

Sagebrush

Newspaper of the University of Nevada at Reno

Regents Ponder Code Action Today

Gary Jesch

The Board of Regents has finally been given the responsibility of taking action against the Sundowner organization, and this time its action may affect the entire University system.

This morning one of the first items on the regents' agenda is discussion concerning past Sundowner activities. The regents have asked that Dean of Students Roberta Barnes and other administrators, including President Max Milam, be present to discuss the problem.

One of the reports that will be discussed is the October 16, 1975 report written by Barnes at the request of the president.

Barnes' report compiles a history of Sundowner activity since she became dean of students about five years ago.

The seven page report of past Sundowner conduct was written three days after the death of student John Davies and the near death of Gary Faulstich following the traditional initiation rites at Homecoming of 1975.

Barnes says the report is not an accusation of present Sundowners and that it is incomplete in some respects because there was not enough information to verify some of the complaints.

Like the Grand Jury's report, Barnes' records the history of confirmed complaints against the organization.

To bring the events of today into focus (the Board of Regents discussion, the Grand Jury report, the proposed amendments to the university code and all the other issues that followed in the wake of last semester's Homecoming) it is relevant to take the following history from Barnes' report:

Homecoming, October 1968 - The Sundowners were a recognized organization at this time.

October 18, 1968 - A memorandum was sent to the Student Affairs Committee requesting that the dean of students and the ASUN withdraw recognition from the Sundowners and "require it to restrict its meetings, its functions and its secondary symbolism to off-campus locations." This memorandum was signed by four members of the faculty.

October 23, 1968 - The Sundowner organization was placed on interim social probation by the acting dean of men because of injuries to initiates and other pre-Homecoming activities.

October 25, 1968 - Sundowners were charged with refusing to cooperate when asked to avoid drinking in public at the comic rodeo.

One participant in the tryouts for membership gave the acting dean of men a verbal report on the procedures. He said each potential member was required to drink one quart of wine in two minutes or eat a mixture of spaghetti, snuff, dirt and urine. This student was the one who sustained serious injuries in an automobile accident which occurred while the group was returning from Pyramid Lake. Three other students were involved in the accident.

The Student Judicial Council found the Sundowners guilty of violating the alcoholic beverage policy and of immoral conduct and by a unanimous vote placed the group on social probation.

October 26, 1968 - A Reno newspaper reported that six Sundowners were booked into the city jail on various charges of driving under the influence of alcohol, reckless driving, and public intoxication.

Complaints were filed with the Reno Police Dept. about a Sundowner party at an apartment on Galen Place. Occupants of other apartments complained of noise, drinking, the throwing of containers onto cars and that members of the group were vomiting and urinating off the balcony onto cars and porches below. The investigating officers found evidence that these charges were well founded. The complainants said such parties had occurred for several weeks.

A year later, in December of 1969, the Student Judicial Council found the Sundowners guilty of violating the Student Code of Conduct and the Sundowner Code of Conduct. The council's recommendation that the Sundowner organization be suspended from December 16 to the beginning of the fall semester of 1970 was approved.

Since that time the Sundowners have remained an unrecognized organization whose activities have been restricted to areas off the UNR campus. The events of the past eight years have been relatively uncontrolled by either the student government or the university administration, even though the hazing and initiation rites have gone on.

Similar to the Grand Jury, Barnes said that the major problem comes from the group's drinking habits and the initiation ceremonies.

Her report also indicates that the measures taken by the student government to control or prohibit hazing were not strong enough to last for any length of time. The university administration took no action other than the above mentioned memorandums and recommendations. According to Barnes' report, the matter was left in the hands of the students.

Barnes' report cited numerous other complaints and incidents involving the Sundowners after their suspension. In some cases their impact was felt on persons as far away as New York and Europe. (Her report tells of a complaint of verbal abuse by Sundowners in the Zurich, Switzerland airport in 1969.)



Now the ball rests in the hands of the regents.

The Board of Regents has two official proposals before it, one submitted by the ASUN Senate to prohibit hazing and another with far-reaching implications that apply to the entire university system; UNR, UNLV, DRI, and the community colleges.

ASUN President Pat Archer will present an addition to the Student Conduct Code that was approved by the ASUN Senate. The recommendation defines and prohibits hazing, but Archer has admitted that the application to activities off-campus would be difficult.

The broader amendment to the University Code, which is considered to be the tougher policy, would apply to all conduct, whether off-campus or on-campus and to all groups, whether officially recognized or not. Any student who violates the code would be suspended on the first violation and expelled on the second. No provision is made for a hearing process in the amendment.

The UNLV Senate has come out in opposition to the code amendment because "it would infringe on the rights of the students when outside the university community; therefore, it would be unenforceable."

Under the code, the following activities would be prohibited:

- a) Forced or otherwise involuntary consumption of any alcohol, drug, or other controlled substance;
- b) Forcing the continued involuntary participation of any initiate or pledge who has stated his or her desire to withdraw therefrom;
- c) Physical or mental abuse of any human being;
- d) Cruelty to any animal;
- e) Begging, panhandling or any unauthorized public appeal for funds;
- f) The invasion or intrusion upon any student dormitory, fraternity or sorority house or other student living quarters without explicit prior written permission.

The Board, in considering what action to take, could produce any number of ways to control hazing, or it could put off action completely. Also, there is the possibility that the Nevada State Legislature could pass a statute regarding the issue.

Either of the proposals before the regents would have a limiting effect on some initiations. The code amendment could hold students accountable to the university for their actions on or off campus.

Yet, both proposals are considered nearly unenforceable.

With the opposition from DRI and UNLV, which were not involved in the Sundowner incident, the code amendment would probably be modified if it is approved. The modifications could reduce its power and its effectiveness might be limited.

The recommendation proposed by the ASUN would be hard to enforce except at official activities and group sponsored initiations. President Archer has said that the recommendation, if it was in the Conduct Code last fall, would not have prevented the drinking activity at the Lil' Waldorf saloon the night Davies died.

Archer and Barnes also questioned the force of the disciplinary measures as a deterrent for such behavior.

Barnes said, "The regents are already familiar with the initiation activities of the Sundowners as a result of the Grand Jury report. Their reaction will be much the same as mine. We would like to find a way to stop these kinds of activities from occurring. We're not sure how to go about it at this point."

Old Gym Limited

Blue J. Whelan

Both city and state fire marshals have advised Assistant Dean of Students Pete Perriera that future concerts and sporting events held in the old UNR gym will be restricted to 2700 people. The surprise announcement came from Perriera Tuesday morning.

Reno Fire Inspector Larry Farr was credited in the *Reno Evening Gazette* as being responsible for bringing the stricter enforcement of the State Fire Code to the old gym located just north of Getchell Library. Farr said he was prompted by the size of the Arlo Guthrie concert crowd on Jan. 19 to check the per square inch capacity of the gym. "I saw how many people they put into it and it scared me," he said. Farr determined after giving the old structure its first thorough measurement in recent years that there were inadequate exits for festival seating. It was also determined that only 1500 people would normally be allowed in the building if the fire code were strictly adhered to, even though the building has an actual seating capacity of 2700. Because the seating is that high, the state fire marshal Dan Quinan decided to allow that many people to use it.

Past concert attendance at the old gym had gone as high as 3700 people for Loggins and Messina when they appeared here last fall. The Guthrie concert had an estimated audience of between 2500 and 2700.

Many UNR students who were concerned that the ruling meant the end of all rock and roll concerts at the gym will be relieved to know that, according to Perriera, this means that only the so-called "Chart Buster" concerts will be affected.

Many rumors were started by the *Reno Evening Gazette* erroneously reporting that Janis Ian had pulled out of a date here because of the ruling. Ms. Ian, who is up for six grammy nominations, canceled most of her western college dates more than two weeks ago until after the grammy awards are over. Loggins and Messina did, however, cancel out their March 20 concert appearance here. It cannot be determined at this time whether this was due to the fire code ruling or not. That would have been the duo's third concert appearance in the Reno area in nineteen months.

According to Perriera, the higher allowable attendance is due to the fact that sporting events are also held in the old gym and that to limit attendance to a lower number would have meant that neither basketball nor boxing events would have been held there. On the concerts, Perriera has already begun work on alternative areas for the larger ones to be held in. One alternative is the new headquarters being built for the Reno Aces which will have a seating for 5000 and will be located on Fourth Street.

"In the long run, what this ruling actually means is that we will have to go for quality and not quantity concerts," he said, "and I'm not sure if that is such a bad idea."

Union Expansion Proposal

Don Griffith

ASUN President Pat Archer today is presenting to the Board of Regents a proposal of funding for expansion and remodeling of the Jot Travis Student Union.

There has been controversy lately over the exact funding of such a project. According to a Sept. 10, 1975 estimate, the cost of the work would be over \$1.2 million.

Archer said that what he will propose is a \$1 per credit fee that would be assessed to all UNR students. He said this would cover costs for the bond which would incorporate remodeling, construction, and maintenance. He noted that UNLV uses this same system and that it has worked out well for them.

At present, only full-time UNR students are assessed the fee.

Archer noted that the university could "defray costs" of operation and maintenance of the Union by charging faculty and administrators "perhaps \$1 a semester" for use of the facilities. He added that this would be basically the same system used as for the Recreation Building.

"I think the faculty should learn that this is their university as well as the students," Archer said, explaining why faculty should also bear some of the Union's costs.

Archer said it is imperative the project be started soon. "We've got to get this thing pushed as soon as possible," he said. "The longer we wait, the more expensive it gets. It's a thing that's got to be done anyway" sometime in the future.

Archer also explained that he made the original recommendation to Milam on funding for the project.

He said the \$1 per credit fee assessment would have a limit. He suggested it might be about 17 credits.

The proposed project includes expansion of the Union to the north, remodeling of the bookstore, remodeling of the second floor, site work and relocation of utilities.

Unofficial results of a student survey on the subject reveal that 264 out of 410 students polled approve of the expansion. But 226 of the 410 students would not approve of

a student fee increase to provide for that expansion.

Time could be running out. A Board of Regents report states that bonds for funding must be issued by April 1978 or authorization will expire.

Archer said that once the project is approved, it will take "a good year" to get it off the ground.

The ASUN president is hopeful his proposal will go through. "The students would be the winners in the long run."

Editor's Note. Last Wednesday night the ASUN Senate voted to approve the \$1 per credit increase for the Union with the stipulation that the fee not exceed \$16 for any one student and that a strong letter be sent to President Max Milam recommending that the faculty be assessed for their use of the Union. The Board of Regents will be meeting on the subject today at the Center for Religion and Life.

Demos Meet Monday

Students interested in being delegates to the Washoe County Democratic Convention are being encouraged to attend a meeting of the Washoe County Young Democrats on campus Monday evening.

YD state chairman Dennis Myers said upcoming precinct meetings are the first step in a process of delegate selection which can lead to the Democratic National Convention in New York City next July. "The meeting Monday night is being held to instruct students and other young Democrats in how to participate in this process." Delegates elected at the precinct meetings will attend the Washoe County convention, and all of them will probably be automatic delegates to the Democratic State Convention as well.

Students wishing to register to vote may do so at the Monday meeting. The office of Washoe County Registrar of Voters David Howard has agreed to send a deputy voter registrar to record registrations. Students living on campus may register at dormitory addresses. Thirty days residence in Nevada is required.

Also expected to attend the Monday evening meeting will be Dr. Eugene K. Grotegut, UNR language professor and a former Washoe County Democratic Chairman. Dr. Grotegut is chairman of the platform committee of the 1976 county convention and is planning a public hearing for the end of the month to solicit citizen input on issues of public policy for inclusion in the platform.

Students attending the meeting will also have an opportunity to sign up to work on the campaigns of their preferred candidates for the Democratic Presidential nomination, or for candidates for local office, including those of Representative James Santini and Senator Howard Cannon. Sign up sheets for such campaigns will be circulated and the names of the volunteers will be sent by the Young Democrats to the specified candidates.

The meeting will be held Monday evening at 7:00 p. m. in the Mobley Room of the Jot Travis Student Union.

Announcements

TODAY

- 10 a.m.-3 p.m.— Board of Regents, East/West Room, Union.
- Noon— Campus Crusade for Christ, McDermott Room, Union.
- Noon— Student Affairs Board, Ingersoll Room, Union.
- Noon-2 p.m.— Investment Advisory Committee, Hardy Room, Union.
- 4 p.m.— Lecture: Thermal Rearrangements of Hydrocarbons, Lecture Building, Room 3.
- 6-9 p.m.— Ski Movies, Thompson Auditorium.
- 6 p.m.— Multiple Sclerosis Dance Marathon begins, Old Gym.
- 8 p.m.— "Who's Afraid of Virginia Woolf?" Church Fine Arts Theater.

SATURDAY, FEBRUARY 21

- 1 p.m.— Metropolitan Opera Try Outs, St. John's Presbyterian Church.
- 8 p.m.— "What the Butler Saw," Church Fine Arts Theater.

SUNDAY, FEBRUARY 22

- 3 p.m.— Northern Nevada Teachers Association Circle Concert, Church Fine Arts Theater.
- 8 p.m.— ASUN Movie, "Portnoy's Complaint," Thompson Auditorium.
- 8 p.m.— "Who's Afraid of Virginia Woolf?" Church Fine Arts Theater.

MONDAY, FEBRUARY 22

- 9-10 a.m.— Campus Environment and Planning Committee, Hardy Room, Union.
- 1:30-5 p.m.— Arts and Sciences Goals Committee, McDermott Room, Union.
- 3-5 p.m.— English Department Colloquium, East/West Room, Union.
- 4:30-7 p.m.— Publications Board, Ingersoll Room, Union.
- 7 p.m.— Washoe County Young Democrats, Mobley Room, Union.
- 8 p.m.— Performing Artists Series sponsors the Solfia Soloists, Church Fine Arts Theater.
- 8 p.m.— Film: "Art of Impossible," The Center for Religion and Life.

Letters

Editor:

Once again Chief Shumway has shown his total disregard for the rights of the students of this university. I was shocked, as I am sure many of us were, to hear on T. V. station KTVN that there was a proposal being considered which would drastically increase the cost of student parking on campus. Just last week I wrote you concerning the ridiculous cost of a parking ticket received from Shumway, and now he has found a new way to gouge us.

As I understand Shumway's program he proposes to increase the number of parking meters on campus from 106 to 1106. The 106 meters already in existence account for one-third of the parking tickets issued here. It is not difficult to see how much Shumway can increase his revenues by adding 1000 more meters. If he has \$200,000 in the bank now, surely we can up that to at least \$1,000,000 for him.

He also proposes to install toll gates to further restrict

student parking. This is just another way for him to increase his revenues. If you want to park within a mile of campus it is going to cost you and PLENTY.

Chief Shumway and his cohorts had hoped to sneak this odious proposal through The Parking Board without the students even knowing about it. Fortunately for us someone did find out.

It is time that Chief Shumway realized that the students of this campus have rights, and one of those rights is to have a voice in matters which will affect them financially. Let's unite on this issue and let these people know that we are not about to stand still for this kind of hassle. I intend to fight them here on campus, and in the courts, if necessary.

Hear us Shumway. We are PEOPLE and we have RIGHTS. Quit trying to step on them!

Jim Stone
Marc Cardinalli

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from your

Government in Exile

Bruce Krueger

My aren't we lucky to be living in such an innovative country? The wonders indeed which the American mind can create. For example, consider the wonder which emanated from the modest brain of one Paul Nitze, a former (Thank God) Deputy Defense Secretary. Mr. Nitze, as reported in Newsweek, seems to be worried that by the 1980s "the Soviets can be expected to end up with an advantage of at least three-to-one in missile throw weight." By that, I presume we are to believe that those sneaky Russians will be able to destroy the world 150 times over, while we can only do it fifty.

If that is not enough to make us shiver in our chauvinistic shoes, Nitze believes that the Bolsheviks will also be able to destroy our ICBMs in their silos. Just how they do this, while our ICBMs are winging their way towards the USSR is not certain. But, no matter, it allows the stupid little bastard militarist to put in a plug for more money to the Pentagon.

The solution, giggles Nitze, is obvious. We simply put our ICBMs on wheels! Don't you see? We could have 1,000 missiles transversing America on trucks. And since the trucks are always moving, the Russians can never take a bead on them. And besides, if they try, they'll miss. Thus, I assume the only alternative for the Russians is to blanket the country with bombs, which I'm sure they'll do anyway—just as we will be blanketing theirs.

One can gain a better insight into the mind of this Nitze person, if one reads the article by Sidney Lens in the February issue of *The Progressive*. Mr. Lens leads the reader through the wonderful world of deterrence, first-strike capabilities, strategic vs. tactical strikes, kill-ratios, and (my favorite) mutual assured destruction. The solution I draw from his article is that we should engage ourselves in the strategic lynching of Pentagon and think-tank personnel. But since my opinion usually belongs to the minority—oftentimes of one—let's do it their way:

The morning after Armageddon was beautiful, the sky alight with the scarlet hue of spreading fallout. Fred and Ethel Appletree, the last two survivors, thought it was pretty. Peering out of their cave, Fred took a deep breath of crisp radioactive air. "What a morning to be alive, eh Ethel?" he intoned. "We sure showed those Russians, didn't we?"

"We sure did, Fred," coughed Ethel as she came out to join him.

"I guess that's the last time they'll try to fool around with Old Glory."

"I guess so."

Fred noticed Ethel's withering arm. "Is your arm all right?"

"I guess so."

"Well, it's like I said isn't it?"

"What, Fred?" asked Ethel, pushing her eyeball back into its socket.

"You know, Ethel: Better dead than red."

"Oh," said Ethel. "Yes, that's what you've always said."

Fred lost himself in thought for a minute, then mused "It sure was something to see wasn't it? I mean, there we were watching the Saturday afternoon World of Sports, remember? And then old Walter Cronkite came on, and through the miracle of American television we got to watch Washington get enveloped by a big nuclear cloud. Boy what a sight! I don't mind telling you, Ethel, I was pretty discouraged there for a moment."

"Me too, Fred," said Ethel shivering.

"But that's when old Walter came back on and said we'd already walloped Leningrad, Moscow and Vladivostok. I tell you, Ethel, we were ahead three to one."

"Pretty good score, Fred," said Ethel popping the blisters on her neck.

"Damn right," said Fred. "It just goes to show you those commies haven't got the technology we do. I mean, I bet the people in Kazan didn't get to see Moscow evaporate the way we did Washington. Their TV is years behind ours."

"Yes, Fred. Years behind."

"It was a good feeling, Ethel, I mean, about us knocking off more cities of theirs. But it sure didn't last long. Remember when Walter said they just knocked off Chicago, Detroit, Seattle, and Los Angeles with a bank shot to San Diego? It sure was depressing."

"It sure was," agreed Ethel as she fainted.



Look Ethel, We Won.

"But we came right back, honey, didn't we? I mean, we stuck right in there and got Kubyshev, Volgograd, Kiev, and Sverdlovsk. And do you remember when Walter switched over to Roger Mudd reporting from Newark?"

"I'll never forget it, Fred," said Ethel regaining consciousness.

"There it was, Ethel, right in front of our eyes! That truck with a missile on it, blasting off, heading towards Minsk! I mean, how do you like that? A missile blasting off right from the New Jersey Turnpike! What a sight! I mean, that's technology for you, Ethel."

"That's technology, all right," she gasped.

"It was sad though. Poor old Roger Mudd standing there next to the blast off one minute, and poof! gone the next."

"I always liked him, Fred," wheezed Ethel.

"And remember what Walter said?"

"Yes, Fred?"

"He said, 'It seems that we're experiencing some technical diff' and poof! he was gone too!'"

"Not even enough time for a commercial break," observed Ethel, peeling the skin from her arms.

"Mark my words, Ethel, New York was going downhill anyway."

"Yes, Fred."

Fred sat awhile peering at the red sky which was growing increasingly dark. He looked lovingly at his wife

for a moment. "I do wish you'd make an attempt to keep your tongue in your mouth, Ethel."

"I'm sorry, Fred. It keeps slipping out."

"It can't be helped, I guess," said Fred sympathetically. "Wasn't it right after Walter disappeared that the Phoenix station came on? Yes, that's right, they came on and announced the Russians had just nabbed Boston, New York, Atlanta, and New Orleans."

"I remember, Fred. I always did like New Orleans."

"Me too, Ethel. But we showed them. Bumped off Tbilisi, Baku, Tashkent, Riga, and Kharkov before you could say Jack Robinson. . . . I think your arm's beginning to rot, Ethel."

"I think you're right, Fred."

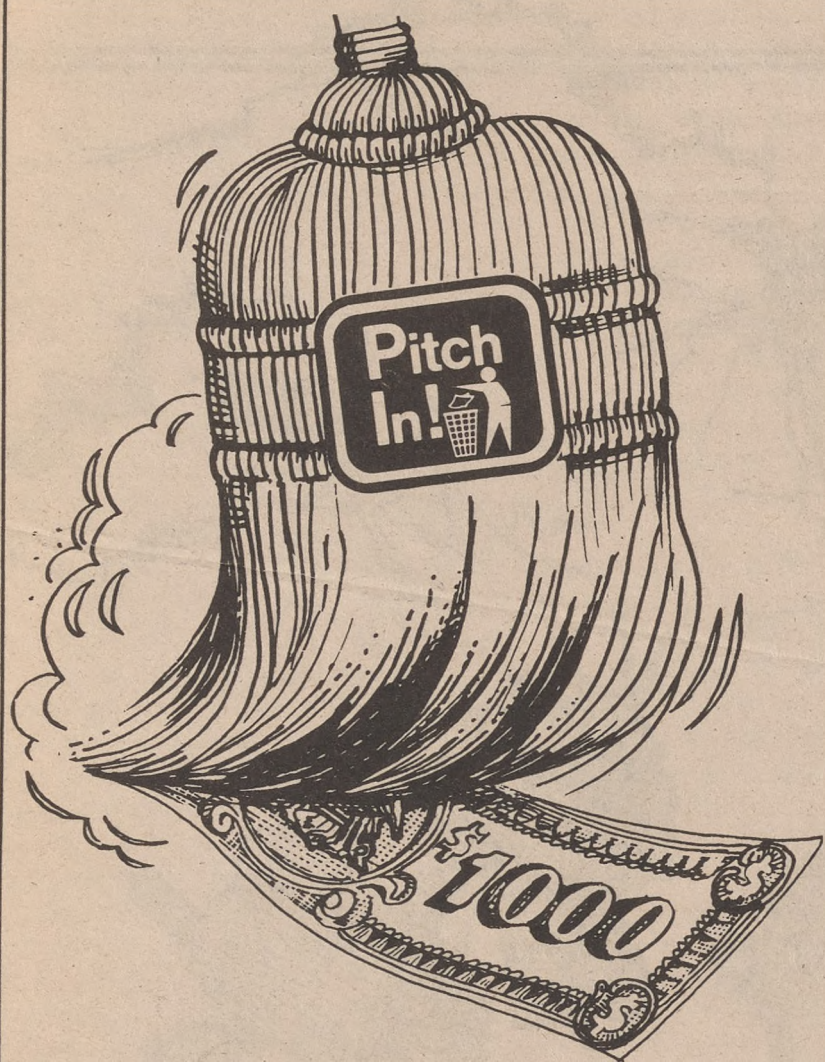
"You know, Ethel, I was right proud when that broadcaster in Phoenix said we'd wiped out 99 per cent of those Russians. Even though Europe, Africa, and South America, were coming under the fallout, and even though they got us pretty bad, I mean, at least we had Phoenix."

"You're absolutely right, Fred," choked Ethel. "How long did we have Phoenix, by the way?"

"About three minutes," replied Fred. "Are you thirsty, Ethel? Want me to walk down to that stream and get you some water?"

"No thanks, Fred, it tastes funny. Besides, you've only got three-quarters of your legs left anyway."

"You're right, Ethel. I think we'd better go back into the cave for awhile."



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April 5-9, Budweiser and ABC Radio will again sponsor National College Pitch In! Week.

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PITCH IN! FOR AMERICA'S 200TH BIRTHDAY. ENTER NATIONAL COLLEGE PITCH IN! WEEK TODAY.

Against the Grain



Dennis Myers

A couple of recent news items turn one's thoughts again to the subject of the death penalty.

On January 15, Sara Jane Moore was sentenced to life in prison following her conviction on charges of attempting to assassinate President Ford. The judge who sentenced her demonstrated remarkable mind reading powers by asserting that Ms. Moore would never have pulled the trigger if she could have been sentenced to death.

"If you thought at the moment that you were going to press that trigger and fire that shot that you would be subjected to capital punishment, you wouldn't be pulling this trigger," Judge Samuel Conti told her. "Why is it that we went for almost two decades without kidnappings in this country? For one single reason--if people do it, then they got the gallows, they got shot, or they got the gas chamber."

A number of things leap to mind. Did Sara Jane Moore know what the penalty is under federal law for threatening the life of a president? There is every possibility that, like other attempted assassins and, I suspect, the public at large, she assumed the penalty could be death and went ahead with the shooting anyway. And the decline in kidnappings was as attributable to increased federal powers and increased law enforcement efficiency in dealing with kidnappings as to any other factor.

But beyond these details, Judge Conti's arguments are quite recognizable as the old "deterrent" arguments for the death penalty.

Now, to repeat what has been said thousands of times before, there is no reliable evidence--none at all--to support the idea that the death penalty serves to deter murder. Indeed, the bulk of the evidence supports the opposite conclusion.

But, as Reverend Wesley Fernsdorff, the Episcopal Bishop of Nevada, observed a couple of years ago, "... it is very difficult to convince anyone--oppositely inclined--that the threat of the death sentence has not proved to be an effective deterrent." So, for the sake of discussion, let us concede that deterrence should be a consideration in dealing with the issue of capital punishment.

Consider, then, another facet of the issue.

On January 29, in Reno, Edward Smith--dubbed the "Messiah Slayer" by the local press--was sentenced to death for the murder of his ex-wife and her husband. After the jurors in the case were thanked by the judge and dismissed, they began to file out of the courtroom. At which point, the defendant spoke up: "I want to thank the jury, your honor. Can I thank the jury?" The jurors hesitated, then halted to listen.

"I want to thank you," he said, "for bringing back the verdict I wanted. It's not a just verdict, but it's the verdict I wanted." He then went a step further and appealed to the judge to have the death sentence carried out immediately--a request which was refused.

I cite this case because it illustrates the other side of the deterrence argument.

If there are those who are deterred from killing by the death penalty, there are also those who kill because the death penalty exists. The evidence of this is quite compelling; not only are there many instances of killers who have admitted being motivated by a death wish, but the American Psychiatric Association has identified three separate types of persons--or personalities--who are incited by the death penalty to commit homicide rather than deterred by it.

Dr. Louis Jolyon West, professor at and head of the department of psychiatry of the University of Oklahoma School of Medicine, prepared a report for the Journal of the American Medical Association and which was also sent, in 1968, to the attention of the President and of the Senate Judiciary Committee, then holding hearings on the death penalty. Dr. West's paper, entitled "Medicine and Capital Punishment," included these observations in a subsection under the title of "capital punishment breeds murder":

"But there is an even more specific way in which the death penalty breeds murder. It becomes more than a symbol. It becomes a promise, a contract, a covenant between society and certain warped mentalities who are moved to kill. These murders are discovered by the psychiatric examiner to be, consciously or unconsciously, attempting suicide by homicide (Dr. West's emphasis)."

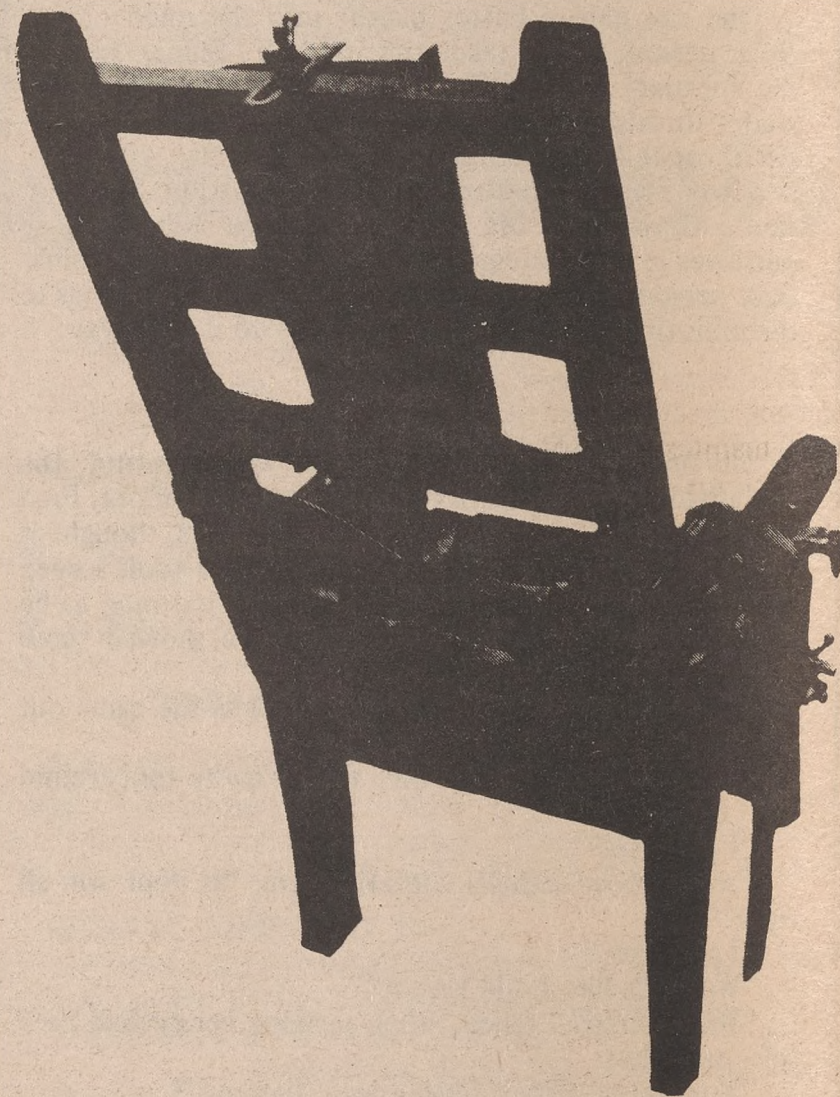
Dr. West mentioned the case of a Texas farmer who walked into a cafe and killed a total stranger--an Oklahoma truck driver--with a shotgun; his explanation to police: "I was just tired of living."

He also reported a 1964 case: "... Howard Otis Lowery, a life term convict ... formally requested a judge to send him to the electric chair ... following a prison escape and a spree of violence. He said that if he could not get the death penalty from the jury he would get it from another, and complained that officials had

failed to live up to an agreement to give him death ... when he pleaded guilty to a previous murder charge in 1961."

In yet another case, a defendant named James French asked for the death penalty after his random killing of a stranger; he was "betrayed" by his court-appointed attorney, who got him a life sentence instead of his hoped-for execution. French was sent to prison where he later strangled his cell mate. "This (death) sentence he deliberately invites in well-organized, literate epistles to the courts and in provocative challenges to the jurors. During a psychiatric examination in 1965 French admitted to me that he had seriously attempted suicide several times in the past but 'chickened out' at the last minute, and that a basic motive in his murdering another prisoner was to force the state to deliver the electrocution to which he feels entitled and which he deeply desires." (French finally became the only person executed in the nation in 1966.)

Such examples go on and on. I found an article in *Esquire*, published in April, 1971, written by Robert Massie, a murderer under death sentence. Massie denounced the attorneys who were working feverishly to save him from the California's gas chamber, and the article is filled with sentences like these: "it is only fitting that my life should culminate in the gas chamber ... at the age of twenty three I was delivered to the Warden at San Quentin, where it is hoped that I will shortly graduate to the merciful oblivion called death ... I have never



contributed anything worthwhile to society and never will ..."

Dr. West is not the only one to report that the death penalty is used as a suicidal device. In a 1959 book, Thorsten Sellin explored the idea, and West describes Frederik Wertham's *The Show of Violence*, published in 1949, as a classic study of one such case. "The intimate connection between murder and suicide was noted by Freud and has been treated extensively by Karl Menninger ... Franz Alexander, Gregory Zilboorg, and other psychiatrists."

There are also statistics which may reflect the effects of the death penalty as an incitement to murder. It is well known that the homicide rate is higher in jurisdictions with capital punishment than in those without it. Less well known are the suicide rates of murderers who do not receive the death penalty--forty percent in Denmark, nearly fifty percent in Britain.

Should this whole situation become more well known to the public at large, legislators would find it more and more difficult to vote for the death penalty when it is clear it would mean they would be pointing a loaded gun at the heads of potential victims of suicidal killers. If conservatives argue that the death penalty's value as a deterrent cannot be ignored, they can hardly then dismiss the far better documented evidence of the penalty's effect as an incitement.

"That the death penalty is a failure as a deterrent to murder has been demonstrated in many ways," Dr. West writes. "That it is a success as an incentive to murder ... is increasingly clear."



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JACK NICHOLSON



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Films in Perspective

Howell Zee



One of my English professors once told me that true works of art should never be subjected to critical analysis, no matter how delicate and precise the process is being employed, how skillful and objective the critic may be. For art by its very nature is impressionistic, abstract, and highly elusive. In its purest form it is but an outward manifestation of the artist's state of feeling at the time of his creation. Its qualities, therefore, good or flawed, should likewise be only felt, not described, and the appreciation of which should be restricted to the fancies of the mind.

Faculties of exposition, evaluation, criticism, and the like, which all aim at the interpretation of the attributes of human emotion or the perception pertaining to general forms of sensibility, are only noble enterprises on the surface. In a subtle way they actually form the most destructive force to the wholeness and coherence of any artistic creation.

And how true it is with Stanley Kubrick's *Barry Lyndon*; a film of such magnificent beauty, breathtaking splendor, and overwhelming visual elegance, that to evaluate it by using conventional critical theories is to completely destroy its exquisiteness. The richness and intensity of its filmic images are utterly beyond wordly description. It is, alas, a film that can only be felt with the integration of each individual's personal conception of the very true meaning of life, its joys and sorrows, its glory and humiliations. It took Kubrick more than three years of agony and perseverance to crystallize three hours and some odd minutes of this film, and the reward is justifiably bountiful. For every movement of the camera and every single framing we witness on the screen within those three hours are aesthetically consummating and artistically flawless. It is like watching a grand artist, whose mastery of his medium can only be described as in a state of sheer perfection, create instant eternity with the highest of the longings and aspirations mankind have been striving for. It is also, without the need of further explications, one of those rare instances that I have allowed myself to accept a film with absolutely no reservations. *Barry Lyndon*, in short, is what film as art should be all about.

The reason why Kubrick picked *Barry Lyndon* of all William Makepeace Thackeray's novels is still a mystery. Perhaps it is the unique character of the novel's hero, Redmond Barry, that somehow has stricken a familiar tone in Kubrick's own disposition; or perhaps it is one of those peculiar and obsessive devotions great artists sometimes have to their colleagues. In any case, Thackeray has never been given high recognition in British literature. Critics usually regard his works as being too shallow and too pretentious, with little social insight and no clear moral code. Even in the eyes of a few of his admirers, Thackeray enjoys a far less esteemed position than, say, Henry Fielding. As a novel, *Barry Lyndon* is even more obscure. George Orwell, the most appreciative of all Thackeray's critics, never did mention *Barry Lyndon*

in his extensive critical writings about the author. As for myself, apart from *Vanity Fair*, which I read during my younger days, my affair with Thackeray hitherto has been very brief indeed.

The novel is a fairly typical, straightforward satire on the lives and times of 18th century Europe, and the social vanity and hypocrisy of the upperclass Irish and English noblemen. If there is one thing good in Thackeray as a literary artist, it is that he is never short of providing ironies and mockeries, may they be personal or incidental, in his wittily constructed narration of the plot.

In fact, the novel employs the first person narrative technique, whereby the story is told by Barry himself in a rather half humorous, half self-condemning manner. All in all, it is intended more as an exercise in innocent fun than as a major literary composition.

Barry Lyndon the film, however, is unmistakably and unambiguously that of Kubrick's, not Thackeray's. Although the characters and the plot remain substantially unchanged, its scope and depth of vision have been tremendously widened and extended. The result is that the film has a complete life of its own, and such a life is obviously the extension of Kubrick's own philosophy. It is, therefore, not a legitimate question to ask how faithful Kubrick has adapted Thackeray's novel; instead, we should, and could only, judge the film on its own merits in order to guarantee the realization of its full potential, and prevent any side issue that may lead us astray.

Filming from a screenplay written by himself, Kubrick's *Barry Lyndon* is no longer a common satire. He has elevated the entire structure of the story to the level of a grand epic poem about the tragic nature of life, about both the evitability and futility in the effort to escape from human indulgence, may it be in lust, wealth, or power, and the inevitability of the sad consequences it may bring. As we watch the rise and fall of Redmond Barry, we are in a constant state of conflict.

Though we may hate his cruelty towards his stepson, we cannot refrain from being sincerely moved by his tenderness towards his own son; though we may deplore his sometimes unscrupulous conduct, we cannot completely cast away our affection for his truthfulness to his first love Nora (Gay Hamilton) and his emotional outburst in front of the chevalier (Patrick Magee). As the tragedy falls on Barry at the end, our hearts are saddened not so much by the actual lonely and childless life he must live in exile, as by the whole host of events and circumstances that lead him to his final defeat.

Thematically, *Barry Lyndon* is not dissimilar to the director's earlier works: *Dr. Strangelove*, *A Clockwork Orange*, and *2001: A Space Odyssey*. All of them presented us with an extremely gloomy outlook for mankind's future, and this pessimistic inclination in Kubrick's philosophy is totally timeless as far as his artistic creations go. Yet, because of the fact that *Barry Lyndon's* setting is in the past, and the story itself is somewhat romantic,

we can actually feel that the gloominess is exceptionally heavy throughout the film. Indeed, it is the sense of complete despair, of utter hopelessness, that the film is able to distill such extraordinary grandeur and chilling beauty.

Not without irony, *Barry Lyndon* is also quite a love story, but with all its romanticism obviously and severely suppressed by Kubrick with his usual inhumanly cool and detached cinematic style. The more he suppresses, the more the film engages onto the essence of the romantic tradition, the lingering sadness of the state of being. Whether this is a deliberate doing on Kubrick's part is tautological, but the effect is stunning all the same.

A more sentimental director would at least give us a few flashbacks at the end when Lady Lyndon remembers Barry on the occasion of signing his annuity check, but Kubrick steadfastly refuses to yield. To me at least, this makes the ending sequence of *Barry Lyndon*, together with the previous sequence where the camera freezes on Barry as he steps into a coach, far more hauntingly absorbing than any other way of handling could have derived.

It should not go without notice that the cinematography of *Barry Lyndon* is also strikingly outstanding. A very accomplished still photographer before becoming a film director, Kubrick has an extraordinary sense for visual elegance and beauty. This is also the first time that he has ever employed the technique of candlelight photography, a kind of camera lens made in West Germany by Carl Zeiss. Originally developed for moon photography, Ed DiGiulo has adapted it for cinematic uses. This enables Kubrick to shoot several of the film's interior sequences by the natural light of only a handful of candles. The most vivid scene in the film under such a setting is when Barry dines with a German country girl (Diana Koerner) inside her small hut. With a baby still in her arms, the two kiss amidst the soothing warmth of the burning candles—a rare and memorable moment of tranquillity in the whole film. When the camera moves outdoors, Kubrick is generous in his usage of soft-focus cinematography. With his characters often bathed in the golden sunlight against the crispy green Northern English landscape as background, the effect is hypnotic.

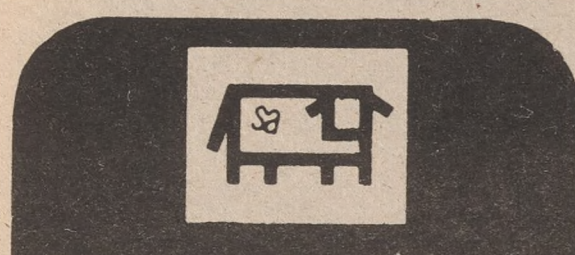
The musical scores, which contain excerpts from Handel, Schubert, Bach, Vivaldi, Mozart, Paisiello, and Frederick the Great, and ably adapted by Leonard Rosenman, add a new dimension to the overall liveliness of the visual images. Marisa Berenson is adequate as Lady Lyndon; for Ryan O'Neal, as Redmond Barry, we simply couldn't ask for more.

Elegant and beautiful as the film *Barry Lyndon* may be, it is not, regrettably, a product for every one of us. True art never has been, in reality, a privilege for the mass audience, and *Barry Lyndon* is no exception. But for those who have the heart and mind to enjoy it, it is one of the most precious and worthy experiences in one's lifetime.

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CIRCLE

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Phoebe Snow. Second Childhood Columbia 1976 PC-33952

In terms of pure vocal capability Phoebe Snow has an incredible voice. Through jazz she brings to recordings and concerts the swinging movement of a musical instrument and yet retains the feeling and warmth of the human voice.

The first time I heard her recording of Sam Cooke's "Let The Good Times Roll," (over a year ago) that voice grabbed me by the ears and exclaimed "Hey man, listen to me! I can really sing!" Needless to say I purchased her then newly released album and listened transfixed as she sang and performed her way through "Harpo's Blues," "Poetry Man," and "No Show Tonight." How many evenings did I drive Sally and the people at The Library restaurant crazy by playing "Either or Both" over and over again while I drank my java slowly? That's real 'java junkie' music, believe me!

Over the last year Phoebe has lived up to the promise that first album offered. She has become a force in the music world of popular music and was also married (she is expecting a baby at this time). She has appeared on Paul Simon's Still Crazy After All These Years and on Janis Ian's Aftertones. During that period she also left Shelter Records for the Columbia stables and wrote the material for her new release Second Childhood.

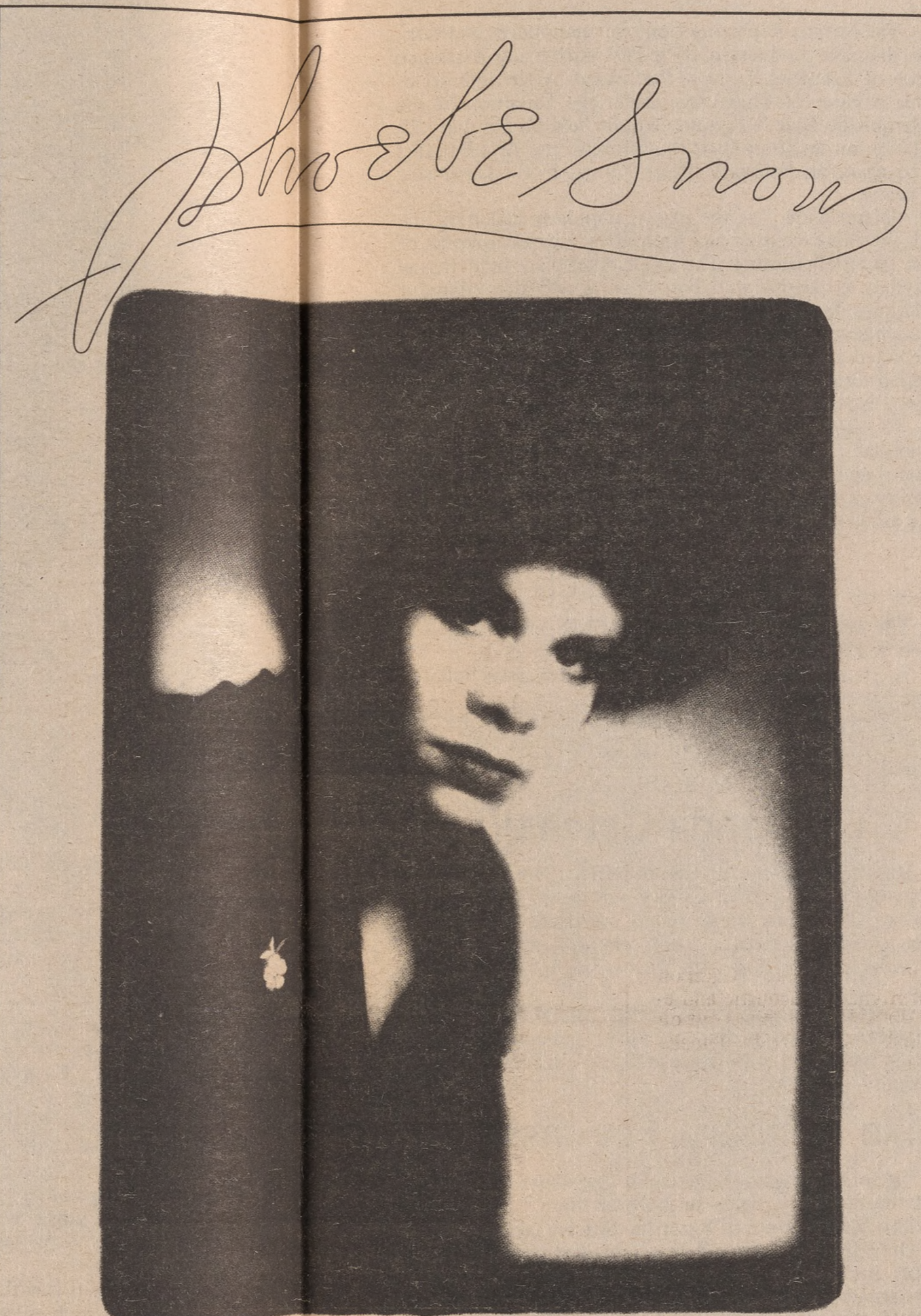
On this her second album, Phoebe Snow has added to the dimension of her vocal, instrumental and lyrical abilities a more diverse repertoire of musical styles. Here is a sampler for the connoisseur of music. The lady is clearly knowledgeable in her music as well as of musicians, having retained tenor saxophonist John "Zoot" Sims on her first album, she has solicited the services of bassist Ron Carter, saxophonist Dave Sanborn, and guitarist John Tropea for her new effort. Other musicians who perform excellently on this album are: Hugh McCracken on acoustic guitar; Ken Bichel on synthesizer; Will Lee IV, Tony Levin, Gordon Edwards and Richard Davis on electric and acoustic bass; Grady Tate and Steve Gadd on drums; Richard Tee and Ken Archer on acoustic and electric piano with Ralph MacDonald filling things out on percussion. Vocals are handled beautifully by Phoebe and her backup Jesse Dixon and the Jesse Dixon Singers with orchestration done masterfully by Pat Williams.

The album is pleasantly balanced with a mixture of acoustic and electric tracks ranging from the sensitive "Inspired Insanity," to the rocking "Going Down For The Third Time" (Holland-Dozier-Holland), and finally ending with the very blue jazz tune "There's A Boat That's Leaving Soon For New York" by George and Ira Gershwin. The album includes seven more tracks six of which are Phoebe's with the H. Tobias-R. Ingraham tune "No Regrets" being the third non-Snow effort.

Phoebe opens with "Two Fisted Love" which happens to be one of the only weak spots on the album. Her problem here is an over use of the tricks her voice can perform in sliding and wavy notes. It is a good tune with a snappy beat, but is marred by overkill. The second weak spot is due to her lackluster ending of "No Regrets." After performing a solid and strong rendition of this tune she ends it weakly with a high voice that belies her real capabilities. She doesn't do the song or herself justice with such a half-hearted ending. These are however, small complaints and in no way are meant to demean the excellence of the rest of the album.

Elsewhere on the album are excellent tracks, any of which could be a hit single. For disco lovers there is the low-down slip and slide of "Cash In" which carries a strong melody line embraced by a straight forward delivery. Lyrical melody is to be found on "Ain't It A Shame," where she gives us a soulfully plaintive cynics prayer.

The guitar duet with Stuart Sharf is of a style which hasn't been heard in popular music for many a year now. Soft and luxuriant in flavor is "Pre-Dawn Imagination," with it's acoustic piano lead and orchestration by Pat



"Isn't it a shame not to have something to believe in? To have to cry in public places, Frightened by children making faces Travel folders call you, but so do your memories But the statistics seem to stall you and they whisper it's a tease The moon has coated me with dust and I must look a sight I left my mind out in the rain so please don't be polite Can you help me? Can you help me? Later on tonight. Can you help me? Can you help me? At least until it's light."

Williams, this is a tune reminiscent of the early Elton John.

Of all the tracks on this album I enjoyed the Gershwin brothers tune "There's A Boat That's Leaving Soon For New York" (Hey Bruce! Play this one for your heartthrob. It's guaranteed to work.) most of all. The flavor of a Gershwin melody is never lost on me, but here Phoebe has done an arrangement that would make the brothers proud.

Opening with an electric piano intro, Phoebe offers a Billie Holliday blues rendition of the lyrics for two verses. During the verse the piano glides in traditional Gershwin style offering a carnival ragtime break between the first and second verse. At the end of the second break the bass interrupts with a medium run into the main one-two, one-two beat of forties blues. From this point on Phoebe demonstrates why she is now being considered our finest jazz singer today.

Her voice on this track swings in a strong, clear, and vibrant air. For the icing on the cake she has the band and horn section take off on a jazz flight with flute solo, fading into toe-tapping ecstasy with electric piano and bass performing the parting favors.

Dancers and listeners, lovers, and those who delight in lyrical content will find this album exciting. Second Childhood offers us Phoebe Snow as lyricist, vocalist, musician, composer, arranger and interpreter. When listening to this album you should keep in mind that this woman is on the verge of becoming the most important vocalist and composer of our generation. Phoebe Snow is capable of equaling the talent of Billie Holliday, Carmen MacCrea, Ella Fitzgerald, and Sarah Vaughn. As she grows in talent she becomes greater. It's all there inside of her straining to burst forth on a musically starved world. Even now she is surpassing her contemporaries.

Second Childhood is a beautiful album that can only be described as excellent and personal. Please try Second Childhood.

"It's more than medication. It's all that's on the shelf."

CIRCLE NOTES: I'd like to thank those of you who have promised your support in boycotting New Hope Productions concerts. Hitting them in the pocket book is the only message outfits like them understand.

Just for the fun of it, surprise yourself and go to the Sundance on Mt. Rose highway this weekend without knowing who is playing. I think you'll have fun. Come on! Get your curiosity up.

Crazed-O-Gram. "The Biggest Little Party In The World" will be held at The Grange Hall (Toll Rd. Off Virginia City turnoff), February 20, from 10 p.m. til ? There will be Jazz, Rock 'N' Roll, Country Boogie, Beer sold (bring your I.D.), and will cost \$2.00 for singles and \$3.00 for couples. All this to benefit "Childrens Art." Sounds like a good deal to me.

McCoy Tyner is coming! McCoy Tyner is coming! March 8, Monday evening. MCCOY TYNER IS COMING!!!! MARCH 8!!!!

With all this talk about concert crowd limitation and the absurdity of having a dollar a credit asked us to build an extension onto the student union, I don't see why no one has gotten the bright idea to build a decent auditorium to hold concerts in. Such a building could also be used for lectures, movies (Hey maybe more then the privileged 200 could get to see the Sunday night movies then!), plays, and the Jazz Festival. Then the Fire Marshal could go . . . you know what I mean. A pipe dream???

Next Week. If things go all right I will have an exclusive interview with McCoy Tyner and a surprise album review.

Until then remember: Music is the only shelter we have left, so . . .

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

Winter Carnival Rides

If you need a ride to the Winter Carnival events on Saturday and Sunday, Buses will be available. For schedules contact Peggy in the Student Union.

Poll Workers Needed

ASUN needs students to work at the polls for the Primary election, March 10. If you are not running for office and are not any student's campaign manager, please sign up with Peggy in the ASUN office. Please give even an hour of your time.

Filing is now open for Mackay Week chairperson. Filing will close Wednesday, March 17 at 5.00 pm. Applications available in the ASUN office.

Outstanding Senior

Each year the ASUN selects one member of the graduating class who has contributed significant service to the University and/or community. The person is awarded the "Outstanding Senior of the Year Award" at the annual Honors Convocation. If you want to apply or nominate a student, pick up an application in the ASUN office.

ASUN News

Filing closes today for Artemisia editor.

Filing closes Monday, March 1

for all ASUN offices.



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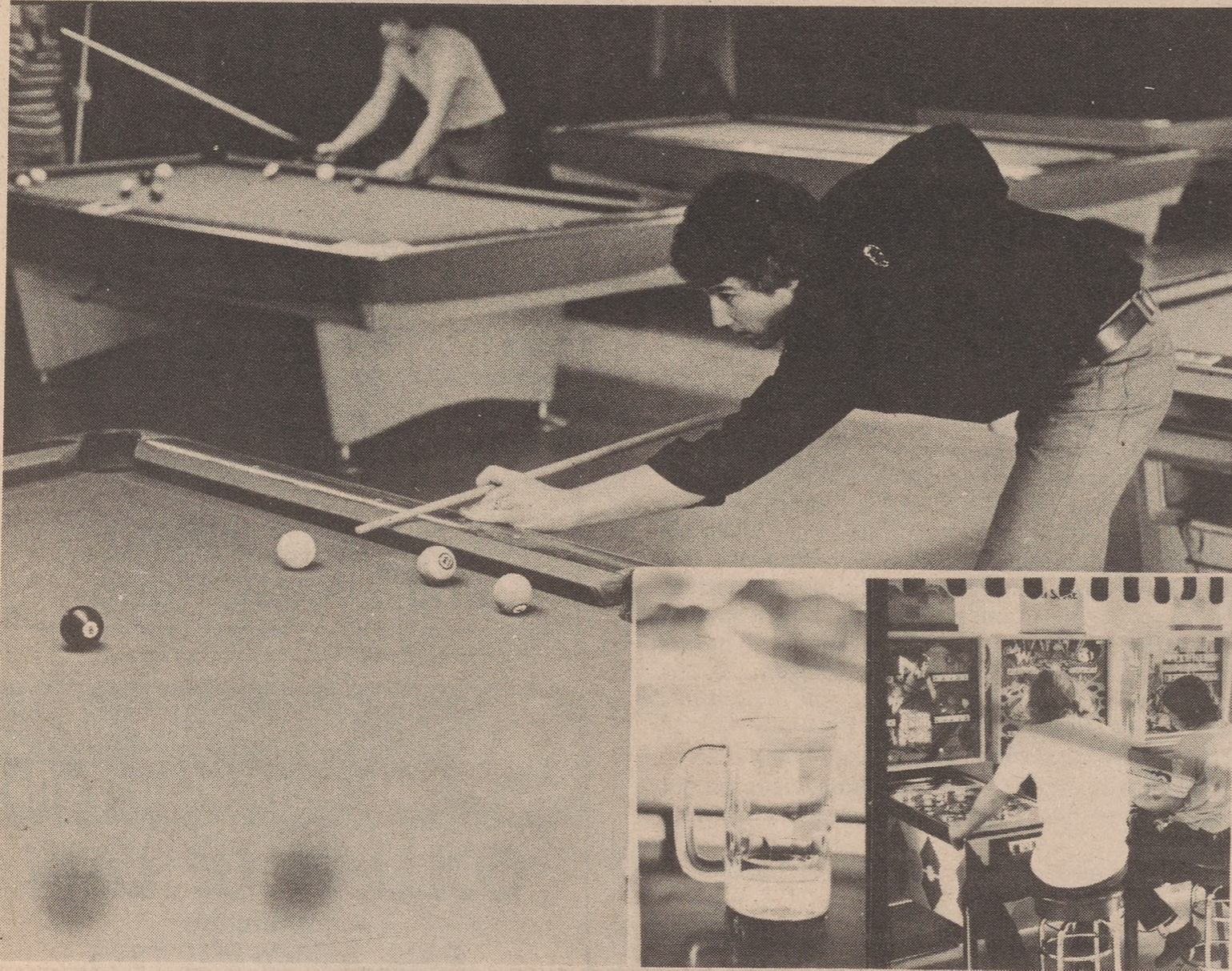
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SHORTS

Tough Title

The Nevada Repertory Company announces auditions for its next production, "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade." Try-outs will be held on February 23 at 7 p. m. in Room 8 of the Church Fine Arts Building and again on February 24 at 7 p. m. in the University Theatre.

"Marat/Sade," as the play is popularly called, is one of the most exciting and innovative theatrical works of the twentieth century. The action takes place in an insane asylum in Napoleonic France in which the infamous Marquis de Sade stages a play for the therapy of the patients and his own amusement. The historical events depicted and the philosophical points discussed are given added dimension and understanding by the fact that the inmates play the roles and express the ideas.

The large cast of 30 to 40 individuals includes on-stage musicians, principals, and a chorus of patients, male nurses and nuns. While there is singing, very little musical ability is required. Persons wishing further information are asked to call Jim Bernardi at 784-6123.

Aids of March

The deadline for applying for UNR scholarships for next year (1976-1977) is **MARCH 1, 1976.**

Applications are available on the Scholarships bulletin board near Rm. 301, MSS.

Completed application forms should be returned to the scholarship office, Rm. 301, MSS, on or before March 1.

We Gonna Getchell

Due to the recent increase in postage, the Circulation Department at Getchell Library will no longer send out notices to patrons whose books are overdue. The fact that overdue notices are not sent, however, will not exempt patrons from fines for books that are returned late.

In order to further reduce postal costs, the Circulation Department now contacts patrons by telephone, whenever possible, in order to recall books needed by other patrons.

Like Robbery, For Instance

"If someone wants to go to Europe, there are ways to get the necessary funds to get over there," Dr. Charles Wells of the Institute of European Studies said.

Only ten days are left this year if students want to apply for the 1976-77 school year abroad, but he noted that students who wish to leave for Europe in two years should also stop by to see him now. The application process is quite lengthy, Wells said, and said preparations for departure made well in advance probably help students ensure themselves of an enjoyable time abroad.

Dr. Well's office is located in Frandsen Humanities 201. His phone number is 784-6767.

Hot Topic

Dr. John E. Baldwin, Professor of Chemistry and Dean of the College of Liberal Arts at the University of Oregon will visit the UNR Chemistry Department today to deliver a seminar on his research: "Thermal Rearrangements of Hydrocarbons" at 4:00 pm in LB 3.

Miners Dig Awards

Two graduate students in mining engineering at the Mackay School of Mines, UNR were honored this past week by the American Institute of Mining, Metallurgical and Petroleum Engineers (AIME).

Receiving the coveted Henry DeWitt Smith Scholarship awards, of which only four are given annually in the United States and Canada, were Ruth Ann Nolte originally from Lincoln, Nebraska, who received a \$1,500 scholarship, and Noel D. Finnigan of Sparks, Nevada, who was given a \$2,000 award.

Certificates acknowledging the scholarship awards were presented by Dr. Arthur Baker III, Dean of the Mackay School of Mines, on behalf of the AIME. The presentation took place at a luncheon meeting of the Northern Nevada Section, AIME, in Reno.

The Henry DeWitt Smith Trust of the AIME was established by Smith's widow following his death in 1962 for the purpose of providing assistance to outstanding students pursuing graduate studies in the field of mineral engineering.

Kenneth Burke

Bill Balassi-Michelle LeBeau-Susan MacDougall

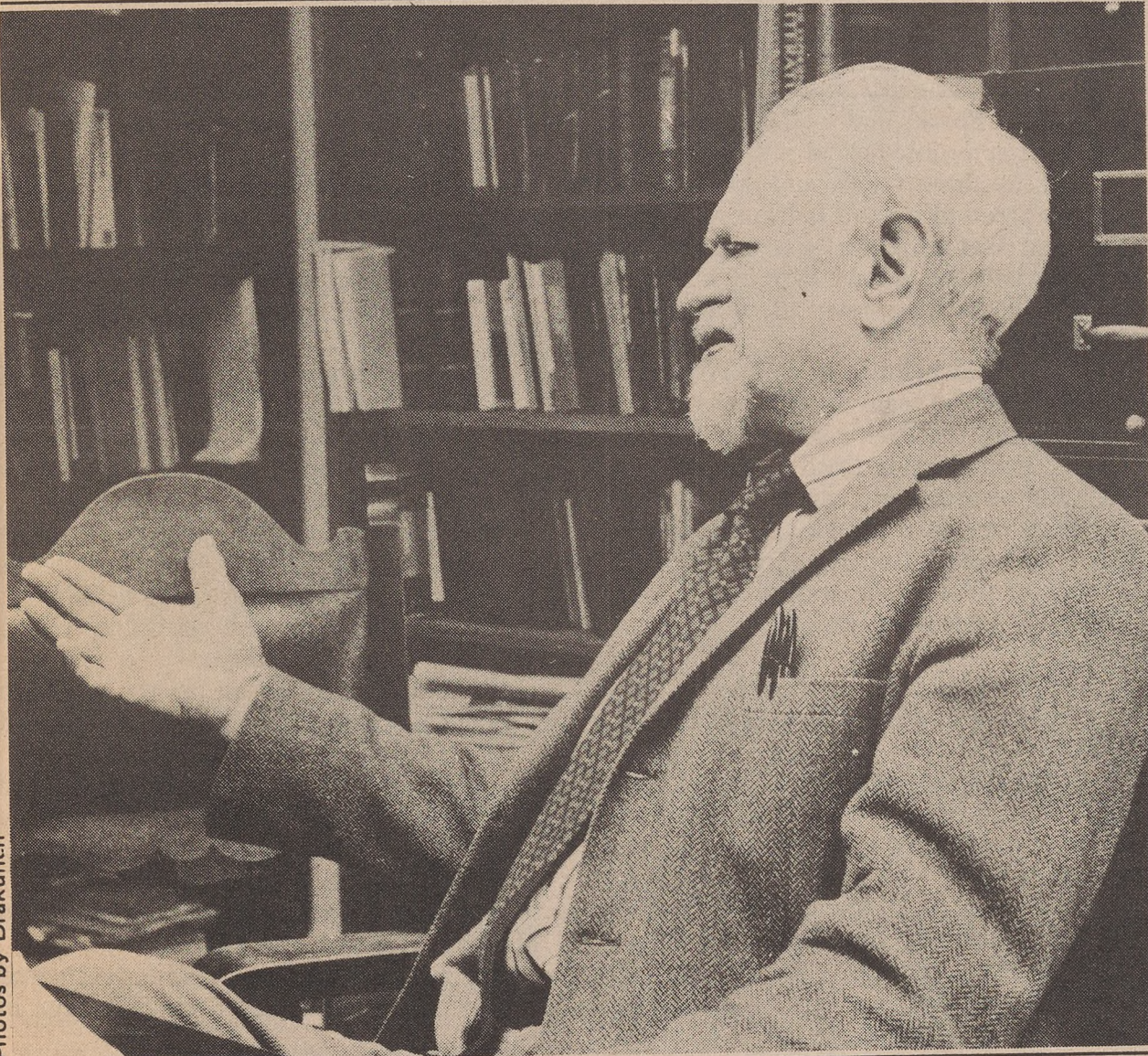
This semester our campus is being honored with the presence of one of the most important literary critics and thinkers of the twentieth century. For over fifty years Kenneth Burke has been actively pursuing the protean elements of language, literature, and life. A list of his published works is truly impressive and includes titles such as *Language as Symbolic Action*, *Attitudes Toward History*, *Permanence and Change*, *Grammar of Motives*, *Perspectives by Incongruity*, *Rhetoric of Religion*, *Toward a Better Life*, *Philosophy of Literary Form*, *Counter-Statement*, and *Collected Poems 1915-1967*. As one reviewer has said, "He is simply the finest critic in the world, and perhaps the finest since Coleridge."

At 78, he is still an active scholar, teacher, lecturer, and writer. In addition, he is offering a six-week course, based primarily on his book *Language as Symbolic Action*, which meets on Tuesdays and Thursdays at 2 p. m. in FH 113. Professor Burke has extended an open invitation to anyone, regardless of discipline, to join the class; he welcomes the challenge and vitality which come with a vigorous exchange of opinions and ideas. This is a rare opportunity to have personal, classroom contact with one of the seminal minds of our age.

Our interview with Professor Burke, as we might have expected, grew into something so varied yet so interrelated that the only way to do him justice would be to quote the entire two-hour conversation. Since this isn't possible, we have decided instead to quote passages on several topics which we hope will serve to encourage further contact. Unfortunately, these passages do not adequately display Burke's encyclopedic range of knowledge, his lively and perceptive wit, and his humanity which underscores everything he does. Burke lives what we in a university profess to be striving toward.

Burke's History:

"I started out interested in poetry, fiction, and drama; then, I got interested in writing criticism and from there to writing criticism of criticism; and the first thing you know, I moved from particular works into the whole subject of what it means to be using symbol systems."



Photos by Drakulich

Definition of Man:

"My main interest is in the whole problem of what it is to be the symbol-using animal."

Language as a Symbol System:

"To me, language is just one other symbol system, and this particular symbol system is the best for talking about itself and for talking about all the others such as dancing, music, or painting. A problem comes in, however, because we have a number of languages. For example, when you go to school and go from one class to another, you learn a different language in each course. In discussing the overall view of these languages you are discussing the nature of language."

Man as Symbol-Using Animal:

"Language sets up the process of going from consciousness to self-consciousness. . . . It is the self-conscious use of language which differentiates man from animals; for example, Cicero can both give an oratory and give a treatise on oratory. A dog can bark, but cannot bark a treatise on barking."

Motion and Action:

"I make the distinction between motion and action. We live and die in the realm of motion, but we have both the ability and the need to learn symbol systems which are in the realm of action. These symbol systems, in turn, become analogical. For example, the sensation of pain exists within the realm of motion; the word "pain" exists within the realm of action; and the word "pain" can be used analogically as in describing mental pain. Basically, the distinction is that things move, and people act; hence, the term 'symbolic action.'"

Free Will and Determinism:

"I follow Spinoza's notion of the 'adequate idea.' Insofar as you have an adequate idea you're on the side of freedom, and insofar as you have an inadequate idea you're on the

side of bondage. This is the closest I ever saw to the idea of whether you're free or determined. . . . Language, however, is not made for answering things like free will and determinism. To answer this question is arrogance. The only thing language is basically good for is helping you find your way around."

Skinner (behaviorist, author of *Beyond Freedom and Dignity*):

"Skinner's problem is that he is working out his whole notion of human motives from a standpoint of working with organisms which do not use symbols. You can make very good observations insofar as experimental creatures and humans are both animals; but insofar as these creatures are different from people, at that point your observations necessarily don't fit the case. Methodologically Skinner has the wrong kind of material to work with. There's no question that both we as animals and other animals have to eat, and insofar as this is true you can control behavior; but a man can choose to go on a hunger strike--a pigeon can't. You can make people behave to some extent by starving them, but there are complex human reactions which cannot be controlled by a system of rewards. With Skinner's pigeons you either feed them or starve them, and that's the whole situation. Now imagine taking this whole situation over and applying it to human beings!"

-isms

"Only symbol-using animals have -isms. There are no -isms with pigeons: there is only food or not food. In other words, pigeons behave--Skinner writes a book on behaviorism."

Virginia City:

"I like this area very much. I've been too busy to go out much, but I'm hoping before I get through I'll be able to go out and see some things. . . . Oh, yes, I have gotten a chance to see Virginia City--that's a terrific city. I was tremendously impressed by it--I actually almost cried. . . . There's an old opera house up there where you realize that all those big shots--like Caruso--made one night stands. . . . Then they had that little place where Mark Twain had his office. I don't think I ever understood Twain's humor until I saw that place. He had to find a way of saying things without getting his head blown off. You had to find



tricks for saying things and he found all kinds of tricks. . . . And they've got all those places around there. You go in places where they found three corpses all bound up with wire and things like that. Oh, it's a terrific city!"

Reno:

"I understand that the up-and-coming promoters are going to get that railroad track out of there, but I think it's just grand to watch those lumber cars go right through the middle of town. It's my idea of living, but they'll get that out of there."

"I do have a little trouble with the inverted weather--I'm very susceptible to the smog. Even though I was raised in Pittsburgh which is a very smoky city, my problem here is that the smoke which comes from gasoline is a lot different from the smoke that comes from coal. In Pittsburgh I never saw the sun until about 11:00 in the morning, and I thought that was just the way it should be--it was mystical. You'd look through this mist until finally the sun would break through--it was grand."

Pollution (story told with a smile):

"Some die on it, and some thrive on it. Every time a situation changes, you get a new principle of selectivity. You get people who can't live without pollution. . . . As you go across the country, you come to places where the water is bad and where chemicals have been added to get rid of the bacteria, and I find that if you give children in these areas spring water, they complain that it doesn't taste like water. They have made the adjustment."

These capsule quotes do not capture the richness of either Burke's down-home humor or his profound philosophy, nor do they reveal the captivating presence of the man himself who looks like a cross between Mark Twain and a slim Burl Ives. We hope that during his stay here as many university members as possible will benefit from Burke's richness--both as a thinker and as a person.

Editors Note: Burke will speak Monday afternoon at 3:00pm in the East-West Room of the Student Union.

SPORTS

Women Qualify

Terri Gunkel

A satisfying 83-59 victory last weekend over UC Berkeley qualified the Wolf Pack women's basketball team for the Northern California Intercollegiate Athletic Conference (NCIAC) tournament to be held Feb. 26-28 in Sacramento.

And en route the women managed to pick up five team and individual school records. Freshman Cindy Rock, recruited from Portland, Ore., continued to lead the Pack's scoring with 24 points, surpassing Lynn Barkley's previous game high of 23 points set Jan. 9 against the University of Pacific. Two other UNR players also hit double figures. Bridget Galvin contributed 16 points and Barkley dropped in 13 while leading the rebounding with 15. Glenda Wilson pulled 14 off the boards.

Other broken records include the highest halftime score for the Pack, 42-24; most conference wins (5); most consecutive games (4) over 50 points; and highest overall score. That previous record was set Jan. 17 of this season with 70 points against Stanislaus.

Berkeley started out almost even in scoring with the Pack but soon began to lose ground, even though coach Luella Lilly had substituted freely. However, Berkeley went to work quickly in the first minutes of the second half, scoring nine consecutive points before the Pack took control.

"We had the same experience the week before against San Jose," commented Lilly. "We'll have to give a little bit more thought about coming out in the second half."

The Pack women truly seem to be working together as a team. Lilly usually has high praise for most of her players. In addition to those already mentioned, she said that Pat Hixson "had one of her best offensive games, as well as defensive," against Berkeley. And in this particular game, the Pack had no problems defending its lead, even though high scorer Rock fouled out with more than five minutes left.

The junior varsity squad also sparked the weekend's action with its first season win, 44-42 over Berkeley. The JVs led 23-13 at the halftime but virtually blew the lead when Berkeley fought back with eight straight points in the opening minutes of the second half. After that it was a see-saw battle until the buzzer sounded. Theresa Courtais, Ann McElrath and Cam Brownell combined forces to lead the scoring with eight points each and Arlene Hirschman and Tracy Harrigan worked the boards for the Pack with 11 and 9 rebounds respectively.

Lilly said that today's non-conference game against Stanford will probably help determine the seeding for the NCIAC tournament. Saturday the women take on Sonoma in their final league contest of the season. Both games are away.

She added that the biggest factor concerning Stanford is their height. She said last year when they defeated the Pack, there were a pair of twins over six feet. "As far as I know, they have three players over six feet," she commented. The junior varsity will meet the University of San Francisco varsity Friday and Napa Junior College at Sonoma Saturday.

Shoot For Second

Steve Martarano

Three more games remain for the UNR basketball team, but their importance has been diminished.

Going into last weekend's action, the Pack was very much alive in the tight WCAC conference race. But now, after a 93-81 defeat at the hands of conference leader USF, the Pack has been virtually eliminated.

Reno now stands at 6-3 in conference, two games behind San Francisco.

Last Saturday night in front of 5,778 somewhat unenthusiastic hometown fans, the Pack couldn't pull off a victory in one of their biggest challenges in many years. A win would have vaulted UNR into the conference lead, but USF, who had defeated the Pack earlier in the year 82-72, wasn't about to let that happen.

The Dons shot over 60% from the field in the first half but still led by only five. The Pack, however, never really got untracked and ended up on the short side by 12.

Fouls seemed to plague Nevada all night. It seemed that when the Pack needed their starting five in there the most, coach Padgett was shuffling players in and out because Jones, Campbell, Schmidt, and Padgett were all in foul trouble. They had to play conservative to avoid fouling.

But there is still something for Wolf Pack players to shoot for besides pride. Second place is still very much in UNR's plans and with an overall record of 11-12, Reno has a chance of giving coach Padgett his first winning season in the four years he's been here.

Tonight, the Pack will be in Malibu playing their toughest remaining game against Pepperdine. Pepperdine, 16-5 on the season, is the only team in the nation to defeat Las Vegas. They beat the Pack here earlier by four. The Waves are in second place in the WCAC with a 7-2 mark.

Tomorrow night, the Pack will stay in the Los Angeles area and will meet Loyola Marymount. Reno beat them easily at home by 20 points and since UNR is the healthiest they've been for over a month, they should have no trouble there.

Edgar Jones, featured in an article in the national magazine *Basketball Weekly* as the best freshman in the country, still leads the Pack in scoring with a 17.2 average.

UNR as a team leads the WCAC in field goal percentage, shooting at a 52.2 clip.

Baseball Opens

Steve Martarano

Well, the storm clouds are beginning to gather. The snow is starting to fly, and the wind blows constantly which can mean only one thing: baseball season is here.

Every year about this time, just as the weather becomes nasty, you can see a group of players on the lower field in back of Mackay Stadium huddled against the icy wind playing catch and trying to hit a little round ball with a stick. Trying to start playing baseball before March comes in Reno seems ridiculous to most people, but if you're a baseball player, there's nothing you can do about it but bundle up and endure.

Continued next column

The Pack baseball team will hopefully open their '76 season tomorrow at Stanislaus State with a doubleheader and then play another doubleheader at Sacramento Tuesday.

"We've had about three good weeks of practice," coach Barry McKinnon said. "The last couple weeks have been bad but we have a whole facility out at Stead consisting of a pitching machine for the hitters and indoor pitching mounds."

The Pack should definitely improve over their 1975 mark of 12-23, a 3-12 record in conference action.

Last year, plagued miserably by bad weather as shown by 17 cancelled games both at home and on the road, UNR still managed to lead the WCAC conference with a .318 batting average. That was a Wolf Pack record.

Up the middle, the Pack has some shaky spots. Catching is not one of them.

Returning behind the plate is Mike Myskowski, a 190-pound senior who tied for team leadership last year with a .333 batting average. "Mike is looking good," McKinnon said. "He is definitely one of our strong points."

The pitching staff has a lot of potential but as McKinnon put it, "It just depends on the weather situation and if they can keep their arms loose or not."

Leading the Pack mound crew is co-captain, junior Rich Jameson. A graduate of Reno High School, Jameson was the only Pack pitcher with a winning record as he turned in a 5-4 season. Over the winter, the lefthander led a Sacramento baseball league with a 5-0 record so he should be ready to go this season.

Righthander Don Fisk will be trying to rectify his disappointing 1-7 mark of a year ago. Although he had a poor record, he often pitched with bad luck and actually led the UNR staff in earned run average with a 4.83 log.

Rounding out the Pack starting staff will be Carl Henry, a red-shirt last year, and Pat Alexander, a transfer from Mesa, Ariz., who McKinnon terms as having, "a great fastball and one of the best curveballs on the team."

Gary Jansen, Rob Sumner, Mark Evasovic, Mike Scott, and Bob Scheaffer will handle the relief chores.

Shortstop is questionable, but on paper the position has hope.

During practice, two players have been battling for that keystone spot. Freshman Pat

"Riley can do it all."

Chaney of Sparks and Rod Murphy, a JC transfer from Antelope Valley, Calif. will split up the first double-header until McKinnon makes his final choice.

Murphy, however, would seem to have the edge. Out of high school, he was drafted in the 26th round by the Baltimore Orioles but went to a JC instead. According to McKinnon, the fleet switchhitter runs the 40 in 4.5 seconds.

Ron Ball has second base locked up as he had a fine season last year. He hit a steady .250 while holding down the number two sack all year. He was 4-4 in the stolen base department.

Centerfield belongs to Jack Fisher, the teams shortstop last year. He hit .258 with 13 rbi's but led the team in strikeouts with 33.

Probably the Pack's strongest returning player is co-captain junior Tim Riley. Riley, as a third year starting third baseman, could be playing his final season for the Pack. He is looking towards a pro career and after this season and his 21st birthday, he is eligible.

Riley can do it all. He can run the 40 in 4.7, has a strong arm, can stop anything at third, and hits a ton. As a freshman in 1974, he set a UNR record with 37 rbi's. He holds a total of three single season marks including triples with nine and homeruns with seven. Last year he led the team with 43 hits while hitting .318. He hit seven homers and fielded .907.

Big Tom Jesse will anchor the first base slot. Jesse, who stands at 6-6, has the power to match his size. He hit four homerun shots last year and batted .303 overall. He fielded .988.

In the outfield, besides Fisher, will be Rick Damele and John England. Damele started at first most of last year and batted .344. England only got in eight games last year but he definitely can do a good job for the Pack. The 5-10 junior is very quick and has a strong throwing arm.

According to McKinnon, this year's team should be a running ballclub. He said, "We have five guys who can steal bases: Riley, Ball, Murphy, England, and Fisher."

Mike Riley, who hit .385 last year playing in eight games, will be the team's designated hitter. He pitched last year but during the summer he led the Casey Stengel League in Reno with a .429 average.

The Pack should improve from last year, but to put it all together enough to take their conference will take some doing. For one thing, the defending WCAC champions, Pepperdine is returning their entire team other than one starter. Pepperdine was ranked ninth in the nation last season.

It's too bad the ballclub has to rely so much on the weather to insure a respectable season, but that's just a fact of life when playing ball in Nevada.

Maybe the acquisition of a Sun God would be in order.

Handball Champ

Mike Mentabury

Rich Abajian, a UNR senior, captured the West Coast Collegiate Handball Championship two weeks ago at the University of California, Berkeley despite being an unseeded entrant.

Abajian, who has played handball only three years, won all four of his matches and defeated Mario Garcia, 21-18 and 21-13, in the finals. Abajian was behind 9-0 in the final match but put it all together to defeat the University of California, Santa Cruz handball instructor for the title.

There were 25 participants in the tourney and all were from California except Abajian.

In addition to the individual title championship, Abajian earned the second place team title for UNR.

Abajian is a physical education major from Walla Walla, Wash., and currently a graduate assistant in UNR football after playing two years for the Wolf Pack.

Abajian, who will participate in the National Collegiate Handball Championships in Memphis, Tenn., in April, is in need of financial assistance for the trip to Memphis. Persons with ideas or donations should contact: Bob Shriver, UNR sports information director at 784-4878.

Virginia Woolf Opens

"Who's Afraid of Virginia Woolf?" is without question one of the most important plays ever written by an American playwright. Edward Albee's masterpiece invites us to witness a little impromptu party at the home of George and Martha. There are two guests. There are games to be played at the party and everyone gets a chance to join in.

"Hump the Hostess," "Get the Guests" are just a few that are played. Everyone participates. It's just so much fun. Perhaps you'd care to join in? Why not? Afraid? Don't be. George and Martha are exquisite hosts who know how to uh...entertain. There will be a bit of boozing going on, but, then, what's a party for?

"Who's Afraid of Virginia Woolf?" is playing at the UNR Church Fine Arts Theater on Friday and Sunday night, the 20th and 22nd of February and the following weekend on Saturday the 28th. The fun begins at 8 p.m. George and Martha have extended the invitation, and it would be ever so impolite to refuse such hosts as they. And after all, wouldn't you like to find out "Who's Afraid of Virginia Woolf?"

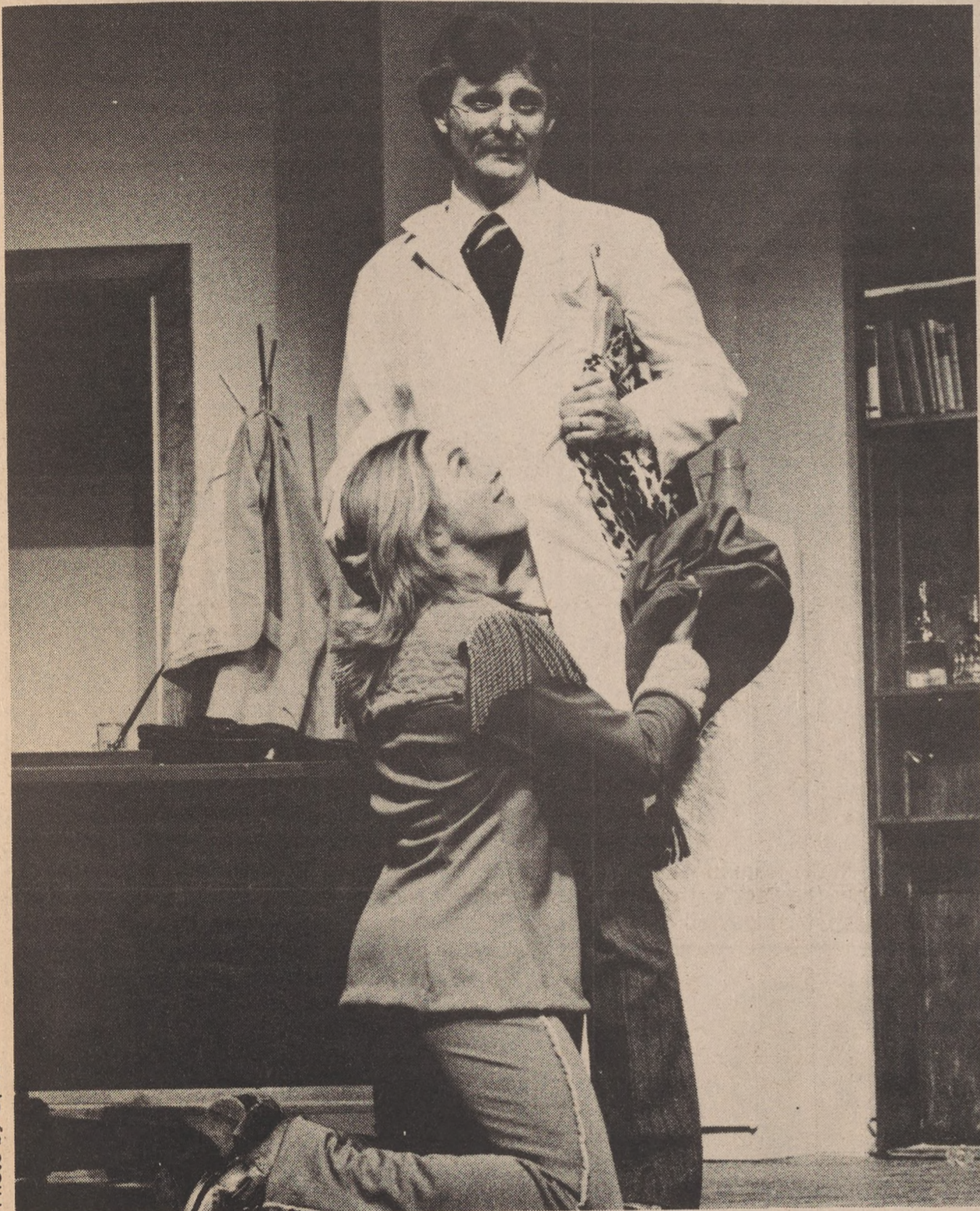


Photo by Opitz

The Butler Heard...

Nudity, Nymphomania, Transvestism, Zany Slapstick, Crazy Psychiatrists and No Patients, Unfaithful Wife, Lecherous Husband, Officious Bureaucrat. There's more: women in undies, men in undies, mistaken identity, a London bobbie hot on the trail, portions of Sir Winston Churchill, contraceptive devices, strange births, stranger deaths, phallic worship, pornographic blackmail, a nun?

Listen to what was heard by the butler:

"The patient has escaped. Sound the alarm."

"I'm not the Archbishop of Canterbury."

"Do you imagine that any businessman would tolerate a naked typist in his office?"

"I'm sorry for my behavior last night but I have a burning desire to sleep with every woman I meet."

"He has developed a craving for women's clothes."

"You filthy degenerate. Take your clothes off."

"There are two sexes. The unpalatable truth must be faced. Your attempts at a merger can only end in heartbreak."

These lines, believe it or not, are all from the same play, *What the Butler Saw*. This utterly hilarious farce is the last play of British playwright, Joe Orton, before he was murdered. It is black humor. For those who can survive a merciless pounding of continuous hi-jinx and absurd characters in a parade of belly laughs, why not try this play at the UNR Church Fine Arts Theater at 8 p.m., Saturday, February 21 or the following weekend on the 27th or 28th?

The good doctor Prentice and his nymphomaniac wife will be waiting.

Guatamalan Thanks

The UNR community collected \$299.30 for the people of earthquake devastated Guatamala. Also collected was a pick-up truck's worth of food.

Thanks to all the generous people who cared. Particular thanks to Peggy Martin, Pat Archer, the doctors of Lake Tahoe who gave medical supplies and the Nevada National Guard who provided the transport to the San Francisco loading depot. Gracias, Amigos.

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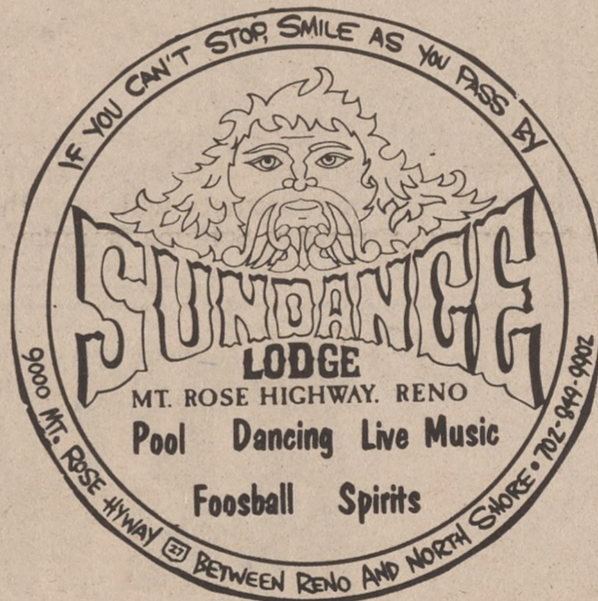
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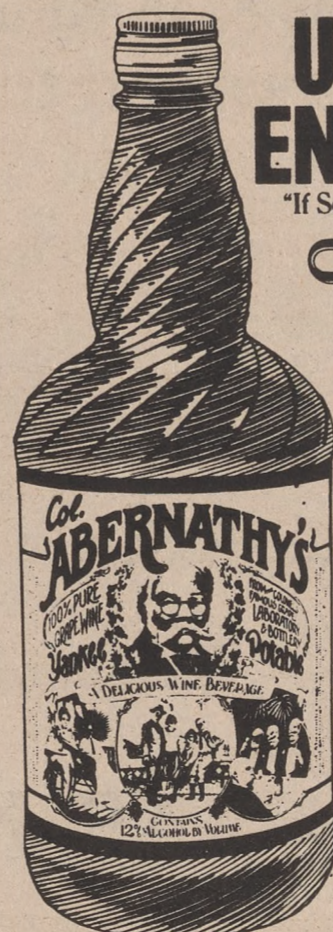


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