

THE YELL

University Of Nevada, Las Vegas

November 12, 1975

Volume 20 Issue 12

Truth About The Bookstore

by Doreen Rennick

The Director of the Moyer Student Union and the Manager of the Bookstore at the University of Nevada, Las Vegas both agree that textbooks are not a profitable business.

The UNLV Bookstore is leased by College Enterprises, Incorporated, of Tempe, Arizona, who have operated the facility on the UNLV campus since January, 1971. Management says that the rising overall costs are a very troublesome problem.

Student Union Director Dean Black says, "We need a meeting with the Board of Regents and the UNLV officials to discuss further plans on the expansion of the bookstore."

Expansion drawings are in progress, and a fixture layout consultant is engaged to offer suggestions on how best to utilize the added space. The wall between the T.V. Lounge and the Bookstore will be knocked out to increase the store's space. Completion of the expansion is expected by next fall.

"Presently, we are waiting for contractor estimates and Union Board approval," said Black.

"When the University operated the Bookstore they reported losses of \$35,000 per year. Observing the internal operations and analyzing the operational problems, they are doing a good job. I hope we can keep them here. Textbooks are a poor sales item," said the Director.

Bookstore Manager Rodney Spoor spends much of his time traveling and shopping for used textbooks.

"Used texts sell 95 per cent faster than new ones. We desire to ease the cost burdens for students," said Spoor.

Spoor said that a good percentage of the books are not purchased at the UNLV Bookstore, and many of the supplies are obtained from other sources also.

"But textbooks are a must; because other stores do not handle them," he said. The mark-up on texts is too low to cover expenses.

The Bookstore must cover all overhead costs from the sales of supplies and other articles handled through the outlet.

"We pay 6 per cent of our gross sales to the Board of Regents.

They, in turn, provide and guarantee us space for operation. We are looking forward to more space and the proposed expansion will be a big help," admitted Spoor.

When losses do occur, they are absorbed by College Enterprises.

Over-ordered books are usually returnable to the publisher on a percentage basis. Some publishers allow 20 per cent of the dollar value of purchases, others allow 20 per cent of the titles, and some will accept returned titles on a much smaller scale.

"When some books are ordered late and must be shipped air freight; then the students absorb the higher cost of books. On an overall picture, the faculty are cooperative about ordering early for the upcoming semester, enabling us to obtain the necessary books on time by regular freight," said Spoor.

So the next time you want to punch out the little girl in the Bookstore for robbing you blind at the cash register, don't. Punch out the publisher or the professor, especially if he wrote the text he assigned.



Keuter Company Coming



Hurok Concerts, Inc. presents the CLIFF KEUTER (Koi-ter) DANCE COMPANY in the Judy Bayley Theater Thursday night, November 13th, at 8:00 PM.

Formed in 1969, the Cliff Keuter Dance Company has been enthusiastically praised for the excellence of its dancing and for the provocative nature of Mr. Keuter's choreography. Critics have applauded the witty and humorous elements so apparent in much of his work. At the same time, however, the more serious works in the company's repertoire have striking intensity and strength. The pace of each dance, the originality, and the striking images created by Mr. Keuter all contribute to make them one of the most satisfying and exciting dance entertainments available to audiences today.

Observers of the Keuter style describe it as energetic and filled with surprise. It is constantly changing, varying tempos, directions, levels, never allowing the unison movement to last long. It is a collage, with all the ingredients free-floating and moving at their own speeds.

This surrealist choreographer has created ballets that have been lauded as vivid, facile, sophomoric, sinister, tender and filled with puckish humor.

Funny, original, daring, the Cliff Keuter Dance Company presents an unusual program of dance and ballet.

Advance tickets are available through the Consolidated Students of UNLV, in Moyer Student Union.

THE YELL

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This issue is based on greed.
David Dean Kelley

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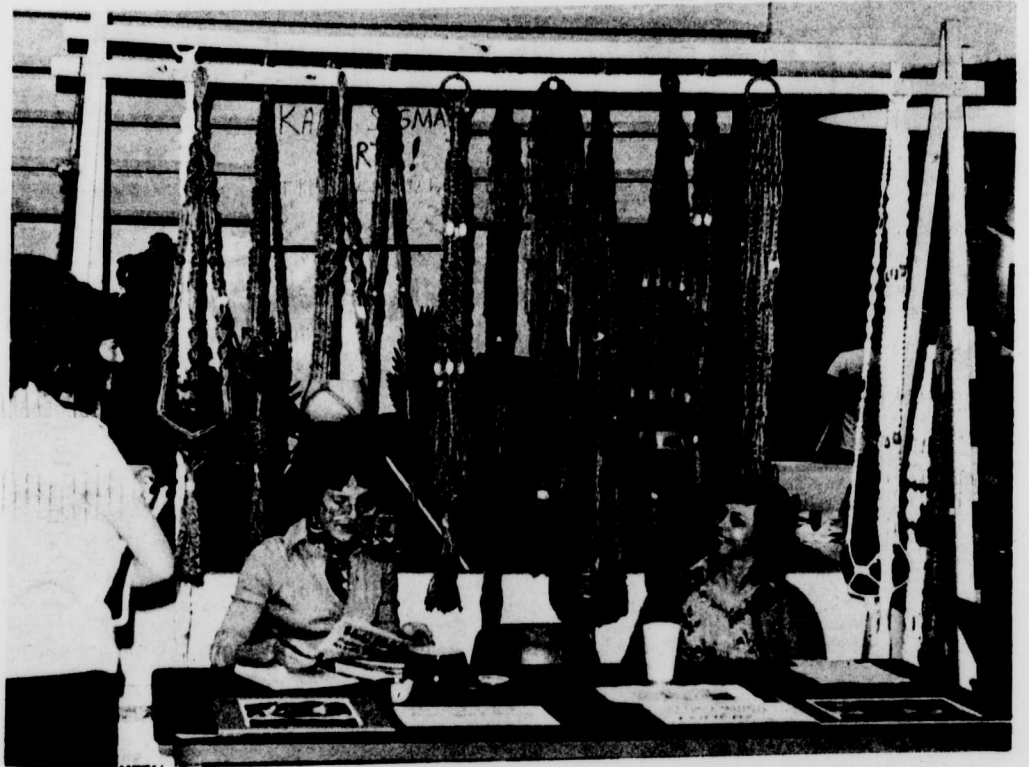
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Art Fair Termed Success

by Ann Kofol
YELL Staff Writer

In case you hadn't noticed, the University Art Club's Fall Arts and Crafts Fair was held in the Moyer Student Union Nov. 3-7. It was a composite display of seven campus artisans and three professional craftsmen, who showed

an interesting assortment of crafts ranging from leather goods to pottery work, for sale or just to gawk at.

Some of the items displayed were acrylic paintings, pottery, jewelry, leather silkscreen, macrame, and stoneware.

The show ran its fourth year, and was considered a success. The

Art Club sponsored the Fair to provide the student and faculty artists a show and to make some profit from a portion of the proceeds for future programs.

It seemed the show was accepted with enthusiasm by the students, which could be explained by the fact that today there is more emphasis on handmade artifacts.

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Rock Around The House

DEFINITION OF AN AVALANCHE: A mountain getting its rocks off.
H.C. Wells (Herb, that is.)

by Barbara Scarantino
YELL Associate Editor

Anybody want to buy some rocks? Get 'em while they're hot! (Hot rocks?)

In any event, if they're not hot, they are cheap. For \$5 you can buy a ton of rocks.

Or, if you have a hammer, chisel and wheel barrow, you can go chip away at Red Rock Canyon and get some free rocks.

What can one do with a ton of rocks? Not too much. But 60 tons will build you a house for about \$300.

Unfortunately, it won't be your general run-of-the-mill house with all the trivial necessities like a pool and barbecue, but it will be the answer to the housing shortage, the economic crunch and the energy crisis all rock-and-rolled into one. The only drawback is that you will have to live in back of the Engineering building on the campus of the University of Nevada, Las Vegas.

Confused? Allow me to elaborate.

Between now and Christmas UNLV geologist, Herb Wells, and one of his students are going to construct an experimental house made nearly entirely out of wire and stone walls three feet thick.

Making a house of rocks is easy according to Wells, and it needs no foundation. But first you need a few "gabions." These are 9'x3'x3' baskets constructed out of flexible chain link fencing, much like heavy chicken wire.

The gabions are lined up in their empty state in whatever floor plan is desired and filled with three-to 10-inch rocks. When the first level of gabions is full, the lids are closed and the second row of empty gabions is stacked on top just like huge building blocks. Spare gabions are left for doors or windows.

When the structure is completed, gunnite is sprayed on the outside, concrete poured for a floor and plaster applied to the inside walls.

Skill in the engineering or construction field is certainly not a requisite to build such a house, making Wells a sitting duck for retaliation from the carpenters and brick layers.

But Wells and his student are building this experimental house for a purpose. Wells hopes to be able to make it possible for individuals to build their own homes using their own labor, for very low cost. It will also be possible for contractors or outsiders to build these homes. They will have very thick walls which will reduce the heat loss or heat gain depending on whether it's winter or summer.

But what of that taken-for-granted luxury: plumbing? If nature calls are we relegated to running to the "outrock"?

Not at all, according to Wells. Special plumbing will channel all of the water used in the inside out into the yard to keep the plants green. (and the neighbors away?)

But what of light? Must candles flicker in the night?

Not at all. Wells will install solar panels on the roof and a windmill next to the house which will generate 12-volt electricity for lighting.

As for climatic comfort, Wells will determine this by taking instrument readings of temperature and humidity during the coming months.

If the experimental house proves to be feasible, Wells will apply for a grant to build a rock house tract somewhere in Las Vegas and open them for whoever wants to move in.

Wells rationalizes this innovative method of architecture by rhetorically questioning, "Why should we cut trees a thousand miles away and ship them down here when we can use local materials for a fraction of the cost?"

"The Incas, Aztecs, Mayas and the American Indians all used rocks for their main building material, and a lot of their houses are still standing," Wells informed.

"In fact," he continued, "the Persians built a better house 4,000 years ago than we're making today." (Dare I have the heart to divulge that all of these races are extinct, save for the American Indians? God save the Indians.)

The structural reliability?

"The pyramids are still standing," said Wells. "And they're made out of rocks."

For any thing about the pyramids, though. Once you get in, you can't get out.

Does having a rock house mean that we will have to semantically recategorize our simple little abodes?

I mean, would Rosemary Clooney (if you're under 30, forget it) be able to lure debonair swains to her lair by crooning, "Come On'a My Rock"?

Could Beverly Harrell dare to invite pigeons to spend the night and a wad of bills in her rock of ill repute? (Her cat rock?)

Although they belong under one, would the Animals have had a million seller by extolling the virtues of the "Rock of the Rising Sun"?

Would the Avon lady dare to ring the bell of your split-level rock?

Regardless of the unromantic connotations of your little rock on the hill, this casa with walls three feet thick may supply the ultimate in privacy. You can yell, yodel, cavort and play you stereo at ear-shattering decibels...and no one will hear you screaming when the building collapses.

Americans aren't the richest people in the world. Our nation now ranks fifth among other countries in per capital wealth, reports the National Enquirer.



Herb Wells, a student, and rocks

The Accounting Club will hold its first regular meeting on Wednesday, November 12, 12:15 p.m. in the Fireside Lounge of the Student Union.

Mr. Bob Huggins, a 1973 UNLV Accounting graduate, will be the speaker and will talk about employment in public accounting. Mr. Huggins will discuss the kind

of work public accountants do, the advancement opportunities, salaries, and will also have a question and answer period.

In addition to the speaker, an election of officers will be held.

No lunch will be provided but anyone wishing to bring their lunch may do so.

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Rock Of The Westies

ROCK OF THE WESTIES (MCA), Elton John

Special to *The YELL* by Tommy Walker

Elton John has answered the critics with *Rock of the Westies*. Define the album--I challenge you--examine the linear notes carefully and decide for yourself, as this writer did, that this is *the* expression of rock of the seventies.

'No, it can't be because it's Elton John, he's big now and he's therefore automatically sold out to unnamed forces, the forces of evil commercialism'...HA! What's really commercial about any song on this album? The rock hook, naturally. But this is a rock product and after all, when Elton, along with Bernie Taupin, wrote "Your Song", which every Elton-hater says is his best prior-to-selling-out work, he never pretended, stated, or made it known to the star-maker machinery that he was anything but a transplanted English rocker. THE new God of music he never said he was. He's been fat, you know, he said so. (This writer didn't invent that fact based on observation of Elton John.)

Quoting from the linear notes underneath the Elton John photo on the inside: ELTON JOHN-(piano-vocals) "A boring little musician who has risen to fame without the aid of payola. He has only four chords (*People Magazine*) and he is prone to getting fat on Christmas..." It goes on...

All of this points out the good--scratch that, GREAT--packaging of the LP. N-I-C-E

Well, that ties it. I must have been paid by some publication to hype Elton John...does he need it? Ask yourself...his albums have grossed him more in his relatively short career than any group of 500 well-known contemporary musicians. Oh, I forgot: That's because it's all junk...the garbage Top 40 rammed down people's throats by the wicked, corrupt recording industry to destroy our brains and make us eat cereal.

Remember, my son, if you're big, you're bad...used to be good, but now--AH, SOLD OUT...Forget it all...put this album on your stereo and relax and trust the best studio pros (money or love can buy) to treat your head to an enjoyable experience.

Bad point #1. If you like Australian folk music, you won't like this album, the reason being simple. No one buys Australian folk music in the States...much less Australia. Helen Reddy might as well be from Eastern Europe to sing what she is supposed to...ah well, that's later; Reddy will just have to wait. I forgot she is...

If something is obscure it must be good. Believe that always, and you're going to do nothing but miss maybe all of the music that means anything today.

'Rock music is for idiots.' 'Anyone who receives \$200,000 for a concert ought to be...ah, well...he ought to receive less. Besides that, he doesn't write his own songs...anyway.

This writer missed Elton John's Las Vegas concert. My mind told me: Too much hype, ticket scalpers, no comps for the press, and, besides, Elton John won't play more than a half-hour at the most, if he even bothers to show for a hall holding far less than 10,000 people.

Elton showed, and showed, and showed for over three hours with his new band, and a reliable source, my best friend, tells me Elton had the crowd eating out of his piano...if you will.

The next Elton John show will find me at least three-hundredth in line to get my ticket.

Albums are provided for review weekly courtesy of *Odyssey Records*.

Band Concert

A rousing Sousa march, the beauty of Rimsky-Korsakov and Henry Fillmore's "Miss Trombone," are just a few of the numbers to be performed by the UNLV Concert Band in a free performance at 2 p.m. Sunday, Nov. 16, in the Judy Bayley Theatre.

University Senate

by Neil Hoffman
YELL Staff Writer

At its meeting on November 4, University Senators heard the encouraging news that no parking fees are planned for next semester or "the foreseeable future." The subject of Graduate College by-laws was next on the agenda; Senators were informed that there are no by-laws as yet for the Graduate College, and that ended this item of business. Larry Tomlinson from Las Vegas Community College then spoke to the Senate on the subject of tenure. His basic premise was that tenure was unnecessary on the community college level. The average age of community college instructors is 43, and many have been teaching for twenty years or more. To start now considering who should have tenure and who should not would open a can of worms. The Senate agreed to table discussion of tenure for community colleges.

In answer to the question raised at the last session of the Senate, it was announced that payment for summer school teaching would be made during the December pay period. These funds have not been invested and therefore no interest has accrued on them.

Next item on the agenda consisted of two amendments to the University Senate By-Laws committee. The first was a recommendation by the Executive Committee of the College of Arts and Letters to omit the section of the University Senate By-Laws that states: "Establish a priority list of all professional positions for all colleges and academic supporting units and submit the recommended priority list to the president, with copies to the appropriate administrative officer." It turned out that this provision is also in the University By-Laws, and so the Senate voted to establish a faculty referendum on the subject.

The Senate then turned its

attention to the second proposed amendment, this one by Leonard W. Phillips of the College of Education. Phillips wanted to "amend Article 5, Section 1 to include the following: The membership of both the Sabbatical Leave and Salary and Benefits Committees shall consist of at least one representative from each of the undergraduate degree-granting colleges of the University. Objections were raised that this amendment could be interpreted as permitting an unequal number of representatives from the different colleges, and the amendment was tabled on a motion from Robert Anderl to an ad-hoc committee to report to the Senate by the first week in December.

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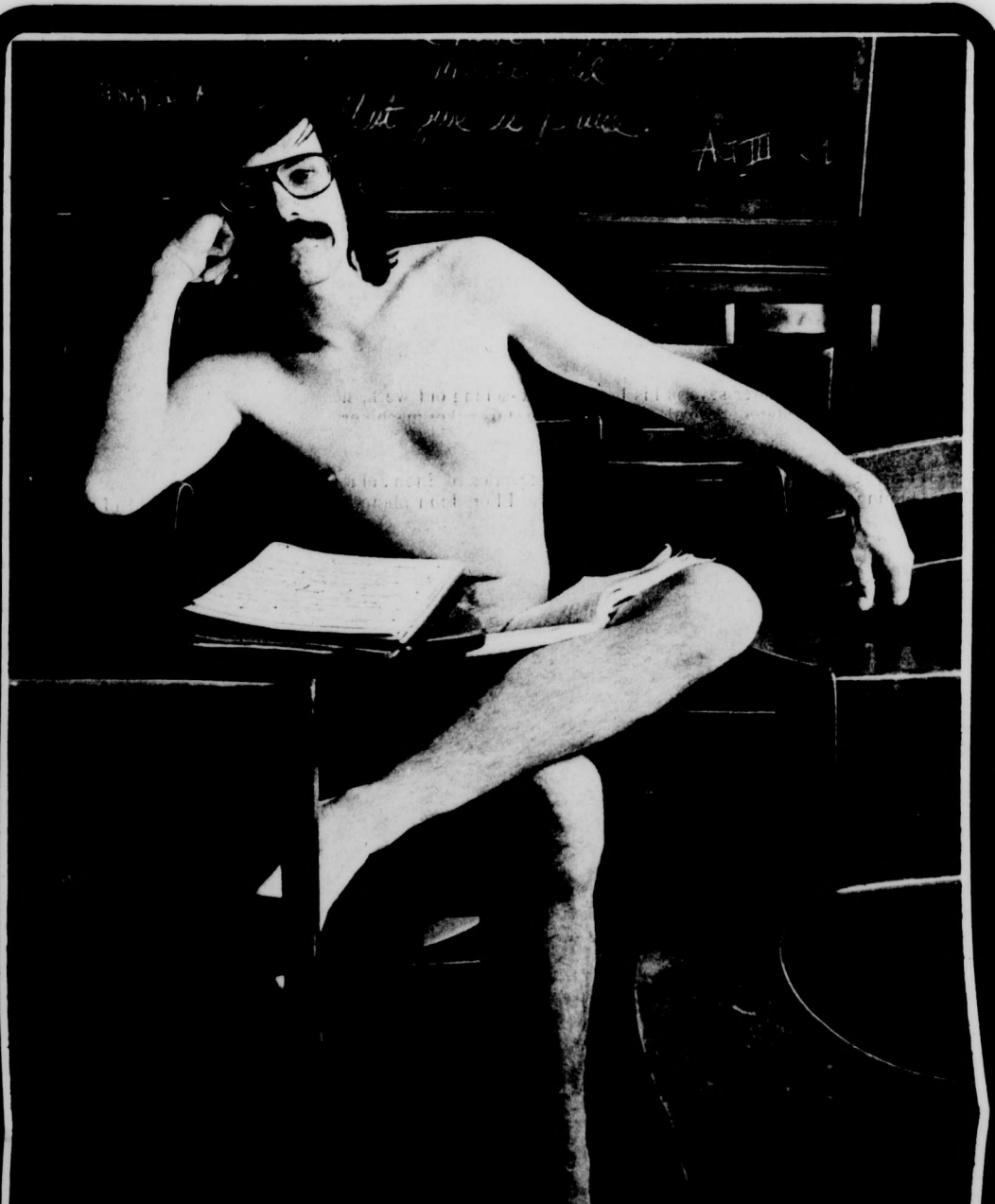
PRESIDENT

A professor at the University of Nevada, Las Vegas has been elected president of the Western Intercollegiate Consortium on Education in Radiologic Technology at the group's recent conference in California.

Duane T. Pierce, associate professor of radiologic technology at UNLV, was elected president of

the group which represents radiologic technology programs in seven western states.

Pierce held the post last year. Also attending the three-day meeting in Oakland, Calif., were Charles Jacobi, chairman of radiologic technology at UNLV, and Ray Goldsworthy, assistant professor of radiologic technology.



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How Sacred Is Mickey Mouse?

"You can go after God, the Virgin Mary, you can bounce off every rabbi, go after Billy Graham -- but you can't draw the Mouse," laments cartoonist Dan O'Neill, currently persona non grata in the Wonderful World of Disney.

O'Neill's battle with Mickey Mouse began five years ago when, as the creator of the nationally syndicated comic strip *Odd Bodkins*, he decided to parody Disney characters.

And the battle is still continuing, with a confrontation in federal court scheduled this fall over the sanctity of the world's most famous cartoon character.

"It's starting to bother me alot, not being able to parody that stupid mouse," O'Neill grumbles. "But I find myself in the strange position where it's a federal crime if I do."

After his syndicator canceled his comic strip in 1970, O'Neill helped form with several other cartoonists, a group called the Air Force Pirates. Holed up in a San Francisco warehouse, they let loose some underground comic books in which Mickey and Minnie -- as well as Pluto, Bambi and various bugs -- engaged in activities shocking to their official purveyors. They took LSD, enjoyed sex, talked about their prejudices and shameful deeds.

"It was satire and parody on the sexual misbehavior of an entire generation," explains O'Neill. "It was also a morals bust on Disney."

Their work was cut short by a Pinkerton man who came to the studio door with a summons. Walt Disney Productions had filed suit, complaining that the Air Pirates were competing unfairly, infringing on copyright and trademark, ruining the Disney reputation. The company claimed damages of \$700,000 from the Pirates.

A federal court order subsequently forbade the Pirates to continue their parody. All copies of the first two issues were seized and later shredded, says O'Neill.

Now O'Neill has again drawn mice that bear resemblance to Mickey -- risking contempt of court charges -- in an attempt to raise \$5,000 to support his case when it comes to trial in San Francisco. His band of fellow defendants has shrunk from eight to three. Two, *Last Gasp* Comics publisher Ron Turner and cartoonist Gary Hallgren, settled last April in a deal with Disney -- agreeing not to caricature any more Disney characters.

But O'Neill intends to hold out. At stake, for him, is the right to make fun of anything in any way, a vital part of his freedom of speech. "Putting something out of bounds for ridicule is thought police," he says.

O'Neill argues that Mickey Mouse has long since transcended copyright law by becoming a modern folk myth. Mickey Mouse has even become part of the language: A mickey mouse course, to students, is a pushover. Soldiers call VD films mickey mouse movies. Mickey mouse has become an adjective implying triviality and shoddiness.

After learning to draw a child with Disney characters as models, O'Neill in 1963 began seven years syndication of his *Odd Bodkins* strip -- and became the most controversial syndicated cartoonist around, taking on every shade of sacred cow.

But in 1970, O'Neill and Bodkins got the axe from their



352-newspaper syndication.

That was when he and the Air Pirates turned to underground comics, churning out nine books in seven months. "It looked like we were actually going to see daylight and make about \$50 to \$100 a week from our drawing," says O'Neill, "until those Pinkertons came to our door."

The gang scattered, leaving the third and last Disney parody book in their series unfinished, proving once more that Mickey Mouse enjoyed a protection from their ink that even the Virgin Mary didn't have. NO-NO'S.

It was this sancrosanctity of the Mouse that had led O'Neill to do the series in the first place. "I'd used Christ as early as '64. God was in there all the time, a voice coming from the sky, messing things up. I'd used (Lyndon) Johnson. But there were these no-no's about the Mouse."

That experience had naturally made him itch to draw the little creature who, across the world, stood for America as much as Coca-Cola or the flag.

He considered the whole Disney world that had saturated his mind as a kid: It was a world without sex or sex organs, where everyone was cute but hardly innocuous. Certain characters seemed to personify ethnic and sexist stereotypes: Sylvester Shyster was the greedy Jew. Zeke Wolf was the bumbling, stupid southern white. Don Jolio was the Mexican. Minnie was the silly girl, clearly less important than Mickey.

Once upon a time Mickey Mouse had been innocent, perhaps, as well as cute. But he had come to stand with some sinister allies. In a 1950 strip he had carried a machine gun, for instance, while on a mission for the CIA. Even the Disney firm had changed course -- once famous for nature films, it was now trying to put amusement parks into natural wilderness areas.

Walt Disney Productions argued in its demand for an injunction against the Pirates that they had indulged in "perverted" and "grotesque" misuse of Disney characters and had portrayed them in a "degrading, lewd and offensive manner" calculated to "degrade and disparage all that Disney has done."

O'Neill maintains there's nothing pornographic in his parody. Mice and bugs were simply given the sexual organs Disney had denied them, and were allowed to act as mice and bugs naturally would.

"On its highest level, parody extends commentary beyond the original work to the premises on which the original is based," attorneys for the Pirates argued.

Disney claimed that unsuspecting buyers could have confused the Pirates' comic with authentic Disney products, but O'Neill points out that the comics were drawn for a small underground market, with no intent to expand to other Disney-like items.

Among those who have agreed to testify in court for the Air Pirates are columnists Nicholas von Hoffman, Charles McCabe and Art Hoppe, and National Lampoon founder Michael O'Donohue.

It may seem funny that Mickey Mouse and Pluto are going to court. But there's nothing funny to O'Neill or Disney about the issue at stake -- copyright versus parody.

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10. Hotel Executive Secretary	Open	#354
11. Antiques Sales	\$2.10/hr	#361
12. Yardwork, Building Help	Open	#364
13. Credit Field Repres	Open	#366
14. Typist (Temp.)	\$2.50/hr	#367

Profile

Hart Wegner

by Barbara Scarantino
YELL Associate Editor

Hart Wegner apologized for meeting in his antiseptic, "unlived-in" office.

"You need some nice new things on the wall to brighten it up," I said, and as I spoke, I gestured grandly swiping his immaculate yellow wall with my pencil leaving a black squiggle.

"I just put something new on your wall," I said, wishing I could disappear into it.

Hart Wegner's sarcasm is very subtle: "Yes...you are very creative."

The Associate Professor of German and Comparative Literature at the University of Nevada, Las Vegas is a tall, robust European gentleman whose very appearance, albeit the personification of elegance and style, is somewhat intimidating.

"But this appearance is misleading. I am really a small, charming person," he twinkled, and I all but expected him to fling his pack over his back and rise up the chimney, were there one there.

Hart Wegner's formidable veneer evanesces in a one-to-one encounter, but his credentials serve to make one feel inadequate.

He was born in Breslau, Germany in 1931 and studied philosophy for three years at the University of Vienna. Collegiate studies at the University of Utah earned him a BA in German and Philosophy and an MA in German and Comparative Literature, and in 1970 he acquired a PhD from Harvard University. He assisted in the script writing and programming of the Educational Satellite project, and as a short story writer achieved status on the Honor Roll of Foreign Writers.

An avaricious passion for films since his boyhood days led Wegner to become the founder of a film workshop at the University of Utah, host of three television programs centered around film study and criticism and, presently, coordinator of film studies at UNLV.

His present status had a rather meager beginning, however.

As a juvenile, Wegner worked in the Ruhr coal mines. Within eight months of immigrating to America, he was drafted and spent two years in the Intelligence Service of the Army during the Korean war.

During his Utah college days, he worked as a clerk in the post office handling the foreign mail going out of Salt Lake City. It was during this period that Wegner began to author short stories.

"I wrote one short story on the back of a package," he reminisced, "and held the package out until break time and copied the story down."

It was one such literary endeavor, "The Golden Helmet," that won him his place on the Honor Roll of Foreign Writers in 1965 along with such luminaries as Sylvia Townsend Warner, Graham Greene and Lawrence Durrell.

Wegner taught creative writing at UNLV for a time, but eventually stopped writing short stories.

"Now I compose memos," he jested.

Wegner is perhaps best associated on the UNLV campus with his film studies classes, "Intro-

duction to Film" and "The Continental Film," a topic near and dear to him obvious by the constant desire to direct and conversation away from trivialities and back to the subject of films.

This all-consuming passion for the cinema began in Vienna where he went to the movies seven days a week while a university student. During the summer when his G.I. checks were not coming in, he hocked everything to go to the movies, which was "psychologically essential to do."

When he could not go to films during his Utah post office days, he would dream up scenarios--fully plotted and designed--such dreaming being a sub-conscious wish fulfillment, a need to see the film, for it was a part of him and his life.

Even now, films are a psychologically essential part of Wegner's life, a part of him, and he yearns to see a "tightly-structured curriculum of film analysis, understanding and history" instituted at UNLV.

Already listed in the catalogue are several film courses, two of which ("History of the American Film" and "Drama and Film of German Expressionism") Wegner will teach in the spring semester.

Ideally, Wegner would like to see a Film Studies major in the College of Arts and Letters, including a laboratory course in actual film-making.

From the student's vantage point, the most beneficial curriculum would be a dual major of perhaps English and Film Studies. Such a curriculum, Wegner believes, would enhance employment possibilities considerably, particularly in the teaching professions as well as in any "visual appeal profession" from advertising to politics.

In Wegner's film studies classes, all the genres of films are scrutinized: from the continental film to the western; from the first 15-second Thomas Edison film, "The Kiss," through the eras of D.W. Griffith and John Ford. And woe unto those who leave the class before the completion of the film, for behind the usually pacific facade lies a furious dedication to his craft that demands students to commit themselves as students, if not lovers, of the film.

"My classes are not merely an easy way to fill up one's curriculum," Wegner emphasized. "And because film studies are my

life, I am quite angered when students assume this is so."

Inevitably the subject of past-and-present film comparisons emerged and I asked Wegner to expound on the eras of film-making.

"The movies of the 30's and 40's were of the highest quality. Then, the Hollywood studios were in their heyday," he said.

"Production values were high and there was never any worry about lighting, costumes and set designs," he continued. "The emphasis was on story and continuity.

One of the worst words in film making today, Wegner believes, is "relevant"--trying to be relevant to the times, such as in the making of student unrest films.

But he decided the "made for TV films" as the worst films of all, citing their emphasis on a low budget and their frequent use of second rate actors.

Wegner does have praise for a select few films by today's directors, however. He specified Francis Ford Coppola's, "Conversation" as a beautiful character study of a snooper.

"It was perfectly crafted, a personal statement of Coppola who makes money on films like 'The Godfather' in order to make films like 'Conversation.'"

"Nashville" is another "interesting" film, said Wegner, "and the films of Bergman, Chabrole, Fellini and Antoinini are still doing well."

Apparently an important criteria for deciding the quality and impact of a film is comprehension of the era it represents.

"I understand the period of the 30's and 40's through the films that were made during that time," Wegner said.

"I don't think people will be able to understand the 70's by seeing 'Jaws,' 'Earthquake' or 'Poseidon Adventure.'"

As for the most successful picture at the box office, it still must be "Gone With The Wind."

"Today with admission prices so much higher than they were years ago it is easier to be the most successful if you only count the number of dollars," he reasoned.

Wegner not only concentrates his film studies teaching at UNLV, but also at UC-Berkeley, where he teaches for a part of each year.

It was through his Berkeley sessions that he met Oscar-winning animator Chuck Jones, who is renowned for his creation of

the Warner Brothers family of cartoon critters, including Bugs Bunny, Daffy Duck, Porky Pig, Roadrunner, Pepe Le Pew, et al.

Jones spent 25 years at Warner Brothers, and in 1962 gravitated to MGM studios where he carried on the Tom & Jerry escapades after creators Hanna and Barbera discontinued.

It was through this personal association with Chuck Jones that Wegner was able to obtain a collection of Jones' animation art produced during Jones' days at MGM studios, which has been

donated to UNLV for use in its film studies courses.

The collection is the largest animation collection in the world at any university and is comprised of original drawings, background paintings, celluloid sheets containing the final art material to be photographed at the rate of 12 drawings per second, musical scores and a variety of supporting material to 37 films produced at the MGM studios.

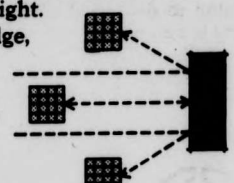
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Budweiser

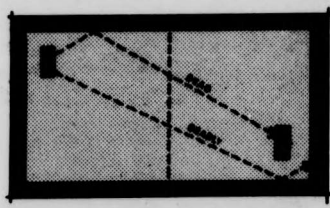
PRESENTS

HOW TO WIN AT Pong

1 You can sometimes control the direction of the ball by where it hits your paddle. If it hits the center it will go straight. If it hits the right edge, it will go right, etc. Flicking the paddle to get a spin might work but is less controlled.




2 Avoid the sharp angle shots since they tend to slow the ball and are easy to return. The most effective angle shots are those that rebound closest to your opponent, the deadliest being the shot that rebounds just as it hits his line of play.



3 Shots down the middle are boring and slow. However, late in the rally after the ball has speeded up, a middle shot can be a killer if used deliberately to surprise your opponent.

AND THEN ...

PRACTICE UP WHERE YOU SEE THIS SIGN.





Dr. Hart Wegner

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Rebels: 'Best Game This Season

BY George Staresinic
YELL Sports Editor

The University of Nevada, Las Vegas football team played perhaps their best overall game of the year, last Saturday night when they beat South Dakota State, 38-23, at the Las Vegas Stadium.

The Rebels piled up 374 yards in total offense, with 236 of them coming through the air. Glenn Carano completed 15 of 21 passes for 234 yards and one touchdown. Brian Bethke, who replaced Carano in the fourth quarter, completed his first collegiate pass.

With Carano's aerial exhibition, the junior signal-caller from Reno set an all-time UNLV passing mark. Carano has now passed for 1,581 yards, breaking the old record of 1,423 yards held by Bill Casey in 1968, the first year of football at UNLV.

The Rebels, now 5-4 on the year, spotted the Jackrabbits a 7-0 lead in the first quarter. Following a short punt of 23-yards by Mike Duckworth, SDSU quarterback Bill Mast moved the visitors from the Rebel 45 down to the one. Mast tried to take it over himself, but was stopped and in the process broke his nose. Greg Hart replaced Mast and immediately handed off to Jim Kramer

for the score. Dan DeLaHunt's extra-point was good and UNLV trailed 7-0.

Carano got the Rebels going in the second quarter with his passing. On second and 12 from his own 11-yard line, Carano completed passes to Kurt Schnabel for 37 yards and to Robert Starbird for 18 yards and a first down at the SDSU 34-yard line. Sylvester Spinks picked up two yards before Carano found Schnabel wide open in the secondary for a 32-yard score. Roy Sparks, kicking in the place of Brad Hoffman, added the extra-point and the score was tied at 7-7.

Sparks, who is the leading score for the Rebel soccer team, had been working out with the Rebels and Ron Meyer decided to use him against the Jackrabbits. Although Sparks may have had trouble with the pre-game warm-ups, he had no problem in kicking the ball. Sparks successfully booted all five extra-points and even added a 28-yard field goal in the second quarter to give the Rebels a 10-7 lead with 5:35 left in the half.

Following Sparks three-pointer, the Rebel defense held and force the Jackrabbits to punt. Carano then drove the Rebels 77 yards in 11 plays, capped by his own one-yard sneak for the score.

Sparks converted and the Rebels grabbed a 17-7 lead with just 21 seconds remaining in the initial half.

Sparks almost added another field goal before the half closed. Donnis Watson intercepted a Dick Weikert pass off a Hart lateral and returned the ball 20 yards. But Sparks 47-yard attempt was short as the half ended.

The Rebel defense had an outstanding night. Although yielding 23 points on the board, Big Red held SDSU to a net 22 yards on the ground. Tackle Greg Willis led the way with seven tackles, six assists, and two quarterback sacks. Mike Otto came up with six tackles, nine assists, and one hit causing a Jackrabbit fumble.

UNLV scored twice within a span of 1:24 in the third period to put the game away. Henry Vereen returned a punt to mid-field and in five plays, Spinks crashed over from the one. Sparks kick made it 24-7.

On the Jackrabbits next series, they failed to move the ball. Doug Jackson, SDSU punter, definitely did not have his best performance of the year, no thanks to the center who snapped the ball. In the first half, the snap sailed over Jackson's head for a 44-yard loss that set up Sparks field goal. This time, the snap didn't reach Jackson and he fell on the ball at his own one-yard line. Carano handed off to Spinks for the score and Sparks kick increased the lead to 31-7.

The Jackrabbits came right back to score on a Hart to Abe Chadderdon pass that covered 76 yards. DeLaHunt added the kick to cut the deficit to 31-14 with over seven minutes left in the third quarter.

On the third play of the final quarter, Henry Melton scored from nine yards out and the PAT increased the rebel lead to 38-14.

Bethke, a freshman from West Covina, California, took over for Carano with 13:28 left in the contest. Bethke, as any back-up quarterback likes to do, tried to get the Rebels another score, but it seemed as though no-one would help him out. The Rebel defense held the Jackrabbits on downs at the SDSU 35-yard line. But Henry Melton fumbled on the third play of what appeared to be another scoring drive, and the Jackrabbits recovered.

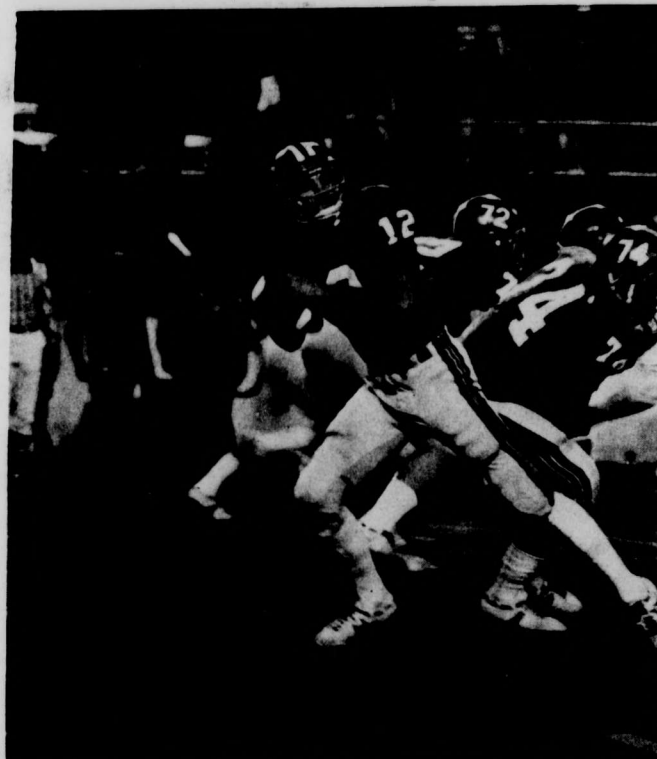
Marlon Beavers then fumbled a punt that went into the endzone and was recovered by Gary Van-Houten that gave SDSU a safety.

The Rebels got the ball back with 8:09 left in the game, and Bethke went to work again hoping to get "his team" on the board. The drive started at the Rebel 26 and in 14 plays, UNLV moved the ball seven yards to the 33-yard line. Bethke once got the Rebels to mid-field but an illegal procedure penalty moved the ball back to the 45. On three of the next four plays, the Rebels were penalized and the infractions moved the ball back to the 30. Apparently Bethke lost faith in his teammates because on third and 27 he kept the ball on a sneak for three yards. Duckworth then punted and Bethke had to be relieved to head back to the bench.

Following Duckworth's punt, the Jackrabbits added the final score of the night. Hart found Kramer three yards in the Rebel endzone for the score and the conversion

brought the final score to 38-23. The Rebels will close out their 1975 home season this Saturday night when they host Weber State. For 14 of the Rebels, this will be their last game at the Las

Vegas Stadium for UNLV. It would be nice to have a good crowd at the stadium to give the seniors the recognition they so deserve.



U.N.L.V. quarterback Glenn Carano (#12) sets new marks. YELL photo by Schuster

Students' International Meditation Society

presents

Christopher J. Hegarty

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FRIDAY, Nov. 14, 11:30 a.m.

Student Union Conference Room

Mr. Hegarty is one of the most outstanding business speakers in the country. Last year he was chosen by the International Platform Speakers Association as the Top Preview Speaker of the Year. He has taught business groups for the American Management Association, is a director of Edgar A. Mitchell & Assoc., Inc., founded by Dr. Edgar A. Mitchell, the Apollo 14 Astronaut. In addition, he is director of, or advisor to, more than a dozen companies.

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**NOVEMBER 18TH
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'75-'76 CSUN FILM FESTIVAL

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**FACULTY, STAFF, PART-TIME
STUDENTS, AND ALUMNI-1.50**

GENERAL ADMISSION-2.00

John Moran will be on campus in the
Student Union Bldg., Tuesday, Nov. 18th
from 10:00 a.m. to 2:00 p.m.
in the Conference Room
on the second floor.

He is representing
LOYOLA LAW SCHOOL
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He will meet with any interested students
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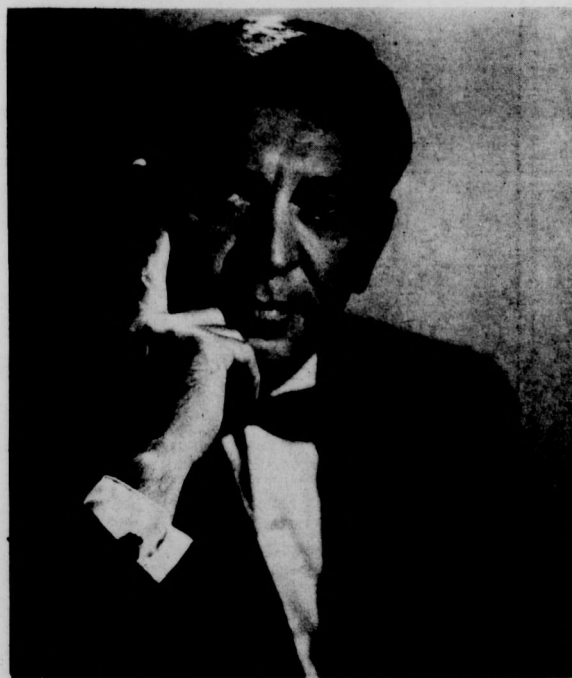
Mr. Russ Burgess

**"Who Will Amaze And
Astound You"**

Thursday, Nov. 20th

At 8 p.m.

in the Student Union Ballroom



Ticket Prices Are:

Students 50¢

Part-time Students, Alumni \$3.00

General Admission \$5.00

Library Survival Kit

TRY A NONBOOK

by David G. Moore
Nonbook Librarian

WHAT'S A NONBOOK?

Everyone knows that libraries contain books and periodicals. But academic libraries typically offer in addition a sort of miscellaneous array of media which are neither books nor serials. Some of these are audiovisual (films, sound recordings, videotapes, etc.), but some are not: photographs, prints, microforms, maps, and academic games, for example. Consequently, librarians have recently concocted the term *nonbook* to describe all those media which are neither books nor serials. The term is negative, but it's useful (besides, Uncola is negative and seems to be doing well).

WHAT NONBOOKS DO WE HAVE?

Several sections in the UNLV library share responsibility for nonbooks. The Special Collections section, for example, possesses a number of sound recordings in the nature of oral history or reminiscences; maps; prints; and rare historical photographs and films. Additional maps are located with atlases on the first floor, in a special cabinet near the reference desk, and in government documents.

On the second floor, you will discover an area near the center of the floor which contains playback equipment for sound recordings, slides filmstrips, videocassettes, etc. Also located here is a small collection of sound recordings (discs and tapes), mostly in the fields of music and drama. These recordings are arranged according to the Library of Congress classification (which is the same system we use for books) and are fully indexed in computer-printed catalogs under author, title, and subject entries. These catalogs are available at the second floor desk as well as near the card catalog and reference desk on the first floor.

WHAT'S ON RESERVE?

A number of faculty have chosen to place sound pages, videocassettes, filmstrips, sound cassettes, and such, on reserve. All these materials are available at the second floor desk. Books and journal articles on reserve are of course handled at the third floor desk.

You should also be aware of another resource: the dial retrieval system. This system allows users at various locations on campus to dial up recorded or videotaped programs, including lectures, films, foreign language drills, and even a live radio program. The master control unit is located in Audio Visual Services in the Humanities building, with stations located at a number of points on campus. In the library, there are several video stations on the second floor and around eighteen audio stations in the third floor carrels (some of which still have headsets). There are four video channels available (119, 129, 139,

149) and a large number of audio channels. How does the system operate? Suppose you wish to view channel 139. First, turn on the "tv" console; put on the headset; then dial 139. (It isn't always that simple: you should hear a "buzz" when you dial the first digit (1); if you don't, you have to either adjust the volume or continue dialing "1" until you hear the "buzz"; then dial 39.) To end the program, dial "1" again. Confused?

IS A MICROFICHE THE SAME AS A GUPPY?

Microforms are also available on the second floor. These come in three basic formats: microfilm, microcard, and microfiche. Microfilm comes in rolls and is wound on spools. Microcards are opaque cards with microscopic printing. Microfiche are flat sheets of film, usually 4x6 or 3x5 inches in size. The pronunciation is -FEESH, not-FISH, and certainly not -FIKE. All three formats require the use of different machines. That is one of the reasons we have staff available to assist you in using the second floor. Machines (called "reader-printers") are also available which allow you to make a full-sized photocopy of the material on microfilm or microfiche.

WHAT'S ON MICROFORM?

A number of newspapers and journals in our collection are partly or fully available only on microform. In addition, there are a number of books represented in the microform collection. For the most part, books in this format are listed in the card catalogs. Consequently, if you regularly use the serials printouts and card catalogs you will eventually find references to the microform collection.

Microform is certainly not as convenient as the original book or journal, but we will be acquiring microform in increasing amounts for several compelling reasons. In some cases, material is not available in any other format. Or the other format may be far more expensive. Microform also has the advantage of requiring less space in storage. But one of the most compelling reasons for acquiring microform is preservation. At present, many of our journal backsets are being destroyed, partly through use and partly through deliberate mutilation. We encourage use, of course. But we wish to do everything possible to discourage that small percentage of maniacal, academic perverts who consider it okay to rip articles out of journals. (Personally, I am opposed to capital punishment in all other contexts.) Replacing rip-offs is time-consuming, expensive, complicated, and often impossible. We are fortunate when we at least have the option of replacing a volume in microform.

The Greek Column

by Don Barry
YELL Staff Writer

If last week you were favorably impressed with the quality of the *YELL*, you were among the few who noticed there was no Greek Column. I would have written a column, but I couldn't get out to gather information, therefore I had nothing worthwhile to write, (so what's my excuse this week?). Since I didn't write a column last week, and the week before my entire column was about me, I guess I've got a lot of catching up to do.

Three weeks ago Alpha Delta Pi and Delta Zeta held their biannual pledge presents dance. It was a gala affair (I had a gala affair once until her parents found out.)

Two weeks ago, was Homecoming and, as usual, none of the Greek nominees for Homecoming Queen made it past the semi-final voting. Some year all the Greeks will get together and hold their own semi-final election and then all the Greeks can support the same candidate.

While on the subject, I should mention the A D Pi candidate,

Linda Darling, whose name I left out a few weeks ago. In an article I wrote earlier this year she gave me a list of the A D Pi pledges and I managed to misspell almost every name. Sorry, Darling.

There was a lot of competition during Homecoming, most notably a pie eating contest, and the judging for the best float. The pie eating contest turned quickly into a pie throwing contest and they are still cleaning the results off the side of the student union.

The float judging was much more organized, but the debris is still left around and, on many buildings. Alpha Tau Omega (blush) won the trophy for the best float, with Alpha Delta Pi nailing down the second place honor. Kappa Sig and Sigma Nu also built floats. The ATO float, built out of napkins and chicken wire, was built as a replica of "Old Ironsides" thus their ship had the nickname "Old Napkinsides." (You are supposed to laugh here.)

The ATO's also won the trophy for the most active fraternity during the Homecoming festivities.

Turning to other news, the last Sigma Chi open party is now history. The Sigs are planning to sell their house on Naples Drive so they are trying to improve its looks so that it will bring top dollar. There have also been those previously reported problems between the manager of the Spanish Palms, and the two fraternities on that street. As an off-shoot of the parking problems, he was experiencing, he reportedly hassled a visitor to one of the houses who beat him up. The alleged incident did not involve a member of either fraternity, but helped to prompt Sigma Chi's cancelling all open parties. There will be, of course, after-game parties and other open parties at the Kappa Sigma house on Tropicana Ave.

Speaking of Kappa Sig, they had an exchange with the Delta Zeta pledges last Friday night. Thanks to this exchange it is now much more fun to be a Kappa Sig (Particularly, if you live in the house, my friend).

Speaking of Delta Zeta they had a Pledge-Active dinner party last Sunday night. (They were both

good, although the pledges go better with white wine).

Fifteen months in the making, a cast of fifteen, a total cost of more than two thousand dollars.

What is it? The first annual Rebel calendar (presented by the ATO fraternity) is fairly ready for sale. The calendar has all the information about the university for the next fifteen months plus fifteen lusher pictures of this campuses most voluptuous beautiful. If nothing else my picture is on the back, worth a buck alone, right?

Nine members of the Reno chapter of ATO are accused of

gang raping a nineteen year old co-ed at an ATO party last Halloween. The ATO's in Reno are a lot different than the ATO's here. None of the ATO's here even know about sex; although one of them did play doctor once.

Seriously the fraternities in Reno should not be casting bad lights on the Greek system here in Vegas. Fraternities in Reno, particularly ATO, SAE, and Sigma Nu are wild kids and don't compare with the five chapters down here.

Vermont's first white settlement was on Isle La Motte in Lake Champlain in 1666.

It's Art, I Swear

Bill Leaf, faculty member of the UNLV art department, has a show in the UNLV art gallery Nov. 10-21. He has utilized basic materials to form a sculpture piece. Tape recordings provide a dialogue by Leaf that offer clues to the work. He says it might be confusing to some who expect a conventional art exhibit, but it reflects a personal feeling about his life, habitat, past, future, present and heritage.

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Admission:

Students \$2.00
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The
Cliff Keuter
DANCE COMPANY



Judy Bayley Theatre
November 13, 1975
8:00 p.m.

Classified

The YELL Classified section is open free to any student, staff, or instructor at UNLV for non-commercial advertising up to 20 words. For commercial or non-UNLV ads, the cost is \$1.00 per insertion up to 20 words. Additional rates available upon request. Advertising deadlines are Wednesday at noon prior to issue insertion.

FOR SALE

1969 BSA 441 VICTOR: \$500 or best offer. Call 739-6278 from 4-6 p.m.

BAR (Mammoth L-shaped): King bed. Make an offer. Call 732-4613 after 5:30.

CALCULATORS: HP21-\$95, HP22-\$155, HP25-\$182, SR50A-\$91, SR51A-\$135. **FIVE DAY DELIVERY.** All models new, carry full year guarantee, and include all standard accessories. Send check or C.O.D. request (for C.O.D. add \$2.00) to: **CHEAP CALCULATOR COMPANY,** 636 Fourth Street, Davis, Ca. 95616. If not satisfied, return within 15 days for full refund.

PUKA SHELL NECKLACES: Only \$5.95. **BUY DIRECT!** Importer offers these fashionable PUKA necklaces for men and women. Originally \$25.00 and more! Real Matched Shells-not imitation. Satisfaction guaranteed. Send neck size in inches and \$5.95 to: Las Vegas Novelty Supply, Box 12067, Las Vegas, Nevada 89112. Dealer inquiries invited.

66 MUSTANG CONVERTIBLE: 289 engine, automatic transmission, new brakes, shocks, and top. Rebuilt transmission and more. Call 457-6894.

MUST SELL '69 Chevy Kingswood Station Wagon: \$500 or best offer. Call 736-9861 after six. Ask for Tina, room 319.

16 FOOT CABIN CRUISER AND TRAILER for sale. Very good condition. \$750.00 or best offer. Call Billy at 643-3311.

MOTORCYCLE: HONDA SL 125 on or off-road bike, low mileage. Looks and runs like new. \$395.00. Must see to appreciate. Call 876-1925.

1971 YAMAHA, 90 ENDURO, street legal. Like new. \$265.00. Call: 876-1925.

26,500 FIRM '72 Festival 24' x 60' own landscaped lot, 3 bedroom, 2 bath, furnished, washer and dryer, air, adult. Regency Village. Call 452-8155 or 739-6147.

CAMPER: 10 foot, overhead (open road) camper. Fully equipped, sleeps four and is in excellent condition. Only \$750.00. Good deal. Call: 643-3311 or 876-1925.

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Wegner

Continued from page 7

Wegner wishes to utilize the collection in teaching full animation at UNLV, but thus far there is no instructor on the faculty who could undertake such an enterprise.

Besides films, Wegner's two other loves are running (he runs three miles every day at 6 a.m. on the UNLV track) and ping pong.

"Who do you play ping pong with," I asked.

"With people who are going to uninvite me if I don't let them win occasionally. I've become a ping pong hustler." He twinkled again.

Suddenly I remembered the pencil squiggle I left on his office wall.

"I didn't erase it because I felt even more ridiculous erasing it than putting it there," I tried to rationalize.

"Perhaps we can frame it," he suggested.

Hart Wegner's sarcasm is not always subtle.

WOMEN IN ART

California is becoming a haven for women artist's. Ann Schapiro, west coast woman artist, will lecture about what these women are doing, their impact on art and their styles and methods at 2 p.m. Monday, Nov. 17, in Grant Hall, Room 129. It's free and open to the public.

"Aaron's Rod" was the symbol of ancient magicians. It was a staff with serpent entwined around it and, when cast before a pharaoh, supposedly would turn into a snake.



Giovanna Novak, Mgr.