

sagebrush

Newspaper of the University of Nevada at Reno

HAPPY FRIDAY THE 13th





Reprinted from The New Yorker

A Battle Royal

Dennis Myers

A battle royal between local print and broadcast journalists took place late last week, with UNR journalism professor Richard Frohnen and KTVN reporter Dorothy Kosich the central antagonists.

The occasion was a dinner meeting of the professional and campus chapters of Sigma Delta Chi (SDX), a society of journalists. The matter at issue was the appearances of television entertainer Ed Asner and broadcast journalist Richard Threlkeld at a regional conference of SDX in April. The convention, being hosted by the two local chapters in Reno at the Sparks Nugget, includes a luncheon at which Asner—an actor who portrays a news director on television's *Mary Tyler Moore Show*—was to be the speaker, and an evening banquet at which Threlkeld—a broadcast journalist now covering the Hearst Trial for CBS television—was to speak. This tentative schedule was, at some point before being finalized, changed at Threlkeld's expense.

The result was apparently an undercurrent of irritation among some SDX members which broke into the open at last week's meeting.

Professor Frohnen, in the course of a report on preparations for the conference, brought the issue up, saying he had moved to change the program for the conference on the grounds that both Asner and Threlkeld are from the television world, which would have created a program with a lack of "balance." He compared his role to that of a newspaper editor striving for balance on a newspaper front page, saying he had "edited" the conference program to restore balance. He added, referring to the SDX members who had been critical of the removal of Threlkeld from the program, "I don't know how anyone could be so petty."

Following a suggestion from Warren Lerude, executive editor of the *Reno Evening Gazette* and the *Nevada State Journal*, that "Dorothy be heard," Ms. Kosich said she was "one of those petty people" who was unhappy with the Threlkeld decision. She said both she and her news director at KTVN, Ed Pearce, were upset with what they regarded as poor treatment of a journalist of Threlkeld's stature. She cited his credits as a former war correspondent during the defeat of South Vietnam and the fall of Cambodia, his coverage of the Indira Gandhi regime in India, and his current Hearst coverage, and said she had personally made a trip to San Francisco to invite him to the conference. She rejected Professor Frohnen's contention that Asner was a representative of television news; she said such a view was comparable to considering "Kolchak" a representative of print journalism.

At the same time, Ms. Kosich said she understood a compromise was being discussed by which Threlkeld and Asner would share the dais at a single function. She indicated she could accept that.

Following her statement, Reno Newspapers Inc. publisher Ron Einstoss made the observation that since print journalists usually contributed the most to the financial needs of the conference, it was reasonable to expect it to be oriented more toward the print side of journalism. He also noted that the campus chapter of SDX was participating in the conference and said most young journalists will go into print, rather than broadcast journalism.

UNR graduate teaching assistant James Kroesen bristled at that, sharply criticizing what he considered Einstoss's we-pay-the-bills-we-make-the-rules attitude.

When the discussion closed, the issue was still unresolved. It was not announced who the print journalist is who would replace Threlkeld.

The speech of the evening's main speaker was somewhat anticlimactic after the tilt over the SDX conference. Palo Alto Times editor Alexander Bodi, in Reno to serve as editor in residence at UNR, deplored what he considered a trend to journalism students "who set their sights too low" by trying to be reporters instead of editors or publishers. He also suggested that if such students find positions to their liking difficult to locate, they might consider "going down to the bank, taking out a loan," and either buying their own newspapers or starting their own.

Also present at the meeting was Myrick Land, a lecturer from the University of Queensland in Australia. He had spent the day sitting in on journalism classes at UNR. His visit was one of several to American campuses preparatory to drafting a proposal for a school of journalism at Queensland. He was strong in his praise of the UNR journalism department, saying that of the schools he has seen thus far on the tour, Reno was one stop he would not have missed.

Sagebrush Mailed to the Wall

(Reno) - The U. S. Postal Service astounded Sagebrush staffers and interested passers-by Tuesday, when it was learned that it took 25 days for a first class special delivery package to journey from here to Livermore, California.

The distance from Livermore to Reno being approximately 200 miles, Paul Gallo, assistant editor and math wizard, calculated that the package had traveled about eight miles a day.

Editor Bob Anderson agreed and, owing to a zoology course here and there, was able to remark that the speed of the Postal Service was "slightly slower than the pace of the common desert tortoise." Anderson mused awhile, then added,

"However, the Service's lightning-like velocity does outdistance the clip of an average garden snail."

The cause for all this joyous commotion was a package sent by the Sagebrush to the California Intercollegiate Press Association. The Association was holding its annual newspaper contest, and the Sagebrush staff eagerly looked forward to trouncing its shoddy California competitors.

Clippings and selected issues were carefully placed inside the now famous package, and it was duly post-marked on Jan. 17. Imagine the Brush staff's chagrin, when it was informed on Feb. 10, that the package had just arrived.

"Let's blow up the Postal

Service!" urged Brush Business Manager, Larry Winkler, who sometimes becomes overheated. "What a rash idea," contradicted Brush columnist Dennis Myers, who was more level headed. "We'll send them letter bombs instead."

Cooler heads prevailed, and so the Sagebrush staff contented itself with looking up the speed of the common desert tortoise. Eventually, a complaint was phoned in to the Director of Consumer Services. This method, rather than a letter was used, an undisclosed source revealed later, "because we wanted them to receive our complaint this year, and besides, none of us owned a common desert tortoise." BFK Wireservice

Letters

Editor;

We have two questions to ask of the University Police concerning Parking Ticket Policy on this campus. We do not say that those students who park illegally should not be fined, but why should the fines amount to 3 dollars and in some cases 5 dollars, per violation? When compared with the 1 dollar per ticket charged by the City of Reno, the fines do appear to be excessive to say the least. Most of us have enough problems making ends meet without being gouged by the University Police.

This brings us to our second question. Where does the money collected from those parking tickets go? It has come to our attention that no one seems to be willing to say where that money goes or how it is spent. It is our understanding that the money goes into two accounts, one of which has a balance of \$200,000 at the present time. If this is the case, what is to be done with that money?

It seems to us that the funds should be returned to

ASUN for the use of the students from whence it came. In order to shed some light on this very serious problem we are requesting that the ASUN Senate instruct its Chief Investigative Officer to launch an immediate investigation into:

1. The high price of a parking ticket on campus.
2. Where does the money paid by the students go?
3. How much money has accumulated from these fines?
4. How is the money spent?
5. Why is the money not returned to ASUN for use by the student body?

Jim Stone
Marc Cardinali

c.c. ASUN Senate Internal Affairs Committee

Editor:

I am concerned with a rumor I wish to submit to you for fact-finding. I have heard that both the old electrical engineering and the mechanical arts buildings (the two brick buildings on the quad occupied by the medical school) are scheduled to be demolished next year. Perhaps I am looking for the facts in consideration of what

Continued on Page 13

sageBRUSH

No workers today.



They've all passed on due to a staff infection.

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from your

Government in Exile

Bruce Krueger

The nation was relieved to hear that President Ford was in the best of health. Press Secretary Ron Nessen's release of a seven page narrative summary on Mr. Ford's well-being instantly put to rest any doubts on the subject. Although a few people complained it was too detailed, most Americans found it reassuring. Americans were reassured they had a dynamic President who could swim a quarter of a mile a day. They were even more reassured when they found out he has a belt or two every night as well as tobacco stains on his teeth: our Jerry, just a regular guy.

Naturally, much of the impetus for a health study like this stems from the Eagleton affair of 1972. It will be remembered that Senator Thomas Eagleton, the Democratic nominee for Vice President, had undergone shock therapy for fatigue and depression. The news of such goings-on startled most Americans, and though the Senator was proclaimed cured, and in good health, the damage was done. As it turned out, Americans were suspect of any candidate who was certifiably sane, thus in droves they voted for Nixon and Agnew, who weren't.

The growing acceptance of health reports on politicians is undoubtedly a Good Thing, as it adds a whole new basis which voters may use for critical comparison. After all, why vote for a candidate who can only swim 16 laps, when you have one that can swim 17. Or a candidate who can make it to fivesies when his opponent can't even bounce the damn ball properly.

Since the reports are detailed, Americans will know which, if any, of the political contenders suffers from the heartbreak of psoriasis. Those health reports leave nothing out. President Ford's even states that his "sexual function" is "normal". Now that is reassuring. But woe betide the candidate whose sexual function is "nil", or worse, "bizarre".

Therefore, by having these detailed investigations, Americans will have a better idea of a candidate's ability to physically, mentally and emotionally withstand the rigors of the campaign and thereafter, perhaps, the elective office. However, why do we stop with only half the problem solved? Sure, the candidates can stand up to an election, but what about the voters?

Just who certifies that Oscar Bodkins of 310 Delaplane Drive, Portsmouth, N. H., has what it takes to make it through all the primaries, the conventions, and then the general election? Is he fit enough to overcome the strain caused from floods of bumper stickers, buttons, handshakes, grins, and TV adverts? Isn't there a good chance old Oscar Bodkins could keel over from nervous exhaustion, or worse, terminal boredom? Should we allow our antiquated electoral system to force him and millions like him, into living through another heart-rending, stomach-turning election year?

It takes no statistician to prove that during our quadrennial elections, married people yell at their spouses more frequently, teenagers develop increased acne, sport car enthusiasts receive more speeding tickets, and the tides just aren't as regular as they used to be. Can it be doubted, then, that during this election year—1976, smack dab in the middle of the Bicentennial—all these symptoms will be that much worse? Not only will voters have to contend with x number of politicians, but they will also have to contend with x number of politicians resurrecting untold x number of old American statesmen (i. e. more politicians), just as many times as the little



The Faking of a President - 1976

old whim hits them. We must face facts, 1976 will be the sum total and more of every election this country has ever gone through.

Need examples?

In Florida, Ronald Reagan proclaims the Social Security system isn't working. "Fair assumption, Ronald," you reply. Ronald Reagan says the Social Security monies should be put where they will do more good. "Just what are you getting at, Ronald?" you inquire. Ronald Reagan says we ought to invest the Social Security monies in the stock market. Ronald Reagan is bullish on America. "Well Bull—on Ronald Reagan," you retort. Why not flush the money down the toilet, Ronald? On the other hand, why not flush Ronald down the toilet?

But its too late for you: you have Electoral Headache Number 73.

Gerald Ford says America should be firm in its foreign policy. "Fair enough, Gerald," you remark. Gerald

Ford says we must have peace through strength. "Sounding pretty hawkish there, Gerald," you respond. Gerald Ford pounds his fist and blusters that no one is going to push us around. Then he handily falls off the podium.

That's Electoral Headache Number 289.

Henry "Scoop" Jackson is Electoral Headache Number 53 simply owing to his stupid nickname.

Yet these are only mild examples. It is when the television is turned on that the whole situation begins to unbearably grate on one's nerves, that the dangers of political overexposure become apparent. Resting as comfortably as possible after a day of everybody's-got-a-bumper-sticker, the beleaguered voter tries to recuperate as much as possible in front of his old friend, the television. Then, suddenly, somewhere between the frank discussion of diarrhea and the free-as-you-can-be maxi pads, Fred Harris pops out of the screen singing "This land is your land etc." off-key.

The news coverage is as bad for the nerves as the political advertisements. On "Meet the Press", George Wallace is finally cornered on the subject of the economy. He demands we stop all this pussyfootin' and balance the budget. He claims we can't go on forever overspending ourselves. We must, he says as naturally as possible, get back into the black.

It does sound bad, doesn't it? Putting a person through rigors such as this during wartime, is commonly known as atrocity. Thus I suggest we require each and every citizen to pass a thorough examination before we let him take on the terrible task of being allowed to vote. Only those persons who can survive dreadful situations, say, just short of being on the sinking Titanic, will receive the franchise. I doubt there would be more than a handful of such hearty souls. Then, I suggest we take this handful, along with the candidates, and put them all, naturally enough, on the Titanic.

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Grad Students Association

Special Meeting

Agenda:

A New Constitution & Dues

Feb. 19th, 1976

12:30 p.m.

East/West Room, Jot Travis Union

*A meeting called by the President
and the Executive Committee.*

Jazz Band On Tour

Jaci Vogt

The UNR Concert Jazz Band will appear this Tuesday, February 17, in the Jot Travis Lounge as a send off for their five-day tour of Central California and Southern Nevada. The purpose of the tour, being sponsored by the ASUN, is for recruitment and promotion of the Music Department.

The 22-member band, under the second-year direction of Bob Affonso, is annually the host band of the Reno International Jazz Festival. They have accompanied such jazz greats as Buddy DeFranco, Carl Fontana, "Doc" Severinsen, Louie Bellson, Jack Sheldon, Don Ellis, Joe Morello, Frank Rosolino, Gary Burton, Tom Scott, Billy May, Carol Kaye, John Handy, and Art Pepper. The Concert Jazz Band has toured the West extensively and gained local popularity and national recognition since its inception in 1959. In 1967, the band won the Inter-mountain Collegiate Jazz Festival in Salt Lake City, designating them as one of the top five collegiate bands in the nation.

The tour program will include big band arrangements from the Stan Kenton, Maynard Ferguson, Buddy Rich, Don Ellis, and Les Hooper libraries, as well as compositions by the band members themselves. Soloists to be featured are Kenny Sterns on tenor saxophone, Brian Adams on trombone, Art Affonso on alto saxophone, Larry Machado on trumpet, John Shipley on piano, and Tony Savage on drums.

New Position For Vig

Don Griffith

A UNR Biology professor has accepted an invitation to establish a new laboratory for Nevada that will study the possibilities of transfer of genetic diseases.

Dr. B. K. Vig, who was born in India and has been at UNR for eight years, said the new laboratory, a first for Nevada, will be located in the Nevada Mental Health Institute. Vig noted that at present, Nevadans must go to neighboring states for consultation in such problems.

Vig said that on the basis of a national average, 12,000 to 18,000 of Nevada's approximately 600,000 residents are afflicted with genetic diseases. He also pointed out that the United States spends about \$250,000 on each child born with congenital diseases. He noted that these facts are unknown to most residents of the state.

He said the counseling division of the operation is ready to start now and that the laboratory will be ready for opening in about three months.

Vig's title will be "Human and Medical Geneticist." He is an associate professor of genetics with the Biology Department at UNR.

All Forms Of Media

Don Griffith

A Reno advertising executive stressed the importance of utilizing all forms of the media in ad campaigns Tuesday.

Peter Forsythe, associate for Territorial Advertising of Reno, told future journalists at a meeting of Sigma Delta Chi that "one medium is the insurance for the other." He explained that this is the main concept behind the "media mix" theory.

He noted the importance of running attractive ads that will serve their purposes. "If you run a bad radio ad, that radio station is no good," he said.

Forsythe, former sales manager for KCBN, has been involved in public relations, marketing, sales, and advertising work. He said he found in his career that he got into jobs "where all these things are involved."

The advertising executive also noted the type of work that is done in advertising sales. "Pretty soon, you have to get into the nuts and bolts of why your media is best."

Things To Think About

Paul Gallo

- * A "well done" to the builder of the snowman on 9th and Virginia.
 - * It bothers me that gym hours on the weekend are so limited. I realize that payrolls have much to do with such decisions but then there would be money available for such purposes if it were not being spent on such necessities as parking meters and the 9th street gate.
 - * The Sagebrush is going to run a special issue on women in the near future. Anyone interested in contributing either in journalism, photography or art should contact Dennis Myers at our office or phone 784-4033.
 - * We may have a woman candidate for ASUN President afterall! Pauline Bell, a journalism major and member of the ASUN Senate, says that she is "considering."
 - * One thing that amazes me is the UNR Artemisia. During the controversy last fall there was one point which was never brought out that is very curious. It was mentioned again and again that this book belongs to the students of ASUN because part of the fee for activities goes to covering the cost of the book. What was not mentioned is the fact that only 3,500 copies are to be printed which is the maximum number possible with the budget allocated to the book. Why do over 5,000 people pay for a book when only 3,500 can possibly get a copy? Hmmm?
 - * Thanks goes out to UNPD Chief Keith Shumway for coining the phrase "Decriminalize Parking." He's on the right track. Maybe.
 - * It's presidential campaign time in the U.S. It is always so much fun to listen to the candidates avoid the issues. They are so skillful at it. And we will base our voting decisions on how they faced the issues. Hmmm?
 - * If there is anyone who cannot give food or money to the Committee for the Relief of Guatamala (Room 111, Jot Travis Student Union) I suggest you have your head examined.
 - * If we can help these poor people we should make the effort. Some people who have made the effort are Pat Archer, John McDonald, Peggy Martin, Jim Hess and all the local news media. There is no deadline on the drive—the people in Guatamala are in deep trouble. Please.
- The Quote of the Week:
Pawl Hollis, Senate President and Sundowner, when asked to contribute to Guatamala Relief replied; "I ain't given anything to wetbacks."

SHORT

Dough To Go

Approximately \$1100 in a special fund is available for UNR students wishing to study abroad in the Institute of European Studies program next year, according to director Dr. Charles Wells. In addition, \$500 is available to all students applying for the Freiburg, Germany program, he said.

The deadline for these two programs is March 1. Students who desire detailed information on the above financial aid programs are advised to phone Dr. Wells at 784-6767, or to visit his office in FH 201.

The Freiburg scholarship is unique since it is in addition to regular scholarships offered by IES to students with demonstrated financial need.

Library Book Sale

A duplicate book sale will be held on Tuesday and Thursday, Feb. 24 and 25, from 1 p.m. to 5 p.m. in room 40 (ground floor) of Getchell Library.

Hard-bound books and issues of magazines will be 25 cents apiece; paperbacks, 10 cents; and picture frames and sets of books, as priced. All sales will be cash; no credit. Personal checks for the amount of purchase must be accompanied by a check cashing card or UNR identification. Proceeds will be used for the purchase of library materials.

You may buy as many books as you can carry in an armload, but boxes and bags will not be allowed. This is to give everyone a fair chance.

The sale is for students, faculty, and staff only. Please remember to bring your identification.

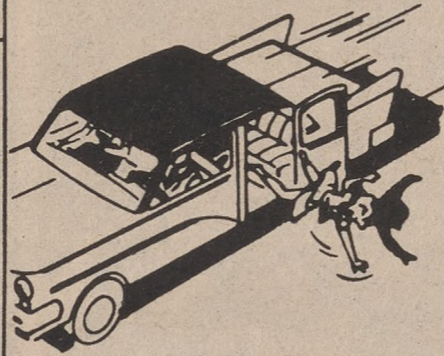
Dental Workshop

Dentists can combine learning with skiing in a program to be offered by UNR, Feb. 22-23 at Mammoth Lakes Resort in California.

Dr. Donald M. Keene of Daytona Beach, Florida, will instruct a course on periodontal considerations prior to implant dentistry. Lectures will be during the evening hours so the days are free for skiing.

The Northern Nevada Dental Society is co-sponsoring the continuing education program. Registration can be accomplished through UNR's General University Extension office.

DEAR VALENTINE,
Falling in love with you,
not so hard to do.



Economic Education

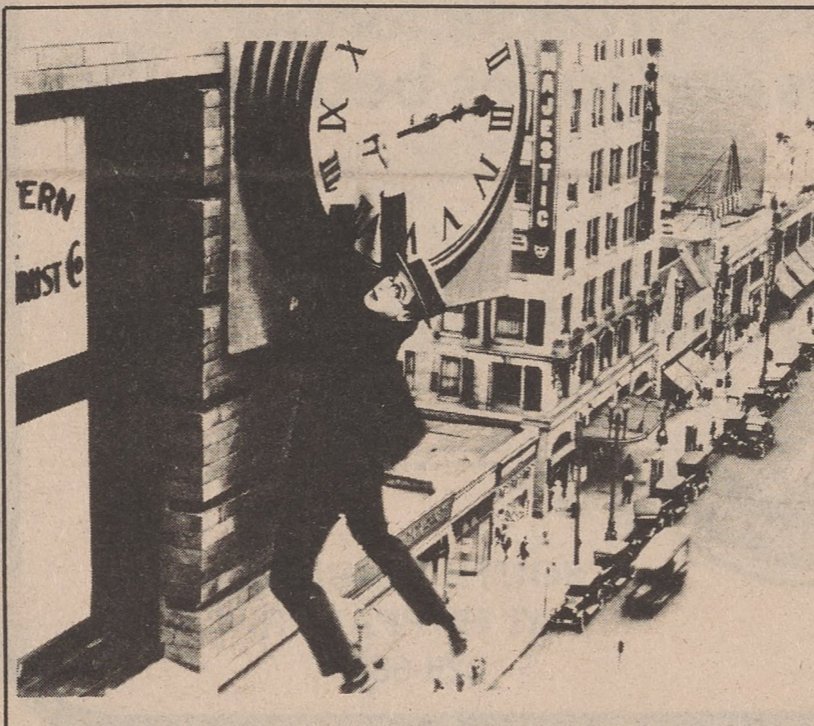
Dr. Louis W. Rittschof is the new director of the Center for Economic Education at UNR.

The center's function is to improve the understanding of economics by Nevadans from kindergarten through adult levels.

In addition to teaching and research duties on campus, Rittschof will provide economics educational materials and field services to teachers and schools in the northern part of the state.

Rittschof, who has directed economic education programs in New York, Illinois and Wisconsin, moved to Reno with his wife and 3 sons from the Milwaukee area.

The programs of the Center for Economic Education, housed in the College of Education building, are partially financed by the Nevada Council on Economic Education, a non-partisan public service organization organized in 1969 to promote economic literacy. Neil Plath of Sierra Pacific Power Co. is chairman of the group.



SHORTS

Crime Pays

Senators Howard Cannon and Paul Laxalt announced in Washington today that the Law Enforcement Assistance Administration (LEAA) has awarded \$212,847 to the National College of Juvenile Justice in Reno to fund specialized training for judges of juvenile and family courts offered by the National Council of Juvenile Judges.

Cannon and Laxalt explained that this grant will allow the continuation of six components of the training program of the National Council of Juvenile Court Judges. Through the National College of Juvenile Justice, the council will provide specialized training to juvenile and family court judges. The project will also conduct seminars for prosecutors, public defenders and related personnel in the Juvenile court.

A total of 700 judges and juvenile justice personnel from 35 states will participate. The National College of Juvenile Justice in Reno will be responsible for the specialized training sessions—two of which will be held in Reno with others scheduled at various points throughout the country.

Encouraging News

Nevada taxpayers are encouraged by Internal Revenue Service to file tax returns early this year.

Gerry Swanson, IRS District Director says, "More than 81 million tax returns are filed each year. By filing early taxpayers will receive any refund they are owed sooner. Tax returns filed by mid February take less time to be processed than those filed in April."

According to the tax chief returns filed early can be processed and refunds mailed to taxpayers within 4-6 weeks. Returns filed in April are likely to take 8 weeks or longer to process due to seasonal workload increases at IRS Service Centers.

4-H Scholarships

Nevada high school graduates who have participated in 4-H Club work are eligible for special scholarships to attend UNR.

Application forms for the E. J. Questa 4-H Participants scholarships are available from cooperative extension agents in the various counties. The scholarships pay \$250 per year for Washoe County residents and \$500 yearly for residents of other counties. Current university students who qualify are eligible to apply.

Filing is now open for the following ASUN offices and positions:

All Executive and Senatorial offices.

Candidates must have a 2.2 GPA.

Artemisia Editor

Candidates must have a 2.0 GPA.

Judicial Council Seats 2.2 GPA.

Filing closes today, February 13th.

Judicial Seats Only.

Pick up applications from Peggy Martin in the ASUN offices, Jot Travis Student Union.

Announcements

TODAY

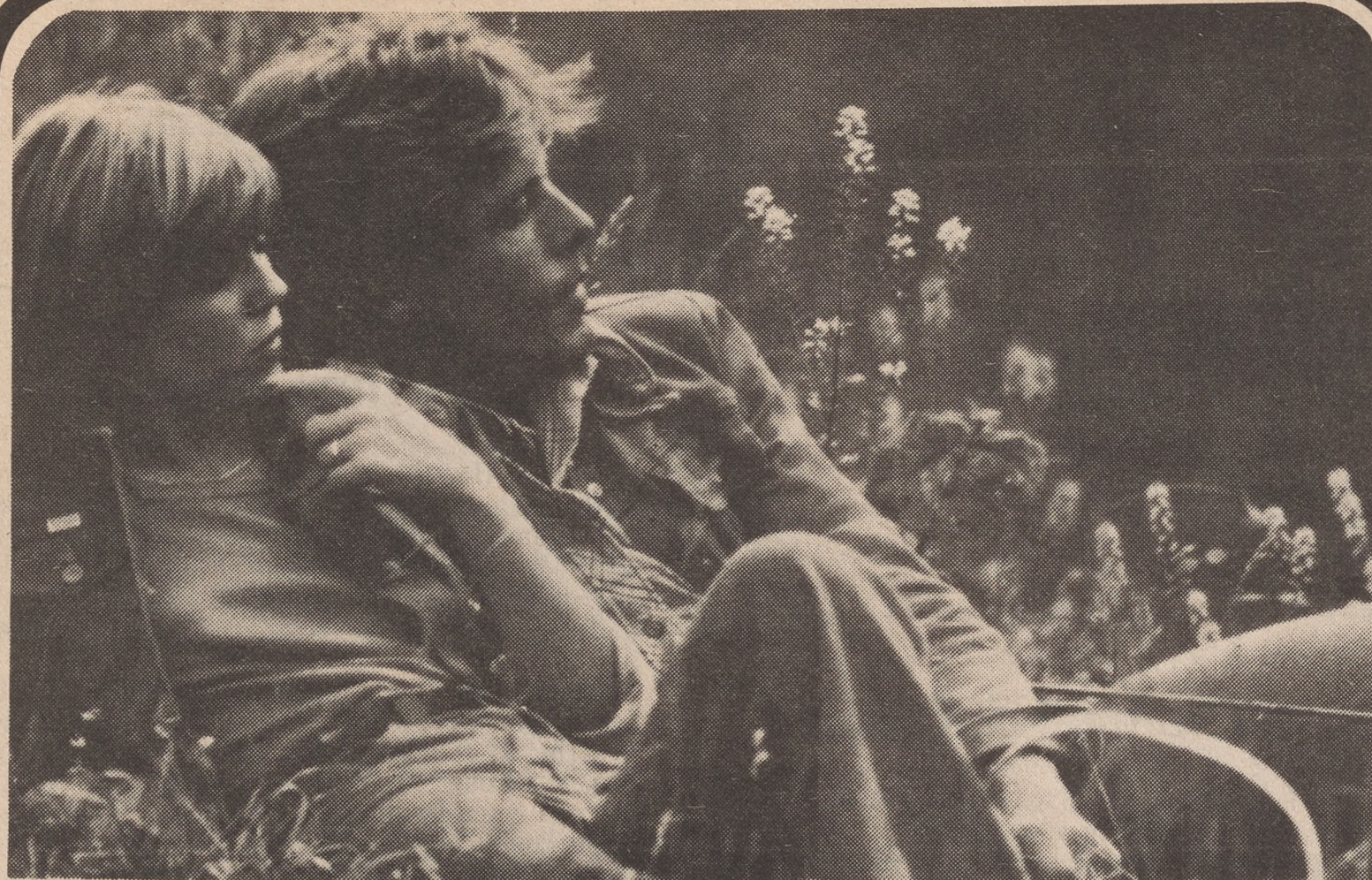
- 10 a.m.—Basic Grants Training Program, Hardy Room, Union.
- 10:30 a.m.-12:30 p.m.—Student Services Staff Meeting, East/West Room, Union.
- 1-2 p.m.—Intercollegiate Athletics Board, Mobley Room, Union.
- 2-4 p.m.—Outstanding Teacher Award Committee, Tahoe Room, Union.
- 2-5 p.m.—Philosophy Colloquium, Ingersoll Room, Union.
- 8 p.m.—Wolfpack vs. U.C. at Santa Clara, Centennial Coliseum.
- 8:15 p.m.—"Falstaff," by the Nevada Opera Guild, Pioneer Theater Auditorium.
- 8:30 p.m.—"Ready When You Are, C.B.," Reno Little Theater.

SATURDAY, FEBRUARY 14, 1976

- 8 p.m.—Wolfpack vs. University of San Francisco, Centennial Coliseum.
- 8:15 p.m.—"Falstaff," by the Nevada Opera Guild, Pioneer Theater Auditorium.
- 8:30 p.m.—"Ready When You Are, C.B.," Reno Little Theater.

MONDAY, FEBRUARY 16, 1976

George Washington's Birthday, No classes held.



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Woolf at the Door

Edward Albee is undoubtedly America's most important and most controversial playwright today. *Who's Afraid of Virginia Woolf?*, first produced over ten years ago, is perhaps his most celebrated work. The play, already an American classic, will open Feb. 20 in the University Theatre.

Dick Rardin, a graduate student in Theatre Arts, is directing *Virginia Woolf* for his master's thesis. The production is the first in northern Nevada, and Rardin calls it a "must-see" for local audiences.

The play's four characters—Martha, George, Honey, and Nick—cannot escape the mental and emotional machinations of one another. They must confront each other and, ultimately, themselves. The play is about all the blatant as well as subtle aspects of communications; and underneath the verbal game playing that appears so destructive, there exists knowledge, concern, and love.

The cast includes Linda Lake as Martha, Robert Dinner as George, Linda Camble as Honey, and Alan Secunda as Nick.

Virginia Woolf plays for three performances only: Feb. 20, 22, and 28. Reservations must be made at the University Theatre Box Office between 1-5 p.m. beginning Feb. 17. See it!

ON THE ROCK

Jon Mosier

PETER FRAMPTON:
A & M RECORDS

1976
SP-3703

FRAMPTON COMES ALIVE!

While most live albums by rock musicians tend to give the listener just a souvenir of their live show, *Frampton Comes Alive!* serves the listener with some of the most solidly professional and expendable pieces of music to go along with the added bonus of Peter Frampton's sensational stage show appeal. This live album in particular is indeed built around the audience itself.

Frampton displays more of his vocabulary of music than the major rock chords. His progressive and subtle approach to his music supplies the fans with plenty of diverse entertainment throughout.

Many rock artists of today come across to their audiences with bitter and bad feelings in their writing, but Peter gains a mutual rapport with his audience. He seems to convey a certain amount of joy and vitality to his live show work. *Frampton Comes Alive!* is a very natural album because Frampton and his band work so well together on the road. Working on the road has given the band a different perspective of their music.

This well layered two-record set enables Frampton to settle down and take control the way he works best. The performance has no gimmicks, the music comes first. No tuning up, no intermissions, no staged show, no dancing girls, no bullshit. Just four guys and about an hour and a half of their music, and its pretty visual all the same. Frampton's songs seem longer because you really get into them.

The performance on this album is, in fact, stunning, and renders one (who allows oneself to get involved) helpless. From listening to the crowd's reactions, Peter could make a rock stand up and beg for more.

Frampton, in short, is one of the very few rock musicians of today who has advanced beyond the elementary forms of the genre to a more sophisticated technique, and yet chosen to stay with rock as his fundamental means of expression. A pretty mean feat in itself, considering attempts with two other previous bands (the Herd

...Where Frampton shines is
with the guitar.

and Humble Pie) left Frampton in a time of adjustment. In fact, Frampton's music is much closer to what Humble Pie should've been than Humble Pie. The music is fairly reminiscent of some of the softer Humble Pie stuff Frampton and Marriot used to do so well.

Frampton's music really doesn't deserve labels, it's almost unclassifiable. The arrangement on the album runs from power rock ("It's A Plain Shame," "Money," "Shine On," and "Jumpin' Jack Flash") to polished acoustical numbers ("Penny For Your Thoughts" and "Baby, I Love Your Way"). On the other hand jazz-rock ("Doobie Wah") and country-rock ("Show Me the Way") form onto the picture.

Frampton, incidentally, seems incapable of singing a single note straight on. He always bends notes or slides around them in an "Aw, gee" kind of way. There's undoubtedly a certain sameness of sound here, and there's a dullness of lyrical conception (a good lyricist Frampton ain't). But again, where Frampton really shines is with the guitar. His guitar work on "Lines On My Face" is extraordinarily pleasant. The fluid and powerful number reveals his tasteful understatement with his instrument and helps him avoid the excesses of many other leading guitarists.

Of important notice also is Frampton's ability to use the talkbox to extreme clarity on the band's closing number, "Do You Feel Like We Do." By using this instrument, he can sound somewhat like a guitar melody, controlling the air flow with his mouth into the instrument. What would really make this song the total show-stopper of the album would be if Frampton played a line with the voice box, and answered with a counter riff of his own using a guitar break.

Frampton Comes Alive!, as far as live albums go, stands up very well. Coupled with other previous successful albums on his own, Frampton has emerged on the scene as a complete musician with few flaws. To me, precious few rock albums are tasteful and entertaining. Among them I would have to rank *Frampton Comes Alive!* near the head. That is about the finest compliment I feel I can offer this singularly exceptional musician.



Photo by Blinham

Winter Carnival Queen Candidates

Winter Carnival Queen Candidates 1976-L. to R., First Row: Susan Molley, Morgan Murphy, Julie Larragreta. Second row: Irene Simpson, Linda Gardner, Jenny Glenn. Third row: Kerry Francis, Sue Mackay. Voting in the Student Union.

TUESDAY, FEBRUARY 17

Ski Discount Day - Squaw Valley - 9 a.m. to 4 p.m.
 Queen voting - 11 a.m. to 3 p.m. - Student Union
 Ski Shop Demo - Noon - Jot Travis Lounge
 Skate Board Slalom - 1 to 3 p.m. - front of Student Union
 Ski Movies - 7 to 9 p.m. - Thompson Student Services Auditorium
 Yori's Party - 9 p.m. to ?

WEDNESDAY, FEBRUARY 18

Ski Fashion Show - Noon to 1 p.m. - Jot Travis Lounge
 Interliving Group Competition - 1 to 2 p.m. - front of Student Union
 George Carlin Concert - 8 p.m. - UNR Gym
 Library Bar Night - 9 p.m. to ?

THURSDAY, FEBRUARY 19

Ski Clinic - Noon - Coddling Sports - Jot Travis Lounge
 Hang Gliding Clinic - 1 to 2 p.m. - Jot Travis Lounge
 Spagetti Feed - 4:30 to 6:30 p.m. - Dining Commons
 Cross Country Clinic and movies - 7 p.m. to 9 p.m. - Jot Travis Lounge by Olympic Team Member
 Party at Sundance - 8 p.m. to ?

FRIDAY, FEBRUARY 20

Ice Skating at Davis Creek - day and evening
 Dance at Armory - 8 p.m. to Midnight

SATURDAY, FEBRUARY 21

Ski Discount Day - Mount Rose
 Ballet, Snow Sculpture, and Aerials - Tannenbaum Ski Area
 Ski Discount Day - Tannenbaum Ski Area
 Night Skiing - Tannenbaum Ski Area - 7 to 10 p.m. (\$3/person)
 Party at Sundance - 8 p.m. to ?

SUNDAY, FEBRUARY 22

Ski Discount Day - Mount Rose
 Ski Discount Day - Tannenbaum Ski Area

SKI DISCOUNT AT HEAVENLY VALLEY ALL WEEK - PASSES IN ACTIVITIES OFFICE

Winter Carnival

Feb. 17-22

Howard Rosenberg

David Barnett

When I informed Getchell serials librarian and personal friend Mary Nichols that I was going to interview film critic Howard Rosenberg, she remarked, "He's a bright spot in a sea of intellectual desolation." Since I have come to know Howard Rosenberg over the last few years I have come to share Mary's opinion.

I remember when I first met Reno's colorful film critic a few summers ago. He was screening a history of the horror genre. I decided to go view a classic German expressionist film called "Metropolis." The discussion that centered around that film was so interesting and informative that I continued to go back to Rosenberg's classes. I eventually introduced myself to him and off-and-on over the last two years have been continually auditing his cinema classes.

During those years I have come to understand Howard Rosenberg as a witty, serious minded and somewhat sensitive human being. I found him to be an individual totally in love with this medium called film.

Yet, I never have really explored his mind to discover exactly what he thinks about particular filmic topics. What does Howard Rosenberg really think about the New York film critics; the plight of the female on film; American film; ASUN financing of his class and indeed his class itself? I thought that it might be interesting to find out in an interview for Sagebrush.

SAGEBRUSH: As a film critic, do you make any esoteric differences between movies, motion pictures, film and cinema?

ROSENBERG: Basically, I tend to divide the medium into three categories: movies, film and cinema.

To me, movies are something you go see for light-hearted entertainment. It's like reading a book on a long airplane flight. You do it in order to pass the time and to get some enjoyment.

Film, however, is more. A film is something that stays with you for a while. It's more than just an entertainment because you think about it. I would classify "Fantastic Planet" as a film because it does with a humanity like ours and it makes you think about what's taking place on the screen.

Cinema is something like "Lost Horizon," "Wizard of Oz" and "The Exorcist." It makes you ask questions. What does this mean to me? How do I view what I have just seen in regards to my own life?

SAGEBRUSH: Do you ever pay much attention to those New York City highbrow critics such as Pauline Kael, Judith Crist and John Simon?

I love film and want as many people as possible to see the movies I show.

ROSENBERG: I seldom read film critics in general, before I do my own reviews. I have a tendency to absorb a lot of material. And at times I have difficulty deciding where I read it or if the idea I get on a particular film is original. So consequently I tend not to read what any critic has said, on a film, until after I have done my own review.

However, I am very familiar with Pauline Kael, Judith Crist and John Simon. Kael is fantastic. Crist is at times absurd but still marvelous and Simon is the worst thing that has ever happened to film criticism. He's a disaster. He has a tendency to deal in personalities rather than filmic quality. For example, he recently panned "Lucky Lady." I suspect the reason that he did was because Liza Minnelli wouldn't give him an interview. Simon has a tendency to think that he's more than a critic.

SAGEBRUSH: As a matter of curiosity, what is a critic?

ROSENBERG: A critic is just someone who has a forum to say whatever he wants to say about a particular film. Actually anyone who has a forum could theoretically be classified as a critic.

SAGEBRUSH: Do you care to comment on Andrew Sarris?

ROSENBERG: I think that Sarris's interviews are good. However, I feel that, like myself, he falls into a language pitfall. His reviews are often too wordy. But Sarris is nonetheless a depthful critic. He always tells you why he feels like he does.

You have to remember that there is a difference between a reviewer and a critic.

SAGEBRUSH: And the difference is . . . ?

ROSENBERG: Critics often get private screenings to films long before they are released. They usually get private screenings and they are generally more depthful in their writing. Sarris and Pauline Kael are good examples of film critics.

A reviewer, however, is someone who tries to put himself in with the audience to see how they are reacting. Reviewers usually sit in the audience and see what effect if any the film is having.

SAGEBRUSH: Do you think criticism as such can exist in mass circulating periodicals such as "Time," "Newsweek," "Playboy," "Esquire," etc.?

ROSENBERG: Yes, I do. I feel that the American mass audience is intelligent enough to deal with film criticism. The difficulty, however, with mass periodicals is that usually the critics aren't given a great deal of space and consequently must be very succinct with their comments. Pauline Kael in "The New Yorker" and Andrew Sarris in "The Village

Voice," of course, do not have that problem.

SAGEBRUSH: Is there really any need for those supposedly "sophisticated" film periodicals such as "American Film," "Sight and Sound," "Action," "Film Quarterly," and "Journal of Popular Film"?

ROSENBERG: Of course, there is. Those periodicals that you just mentioned are excellent for their specialized audience. They allow people such as myself to see what other people in the medium are thinking about and naturally they provide a creative literary outlet for people to write about films.

SAGEBRUSH: The quality of film production seems to be declining in the United States?

ROSENBERG: No, I don't think that it's really declining. I think rather that it's maintaining a certain level. The problem is that the production quality such as lighting and special effects haven't been able to keep up with the actual technical quality of film itself. The resolution of film today is excellent and it is able to pick up a lot of production deficiencies.

SAGEBRUSH: Is it true that the actual number of films being produced in the United States is currently declining from past years?

ROSENBERG: Yes, it is. I suspect that it's because of the current economy and high-

still be entertained. Actually I don't see how you can separate the two.

SAGEBRUSH: What about a film like "Hearts and Minds"?

ROSENBERG: Okay, it depends on what you mean by "entertainment." Entertainment to me is not something that is light-hearted and makes you feel good. I've been entertained by bad movies. By entertainment I mean something that makes you "feel." Film as art consequently means to me: what and why are you feeling?

SAGEBRUSH: Do you have any thoughts on the Robert Altman-Jack Nicholson anti-linear concept in film?

ROSENBERG: I really don't believe that there is such a thing as an anti-linear concept. They have a linear idea. There is still a focus, a point and a goal. The approach is a little different but the concept is not new. In "Nashville" for example, Altman instead of using a central focus he used a locale. The locale itself was centered around the kid who was the assassin. The concept however is basically that of montage and actually Alfred Hitchcock and Stanley Kubrick do the same thing.

Altman, however, is an original director. His genius is found in the audio and not the visual. He uses numerous overlapping sound-tracks so that when you watch his films you are not only getting visual but also hearing referents. Altman is really an audio-visual director.

SAGEBRUSH: But don't you ever get discouraged knowing that the vast majority of students in your class are there simply for the humanities credit and not for any particular love of film?

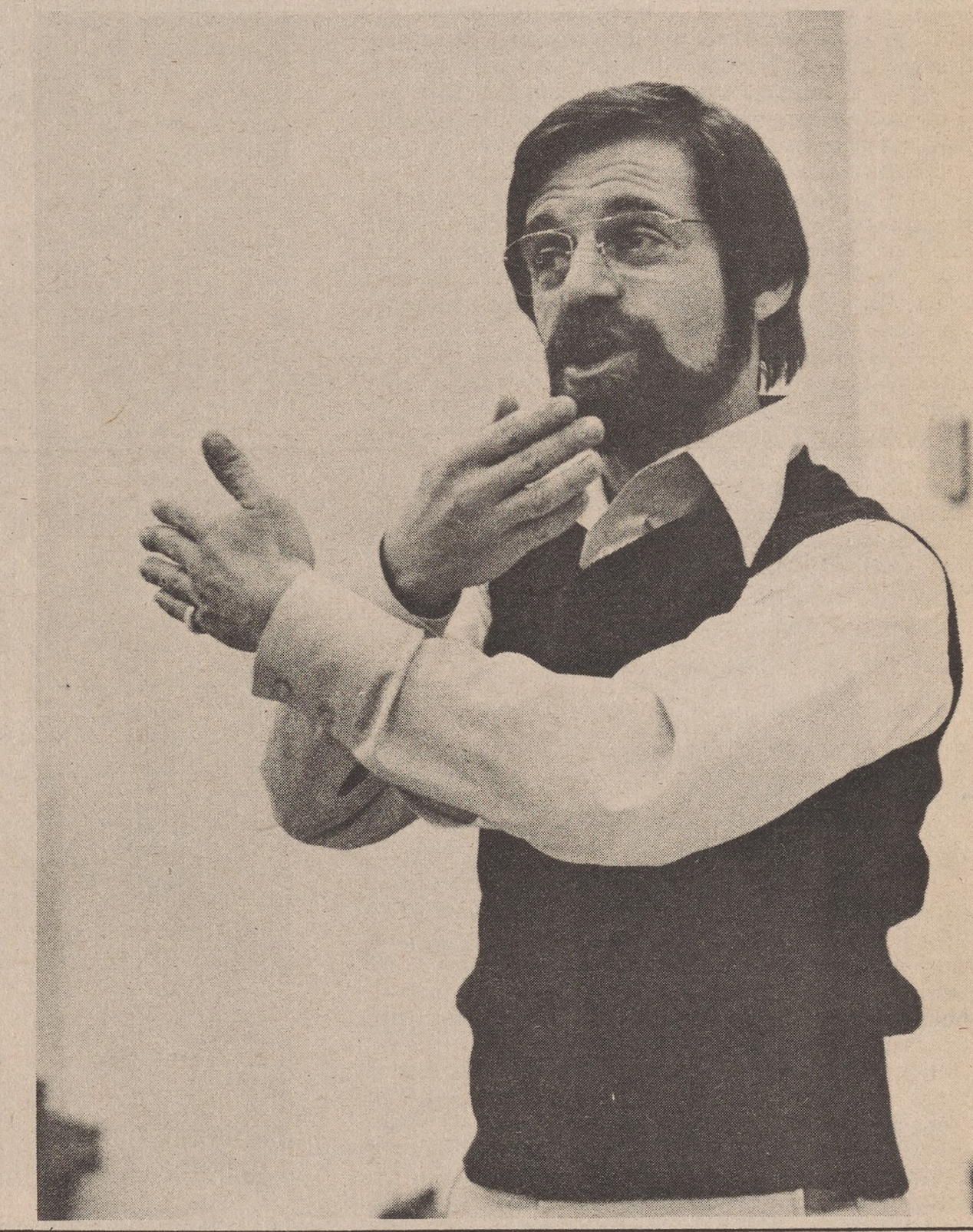
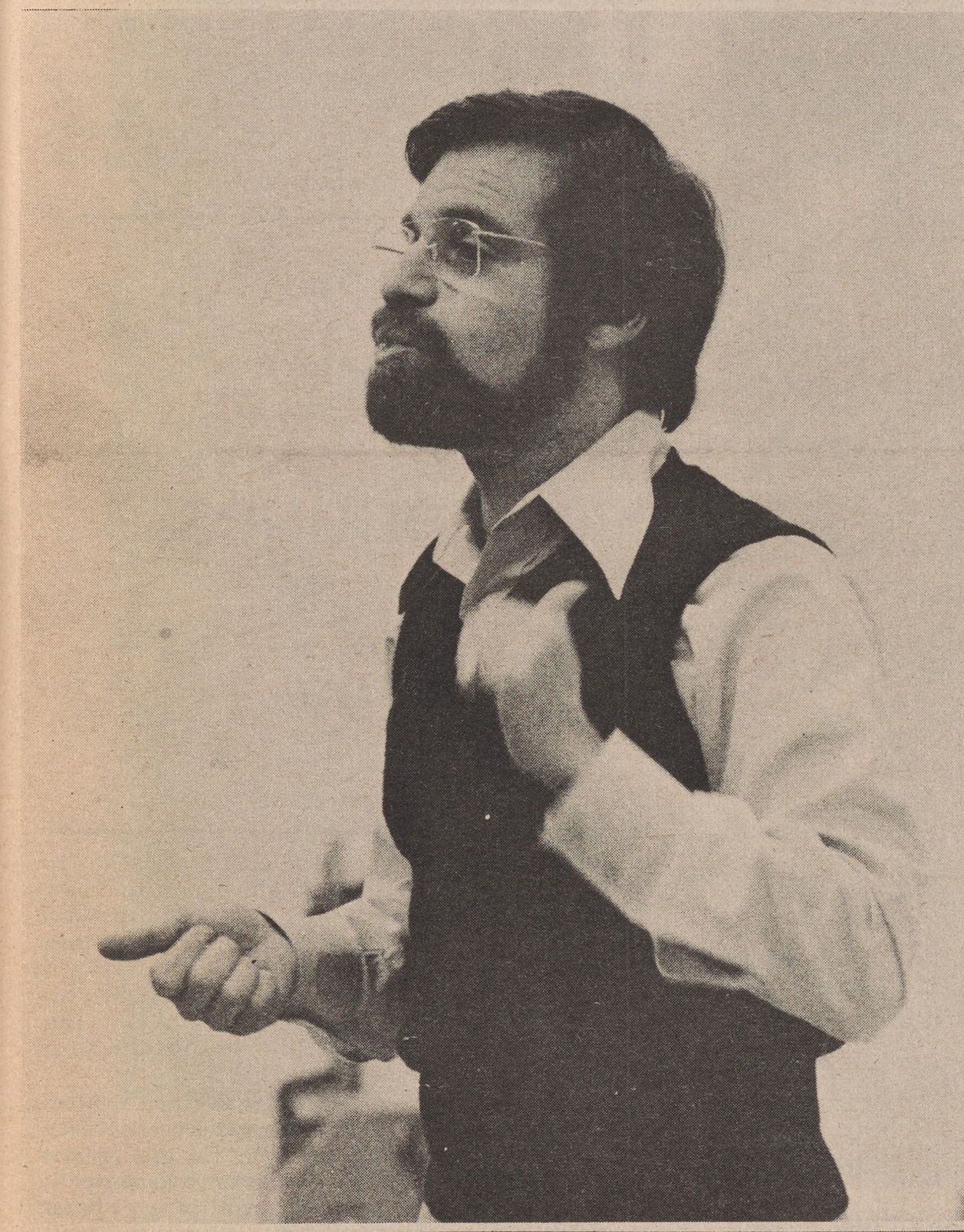
ROSENBERG: I sometimes get very discouraged. The film class is a very important part of my life. I put a lot of energy into it. I want the kids to feel the same. I try to assume that the kids' interest in film is as high as mine. Actually I teach to and for myself. I try to teach as if I were teaching myself because I'm not going to put up with any type of boredom. I figure that if I don't bore myself, I won't bore the kids. I believe that I can honestly say that I have never had a bad film class.

SAGEBRUSH: Until recently, it seemed that your film class was almost totally American film oriented; any particular reason why?

ROSENBERG: Actually, I feel more comfortable with American films. I'm very chauvinistic toward the domestic product. We did things first when it came to film. Most foreign directors just borrowed American conceived ideas. Ingmar Bergman, for example, borrows from John Ford. The so-called French "New Wave" with its "cinema verite" originated with German-American Ernst Lubitsch. Francois Truffaut's idea of the shoulder held camera was initially done by Lubitsch while he was at Paramount. So why use secondary-source foreign films when I can use primary source American films?



Photos by Lockwood



priced unions. It's almost impossible to make a film in Hollywood today because of cost factors. Films can be produced for half the price in Canada but you run into such difficulties as; Will American banks support American-made films in Canada and who will distribute these films in the United States?

SAGEBRUSH: The role of females in film seems to be in a dreadful state?

ROSENBERG: It's sad, very sad. I'm a romantic and I miss women in film. I suppose that I'm personality oriented but I love a star who looks like a star. I miss female stars like Irene Dunne, Joan Crawford, Bette Davis and Tallulah Bankhead.

I think that the last female star who had any oomph was Jane Fonda. Her political views, however, have apparently shot her. Ellen Burstyn and Diane Ladd are also good actresses.

SAGEBRUSH: Certainly Julie Christie and Faye Dunaway are good actresses?

ROSENBERG: Julie Christie is an excellent actress but she usually takes such lousy roles. "Shampoo" is a good example. Faye Dunaway is too much like Lauren Bacall without the voice.

SAGEBRUSH: Your cinema class is taught through the art department; does that mean that you think film should be "message" oriented rather than existing strictly as an entertainment?

ROSENBERG: No "message" per se is intended. You can have a message in a film and

SAGEBRUSH: Do you think that it's too bourgeoisie to enumerate some of your favorite films?

ROSENBERG: No, I don't. Let's see, I like "Lost Horizon," "Thief of Bagdad" (1941), "Dark Victory," "Lifeboat," "Glass Menagerie," with Gertrude Lawrence, "Monte Carlo," with Marlene Dietrich, "Snow White and the Seven Dwarfs," "Search," "Alice Doesn't Live Here Anymore," "We're All Going to be Rich," "Nashville" and about 10,000 others.

SAGEBRUSH: I noticed that you left out some of the really great films such as "Potemkin"?

ROSENBERG: "Potemkin" is a very great film but it's also very cold and hard. I saw it once and don't think that I would care to see it again.

SAGEBRUSH: Let's change the topic to your cinema class. Don't you sometimes wish that your cinema class itself were sometimes smaller in number?

ROSENBERG: Yes, I do. Class discussion would probably be both more depthful and more meaningful. I think that there is a need for the audience to react if they are to get the greatest enjoyment from a film. You generally don't get that meaningful reaction in a large class.

However, I love film and want as many people as possible to see the movies that I show. Many of the kids that see the films that I present won't ever get another chance to see these films. So consequently it becomes a Yes, I do, No, I don't type situation.

SAGEBRUSH: Have you ever had any conflict with the ASUN in helping to finance your film class?

ROSENBERG: I've never had any conflict with the ASUN over financing. The kids have been marvelous. The ASUN supported me for two semesters. However, the ASUN did inform me that they could no longer help finance the films for my class. They felt that if they did it for my class they would also have to fund other classes. I understand and agree with their reasoning. Let me add that without the initial support of the ASUN, I doubt that I would have been able to start my cinema class. The kids have been great to me.

SAGEBRUSH: Would you like to expand your film class into a larger cinema studies program?

ROSENBERG: I would love to have a bigger program. Perhaps a history of cinema and production courses. But, I feel that this would require at least another staff member or two. I wouldn't want to do it all myself. I feel that the kids should have more than just my input. In a larger program they could pick and choose from not only my ideas but other staff members. I love cinema. Film doesn't have to be an enemy to anyone. It can be a friend. Films today that are criticized for being strictly raw commercialism may end up as future classics, who knows? Film, like media in general, should be looked upon as a friend and not an enemy.

CIRCLE

Blue J. Whelan

For a little over a year now I have been writing this column. Not for myself have I written, but for you. During the course of the last thirteen months I have attempted to give you a column that is not only informative but a personal experience as well. My goal has been to bring you closer to the people whose albums you buy and to whose concerts you go. But most of all I wanted to open your minds to other forms of music.

I have had the opportunity to speak with many of you personally in the last year. From these encounters we have grown together musically. Occasionally, we have disagreed, but more often than not we disagreed on technicalities. (There were two times, however, when I was threatened with physical violence because of my judgements on certain albums. One nurd wanted to punch me in the nose. Over music??? Really!!) Many of you have told me of your travels into other forms of music besides rock 'n' roll because of this column. That is what has made all the long nights of reviewing albums, sitting through fifteen concerts, hassling with managers and promoters to get interviews and traveling almost a thousand miles in search of local music worthwhile.

For the next year I hope to meet many more of you. As always, I will try to keep you informed and bring you into closer contact with the world of popular music. When I can, I will work to bring you the kind of concerts you deserve. There will be some things that may change (I began Tuesday with a new head and ding-bats. Today I am adding a rating system.) but the ethics and canons of responsible criticism will remain. This column will not change its standards, nor will it dally in intellectualism for intellectualism's sake.

As I mentioned above, I am adding a rating system to my column today. That system is based on the same one used in "Down Beat," and I have found it to be a useful and credible tool. The system works like this: Five stars is excellent; Four stars is very good; Three stars is good; Two stars is fair; and One star is poor.

Today's review is a Valentine's Day present for: Kim (Who patiently corrects my copy every week), Cap'n Bob, Kelsie and Hank, Mike (Who taught me), Peggy, Pawl, Marie, Lee, Gregg and Cynthia, Bill and Paula, Marc, Jaci, Paul, Renee and family, Stan, Mark, "Chi," Jim, Marlene, Liz, Sue, Miyo San, Ruth, Bruce, Dennis, Danny, Sally, Carrie, Turk, Jack and Buck, Nadine, Vonnice, the UNR Jazz Band, Mom and Lisa, Cho Cho San, and to all the rest of you who have been so kind.

Happy Valentine's Day!

EMMYLOU HARRIS: *Elite Hotel*
Warner Bros. Records Inc.

1975
MS-2236

***** 1/2

"Ms. Harris is not quite a master at the art yet, but damned if she doesn't about drain you emotionally!" I wrote that statement about Emmylou's singing in a review of her first album *Pieces Of The Sky*. The other morning before going to work I sat down to her new album and listened to a confident artist performing sensitive material.

Emmylou Harris began her career in bars singing songs like "Louisiana Man," and "It Wasn't God Who Made Honky-Tonk Angels." Sometime in 1967 (after three semesters at the University of North Carolina at Greensboro) she landed in Greenwich Village. During her stay in the city she played in places like Gerde's Folk City for \$100 a night, but soon found out that the folk scene had all but died out. In 1970 she married and a year later she was divorced. She has a daughter named Hallie from that marriage.

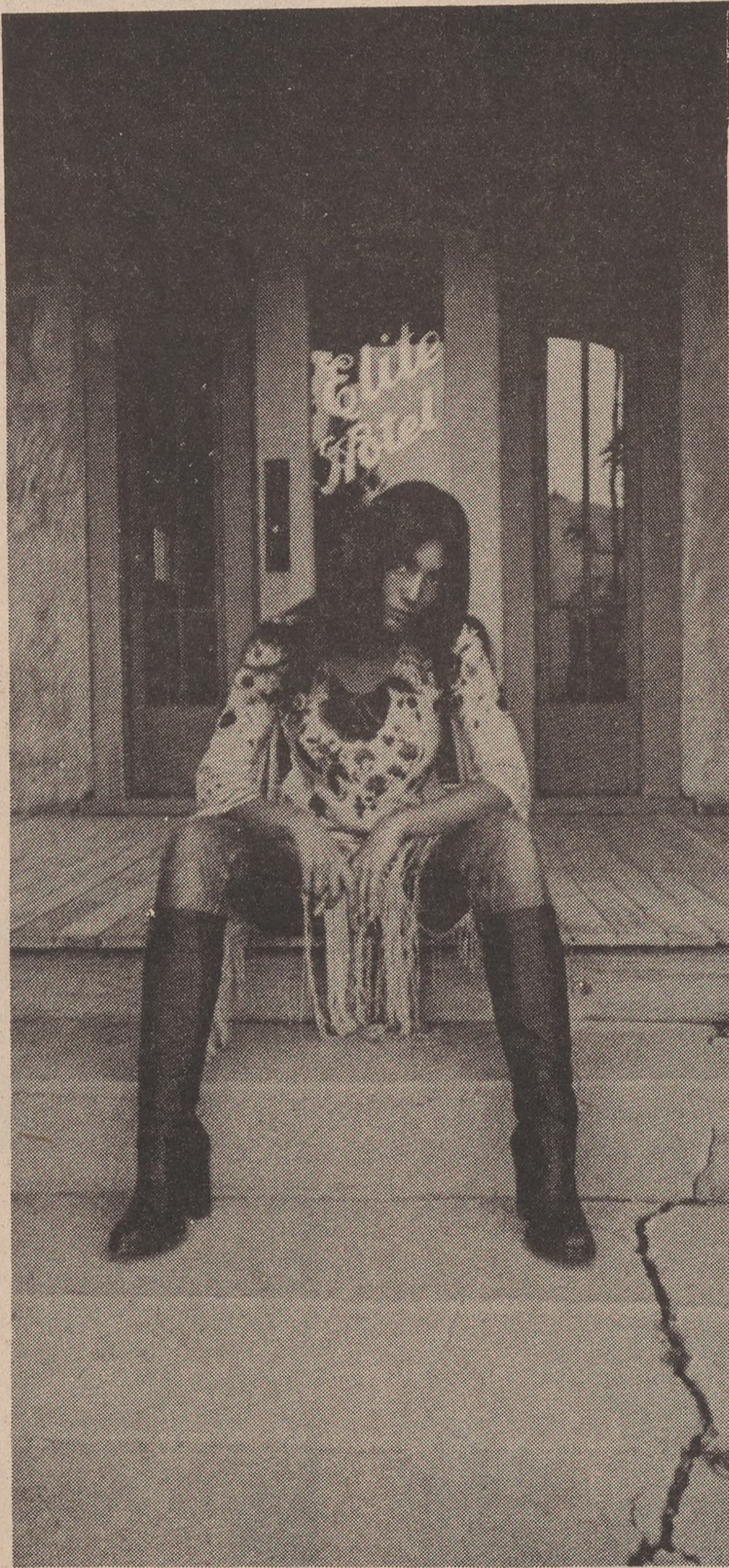
In 1971, she became attached to Graham Parsons who helped to pioneer the Byrds and Flying Burrito Brothers. Parsons, who heard her singing in a Washington D. C. club asked her to join the 'Burritos' and after that group folded she backed him up on his "two cult-favorite" albums *Grievous Angel* and *GP*. In 1973, after Parsons died of a heart attack at the age of 26, she returned to live with her parents until Warner Bros. signed her.

On her new album *Elite Hotel*, Emmylou Harris demonstrates a new sense of maturity and ability she lacked on her previous album. Through all twelve tracks on this album she runs the gamut of emotion and personal statement. From her own "Amarillo" (co-written with Rodney Crowell) through the three Graham Parsons songs "Sin City" (with Chris Hillman), "Ooh Las Vegas" (with Rick Crech), and "Wheels" (Hillman with Parsons) to Buck Owens "Together Again" and the

Lennon/McCartney classic "Here, There, And Everywhere" there can be no doubt that she is in control of a diverse number of styles.

With her clear soprano voice she wrenches an emotive tenderness from Rodney Crowell's "Till I Gain Control Again" so effortlessly. Beginning with only an acoustic guitar back up, she softly leads the instruments which join in one by one until Linda Ronstadt masterfully blends her voice with Emmylou's. The only song to rival this one for sheer beauty is the old hillfolk's hymn "Satan's Jewel Crown." Here there is only the touch of Mike Auldridge's dobro guitar gliding around the body of John Starling and Emmylou's acoustic guitar back up. The supporting vocals by John and his wife Faysoux lend an air of purity to Emmylou's plaintive whisper of words. Don't let the description fool you, because that girl has a way of making a whisper cry out with the urgency of despair or the affirmation of salvation.

Throughout the album she is supported by such fine artists as Brian Ahern on acoustic guitar and bass,



James Burton on electric guitar, Hank DeVito on pedal steel, Glen D. Hardin on keyboards, Herb Pedersen on banjo and others. These fine people help her cook on such tracks as "Amarillo," "Ooh Las Vegas," "Feelin' Single-Seein' Double," and "Wheels."

One of the surprises on *Elite Hotel* that you will encounter is the three live tracks on side two which include a straight forward version of Don Gibson's "Sweet Dreams" and Hank Williams' "Jambalaya."

Emmylou's *Pieces Of The Sky* made number one on the country charts, as did her single "If I Could Only Win Your Love," which has been nominated for a grammy. One listen to *Elite Hotel* and you will know that it too is destined for a number one spot and possible grammy next year.

If country music ever needed a clear light to see it's new reigning queen the *Elite Hotel* will do the job for her. Lord how my soul reaches out just to touch that bourbon whisper crying in the pinewood there.

Emmylou Harris' *Elite Hotel*! Get it for your valentine.

JANIS IAN: *Aftertones*
Columbia.

1975
PC-33919

If you enjoyed the beauty of Janis Ian's *Between The Lines* last year, then by the great "salsa" you're going to enjoy this one just as much. In fact you will probably like this one even more because the woman has grown in her music since that fine effort.

On *Aftertones*, Janis breaks out with voice and instrumentation on some of the best tracks to be laid down this year. There can be no doubt that the six grammy nominations the lady has garnered are by any stretch of the imagination a fluke. If you had that idea before, then this album will lay that one to rest.

Backed by the same fine musicians who worked with her on the last album, Janis demonstrates the succinct nature of her melody line and words. Few song writers achieve that dimension in content with the least amount of words. Joni Mitchell, Paul Simon, and maybe Gordon Lightfoot are perhaps the masters with Simon on top. Here Ian is his equal. The music is incomparable in its brevity and clarity.

The diverse styles she grasps from Jazz and blues, to Salsa and the art-song lend a new strength to her repertoire. Of the ten tracks on this album personal favorites are: "Love Is Blind," "Belle Of The Blues," "Boy I Really Tied One On," and "This Must Be Wrong."

Happy Valentines Day

For the sheer joy of it there is "I Would Like To Dance," which is a dedication to those of us who have two left feet. The track is set to the beat of Salsa, which is the first time that I can remember any popular artist attempting to use this form in their music (except perhaps Hubert Laws and Herbie Mann). On the guitar, the strings are struck on the offbeat and not on the beat. This by itself makes the song difficult to play. Imagine what it is like to dance on the off beat. Aha!

More importantly the album has two major pieces that are going to spark conversation and debate between knowledgeable music people all over. The first piece is "Don't Cry Old Man," which appears to be an answer to Randy Newman's "Old Man." Newman's song is a bitter siren's death call to the singer's father, whereas in "Don't Cry Old Man," Janis pleads with the father to lean towards life.

The most beautiful moment on the album is held for last as Janis is joined in splendid harmony by folk queen Odetta and new jazz artist singer Phoebe Snow. The track is called "Hymn." With vocalist Claire Bay adding the body of her voice and Snow lacing the chorus with an obligato solo, Janis harmonizes on a simple folk melody. The guitar opens with a melody line reminiscent of "Ave Maria," then the duet voices open on a song of age and rivers where "A love that burns in the darkness will weep no more," and "Dreams die young." Don't let the simplicity of the song fool you. There's a hell of a lot more there than I can put into words.

International Women's year is spilling over into 1976 and there's no stopping it. Who would want to if they could with music like this as a product. It only makes me happy that Janis Ian decided to come back to music. If you want to give someone you love a beautiful gift, then give them Janis Ian's *Aftertones*.



Circle Notes: Due to the straw that broke the camel's back Tuesday night: **This column will not under any circumstances support any more Gold Dust-New Hope Productions.** No matter what they change their name to. I cannot in good conscience ask the students of this university to support concerts put on by an outfit that produces nothing but "NO-SHOW" productions and maintain this column's integrity. Instead of New Hope they should call themselves "NO-SOAP Productions." Because baby they don't wash!!!!!!!!!!!!!!

I am now asking you the students to join me in a boycott of any future productions of New Hope's. If



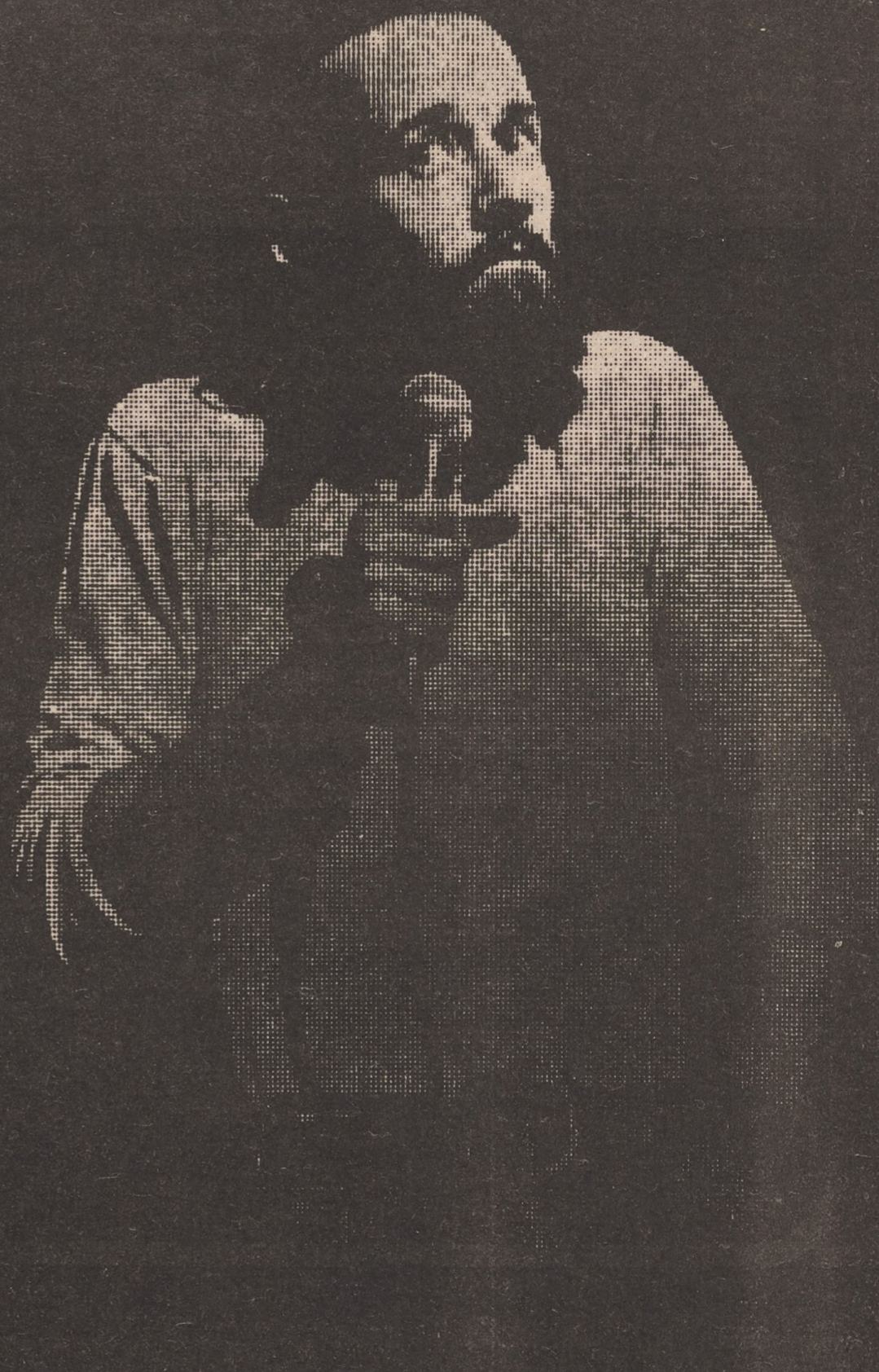
you don't show your displeasure now you will be seeing more and more no shows in the future. It's up to you. After all--it's your money you're wasting.

Appearing at Sundance Lodge this weekend will be Butch Whacks and The Glass Packs on Friday and The Sons Of Champlin on Saturday.

Next Friday. Phoebe Snow and more information about the McCoy Tyner Concert. Until then have a Happy Valentine's Day and

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

GEORGE CARLIN



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**NO SAGEBRUSH
TUESDAY**

Greg Swain: ASUN Investigative Officer

Kim Peterson

A student controlled investigative office has been established by the ASUN Senate to obtain the factual material needed by that body to create a more effective policy formation system and for the protection of students' rights. According to Greg Swain, Interim Chief Investigative Officer and one of the office's originators, the office has an enormous potential to help better the UNR campus but needs sincere volunteers to join him to achieve this potential.

The investigating office was officially recognized on February 4, when the Senate approved its proposed by-laws. Swain said his appointment was necessary to establish the new office as an effective unit and to begin needed investigations.

The office has existed unofficially since last summer under the direction of Michael Graham, now the ASUN Public Relations Officer, who, according to Swain, conceived the office and provided the framework by which it became official. Swain worked with Graham last semester, and he attributes to Graham the inspiration needed to establish the office.

"Historically, the rules and regulations assigned by the Senate haven't been by an integrated policy."

According to Swain, the office is to serve the Senate's investigating powers, wholly under its administrative control. He said the office has three principal objectives.

The first objective is to conduct research assigned by the Senate and to provide a composite sketch of facts on a subject. Hopefully, this will enable the Senate to have a more coordinated understanding of the policies it deals with.

He said, "Historically, the rules and regulations passed by the Senate haven't been by an integrated policy. It's been by Ad Hoc committees dealing with specific problems most often following the path of least resistance. The only way to have an effective and coordinated policy in a specific direction is by having enough data, enough enlightenment, to take you in that direction. Otherwise, it can only be a haphazard approach."

He added, "The investigating office cannot be allowed to serve as an apologist or a ratifier of policies already formed. It has to go out into the field with an open mind to gather facts that will yield a policy from an emerging direction."

The second objective is to determine the extent and manner by which existing policies are being implemented. Swain feels that there are "a number of policies in the books that are quite laudatory in nature but aren't being used to the benefit of the student."

The third objective of the investigating office is to research specific cases in which the individual student's rights have been denied. Swain said there are many instances where the student alone can't fight against "hazy policies" but can efficiently with the office's aid.

He cited as an example a case handled last semester dealing with a student's complaint on changes in the Nevada state residency requirements. Another instance was one concerning grade appeals.

He summarized the objectives: "They all coalesce on one point. We're either going to have an environment that will produce effective and responsive policy or we're going to ruin the environment where there are good excuses for not having effective policy. One of the two has to occur, otherwise the office is not performing its task."

The office is responsible to the Internal Affairs Committee, which directs the investigations to be undertaken. The committee has assigned the office to research the capital improvement fee each student is required to pay. With a proposed increase of \$11 a semester, Swain will try to determine what it will be used for and if it is necessary.

"We can show at the end of the investigation if the increase is necessary and where the money will go in facts and figures. This would prevent the rise in student sentiment that would and should occur if there were no justifications given for the increase."

Another assignment the office has received is to investigate the ASUN bookstore and its efficiency and fairness in exchange rates.

Swain has long-range goals for the infant office. He feels it must earn its respect and integrity through hard work, its staff and its leadership. It must prove that it's capable of working through fact rather than emotion and that it must be established as a permanent body within student government.

He believes students have an image of being transient and that this must be overcome. "We have to show that because of established continuity within the framework of the by-laws and the integrity that must be developed within the office that, first of all, it won't be transient. Regardless of whether I leave at the end of six weeks or stay a year, there is going to be a comprehensive effort to continue the investigations by the ASUN Senate, through the investigative officer."



Photo by Drakulich

Swain became interested in the investigative office last spring after reading a Sagebrush interview with Graham concerning the office. With a major in political science and a minor in research methodology, he, by nature, was interested in becoming involved.

He hopes to establish an operating staff within the next six weeks. Idealistically, he'd like to fill the staff with persons capable in fields where he lacks, such as in accounting. He stressed that any volunteer willing and wanting to work will be welcomed.

GDS
AGRL

**Art and Articles
are needed for an upcoming
Sagebrush women's supplement.**

**Submit all artwork or manuscripts to:
Sagebrush, % ASUN Office, Student Union.**

Letters

Continued from page two

seems to be the consequences:

First of all, I would guess, based on the precedent of the removal of Stewart Hall, the trees along Virginia Street, our antique sidewalks and the old tram, that the buildings would quietly "disappear" during the summer-- on the wisdom and foresight of few people. Secondly, what is to replace these buildings stylized in classical academia? Possibly something to match the bomb shelter-like Ross Business Hall? But, judging from how well the architecture of the campus matches now, I'm sure we are all in for a big surprise. I would guess, since the University doesn't have enough money to pay its electric bill, probably nothing will be built for years to come. Imagine, a nice field of weeds, maybe a faculty fee parking lot, or half a rose garden and a mud puddle, like the one which now marks the final resting place of Stewart Hall, edging the quad. It's not hard to imagine this prophecy of the future if one walks along the lower part of the quad today.

The last consideration is of aesthetics and heritage. Was the lesson to be learned from the past centennial year merely to write a book and to shelve the past? To forget when Hollywood came to Reno because it was the finest stylized campus of eastern Ivy League Academia on the west coast? Perhaps the university thinks we are one better than Harvard because we can tear down our old buildings or maybe it is Harvard that really knows what an old building is. Maybe President Max Milam bought a dictionary without the word "heritage" in it-- if so, I will personally buy him a new one. Would we be propositioned to settle for a new building that looks like an old building? I think most people are not likely to be conned to trade the Mona Lisa for an 8 x 10 glossy. The quad seems to be more than a square of green grass. I submit that it is the antique buildings that give it an irreplaceable significance. I also feel that this significance belongs to more than the Buildings and Grounds Department, but to the students, present and past, not to mention future students who would never know the university's tradition. It seems that the university is tearing down more than two buildings. In short, heritage cannot be replaced.

But what about space for expansion? Is the space needed with the tremendous "increases" in enrollment during the past few years? Perhaps it is the university policy to keep the largest portion of the university acreage barren. And what of the convenience of the university nucleus--I think of that every time I hike in from the parking lot but I am able to park next to the Recreation Building. Maybe the trend will continue (according to the domino theory) until the only classical building left standing is preserved for Max's classy chair. (Nothing against Max or his chair.)

The brick buildings are old, and have been condemned as many times as the fire department has nothing else to do-- ever see how well a brick burns? In a city where Renovation is a patented word, it seems to be a concept the university hasn't heard of. It is the Alumni Association who is restoring Morrill Hall. The two buildings seem to be indeed usable, but that depends on the extent of the imagination of the university administration. I should hope they can think of something better than target practice for a demolition company or wouldn't dare embarrass the university by simply saying the buildings are inadequate.

As anything else, demolition costs money. It is indeed a strange paradox that appropriated demolition funds amount to a couple of hundred thousand dollars (last legislative budget) and for years the Alumni Association has been begging for a sum considerably less to restore Morrill Hall. It indeed seems that we are throwing away a cherished book because the cover is worn-- all it needs is a little fixing up and the money is there.

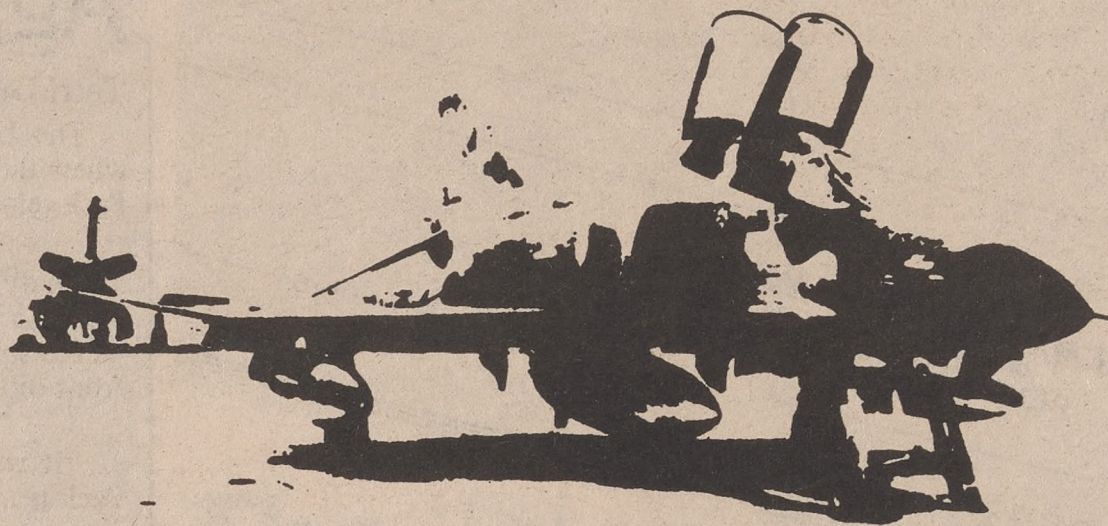
In conclusion, it is a book that within lies a living history and in itself is a memorial to the past that is irreplaceable. I am not just asking that a couple of old buildings be spared from the path of progress, but for the preservation of the quad and a heritage that all may see, appreciate, remember and return to.

-Carrie Smith

I can forgive Albert Nobel for inventing gunpowder. But only a fiend in human form would have invented the Nobel Peace Prize.

-- GEORGE BERNARD SHAW

What happens after graduation?



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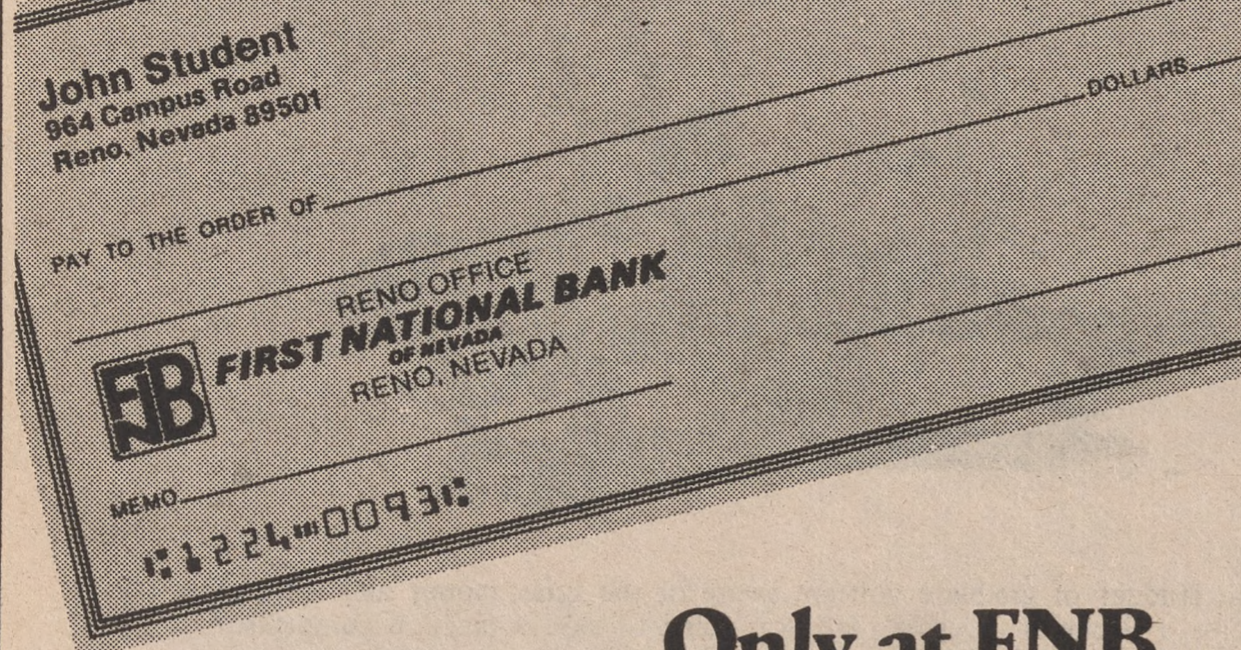
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Basketball

Aggies Over Pack 69-68

Terri Gunkel

The UNR women's basketball team nearly upset UC Davis Tuesday afternoon, but when the buzzer sounded, the scoreboard favored the Aggies, 69-68. However, the Wolf Pack remains in third place in conference action with a 4-4 record.

Cindy Rock, Nevada's high scorer with 21 points, was nearly a heroine when she tossed a 20-footer with six seconds left in the game. It was her usual spot on the court where she had hit 50 per cent in the second half, but this time the ball bounced off the front of the rim and Davis grabbed the rebound, running out the clock.

"It was a real squeaker," said coach Luella Lilly who had nothing but praise for the Pack team. "It was pretty much a see-saw battle from the start."

Rock, a freshman, was followed by another consistent scorer, Lynn Barkley with 20 points. Barkley kept Nevada in the contest until the rest of the team had warmed up, scoring UNR's first eight points. However, she ran into foul trouble, leaving the game with 1.45 left in the second half. Glenda Wilson pulled down 13 rebounds for the Pack.

One interesting point was that in the second half Rock managed to pull off a four-point play. She was fouled, given two free throws and when the Davis coach tried to protest the call, a technical was called. Then a Davis player protested, drawing another technical against the Aggies. Rock proceeded to sink all four shots.

The junior varsity team did not have much luck either, losing 50-37, however Lilly called it "their best game of the season." Against an offensive team like Davis, the Pack made a strong team effort. Ann McElrath led the scoring with eight points, followed by Tracy Harrigan with seven.

Saturday the junior varsity will host UC Berkeley at 9 a.m. in the old gym followed by the varsity game at 11 a.m. According to Lilly, the women need a victory to guarantee themselves a position in the Northern California Intercollegiate Athletic Conference championships.

2 Biggies This Weekend

Steve Martarano

Two crucial games await the Wolf Pack basketball team this weekend at the Centennial Coliseum in what is boiling down to a do or die situation.

The Pack, only one game behind conference leader University of San Francisco, can't afford another loss.

UNR is 5-2 in conference while USF is 6-1. The Pack will play host to USF and Santa Clara. After the important weekend series, UNR will have only three games left, with only one at home.

For the first time in almost a month, Nevada's health status should be close to 100%. Mike Mardian is scheduled to play for the first time since the Jan. 21 game against Las Vegas. He made the last trip to Seattle but did not play.

Tonight the Pack will meet Santa Clara, a team they defeated 71-64 in Santa Clara. Santa Clara, after dropping two games in a row to USF, now stands at 3-4 in WCAC action.

The Santa Clara contest has to be a definite win if the Pack hopes to stay alive this season, but Saturday night with USF should be the Pack's biggest shootout of the season. San Francisco whipped UNR in their first meeting at San Francisco 82-74. In that game, Nevada was without the services of Mardian, and Edgar Jones' leg was still troubling him.

The game could be billed as a matchup of freshman as five first year players will dot the two starting lineups.

Herbie Billups and Jones will start for the Pack while USF will begin with Winford Boynes, Bill Cartwright, and James Hardy. Cartwright poured in 23 points for USF in the two teams last outing.

The Pack, with an overall mark of 10-11, is enjoying their best season since Jim Padgett took over the reins. This is his fourth year.

UNR is coming off an impressive victory over Seattle at Seattle. The Pack won 83-79 in an arena that is famous for beating people all by itself.

The Pack has been impressive thus far in WCAC games. Pete Padgett leads the conference in rebounds with 82, an average of 11.7 per game. Should Pete hold on to that lead, it would be the fourth straight year, a new WCAC record.

The UNR team is closing in on a record themselves. Right now Nevada leads the conference in field goal percentage with a hot .529 from the floor. Seattle holds the record of .519 set in 1974. In overall play, the Pack is shooting .507.

Nevada is second in the league averaging 74 points a game and third in defense allowing 67.

Freshman Jones is still leading the team in scoring with a 17.2 average. He is adding 9.7 rebounds. Padgett is second in scoring with a 15 per game clip.

Putting everything else aside, it is safe to say the Pack can win the WCAC title themselves. If they can sweep their final five games, three of them in Reno, the Pack is assured of at least a conference tie.

A win over USF tomorrow night is a definite possibility. They gave San Francisco a good game on the road without their starting guard, Mardian.

Looking ahead, their toughest game should actually be one week from tonight when they travel to Malibu to play Pepperdine. Pepperdine beat them here Jan. 16, 89-84, but playing on the road in this conference is deadly.

The Pack can't rely on anybody else now and they know it. Five straight wins in this conference is a tall order to handle, but who predicted UNR to win the conference championship anyway?



Photo by Lockwood

"I don't call this UNR...
This is Nevada.
Down there is UNLV and
those are real nice letters,
but this is Nevada."

Chris Ault

The "New Look"

There's a "new look" around UNR this spring, based on the idea of tradition mixed with the new and the old. At least that is how Chris Ault, the new Wolf Pack head football coach, described the intercollegiate athletic offices in the lower level of the old gym.

With the help of the Buildings and Grounds crew and donations of paneling and carpet from the community, the project was completed in 10 days over the semester break.

As a student walks in, he might notice new tile and a large blue 'N.' Turning the corner, one sees at the end of the hall a blue and white state of Nevada proclaiming the words, "Wolf Pack Pride is Battle Born." That is where the tradition fits in, since "Battle Born" is the Nevada state motto.

"I don't call this UNR," said Ault showing some of the pride he talked about. "This is Nevada. Down there is UNLV and those are real nice letters, but this is Nevada."

The lounge area has also been redone with shiny blue upholstered furniture and Wolf Pack plaques of past memories decorate the newly painted walls.

The upper level of the gym was renovated to be administrative offices for athletic director Dick Trachok and assistant athletic director Luella Lilly who was moved down from the recreation building. The carpeting and paneling there also came from members of the community. Trachok said that an open house is tentatively planned for this semester.

SPORTS

Terri Gunkel

Pack Netters Beat Butte

"That's the darn thing about these junior colleges," explained UNR's tennis coach Bob Fairman after a two-day home meet with Butte Junior College. "If you lose, they won't let you forget it." But the Wolf Pack left Butte with something it would rather forget instead. On Friday the Pack swept all 10 matches, following with a 9-1 record for Saturday.

Fairman had praise for Butte's two top players, Matt Wooldridge and Lou Carlin, however. He even mentioned that he was trying to interest Wooldridge, who is ranked tenth in California, into coming to UNR.

In what Fairman termed "an excellent match," the Pack's Dave Lucky recovered from a first set loss to Wooldridge to win the match 6-7, 6-2, 6-2. Lucky came down with the flu, though, and was unable to compete Saturday. All of Nevada's players moved up a notch then, and Elton Lobas took on Wooldridge, resulting in the Pack's only loss, 6-3, 7-5.

Other Friday singles results were Lobas over Carlin 6-3, 6-2; Anton deKoning over Mike Evans 6-2, 6-2; Jim Coyne over Bill Dickey 6-1, 6-1; Bill Gardner over Mike Jordan 6-0, 6-0; Ken Schuler over Bob Haugen 6-0, 6-1; and Rick McQuown over Mike Chastain 6-0, 6-1. In the doubles matches Lucky and Gardner teamed to defeat Wooldridge and Carlin 6-7, 6-3, 7-6. It was also Coyne and Schuler over Evans and Dickey 6-2, 6-2; and Noel Baker and John Knorpp over Jordan and Haugen 6-1, 6-4.

Results of the singles on Saturday were deKoning over Carlin 6-2, 4-6, 7-6; Coyne over Evans 6-3, 6-2; McQuown over Dickey 6-3, 6-1; Schuler over Jordan 6-1, 6-4; Gardner over Haugen 6-1, 6-0; and Knorpp over Chastain 6-4, 6-0. In the doubles it was Gardner and Coyne over Wooldridge and Carlin 6-4, 6-2; deKoning and Schuler over Evans and Dickey 6-2, 6-2; and McQuown and Knorpp over Jordan and Haugen 6-4, 6-3.

The Pack now has nearly a month of practice before its next meet March 5 against St. Mary's.

Tony Hernandez

Number 22 on the Wolf Pack basketball team doesn't get to play as much as he'd like to, but on January 3 he ran into the game with only a minute and a half left to go. "In my mind, if I got the ball, I was going to go for it," he grinned. But even he didn't dream that with six seconds left he would score, putting the Pack ahead 87-86, and nearly upsetting the powerhouse University of Southern California. (USC won the game with a 20-foot jumper as the buzzer sounded.)

Who is this near-hero? Why, he's Tony Hernandez, the eighth man on the team, but he doesn't like to be reminded of that fact. "I like to be Number One. I know I could start, but I really haven't been playing that well," he said. "I'm in the game all the time with my mind. There's times I know I could help out."

Although basketball is his main interest, the 6-foot junior transfer student seems to always be a slow starter. As a freshman at Cerritos Junior College he played steadily as a substitute. Cerritos was 22-8 that season. But the next year he also started out by sitting on the bench.

"I didn't fit into the coach's style of play. They believed in passes and patience. It was real different for me. The way I play, I like to get the ball and go," explained Hernandez.

He got his break when the guard ahead of him injured his back in the second conference game. Hernandez went in, and Cerritos nearly upset Santa Ana, a team which was ranked third in California that year. Then against Mt. Sac he scored 23 points including the winning basket in the final seconds.

Going into the conference Cerritos had been 4-11 and was expected to finish last, but instead they won the title and Hernandez was named to the all-conference second team.

"I wanted to play for a major college," he explained. "Coach (Jim) Padgett saw me play in the state tournament, and since I didn't get that many offers. . ."

Hernandez claims that he likes Reno, although it is slightly smaller than his hometown of Norwalk, a suburb of Los Angeles. And besides, he added with a dimpled grin, it's close enough so that he can go home once in a while. He is one in a family of twelve.

With that, Hernandez stretched out in his chair in College Inn and reluctantly explained how he got his nickname. All the basketball players live in the Inn but they don't get meals on the weekend, so six of them usually go to a buffet. And although Hernandez weighs only 170 pounds, he said he often went back for more than his share, prompting Edgar Jones, Nevada's 6-10 freshman from Newark, N. J., to comment, "You eat more than anyone here." Thus, the nickname, Eat Mo.

"But I don't eat that much now," he quickly insisted. "I don't want to be heavy." Hernandez is like that when it comes to improving himself for basketball season. During that time he says he doesn't like to stay out late or drink. In the summer he practices three hours a day in addition to running. "I'm always playing," he said.

Two of his cousins are included in those daily summer workouts. "They're super players. They influenced me and said I could play if I wanted to," said Hernandez. Mike Contreras and his brother Raul, the cousins, are not real big names in college basketball, but they are there. Mike was a 1973 Arizona State graduate who made all-Western Athletic Conference and all-tournament in the western regionals. Raul plays for the San Diego State Aztecs and Hernandez calls him "my closest friend."

Hernandez is a likeable, easy-going guy who says one of his biggest goals in life is "just being happy," but tonight when the Wolf Pack takes on Santa Clara at 8 p.m. in the Centennial Coliseum, he will be ready and competitive whether he's on the bench or in the game physically. As he asked with some amazement, "A non-competitive sport? What's that?"

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