

There's A New View At UNLV see page 5

# THE YELL

university of nevada,  
las vegas

Vol. 24, No. 2  
Aug. 15, 1979

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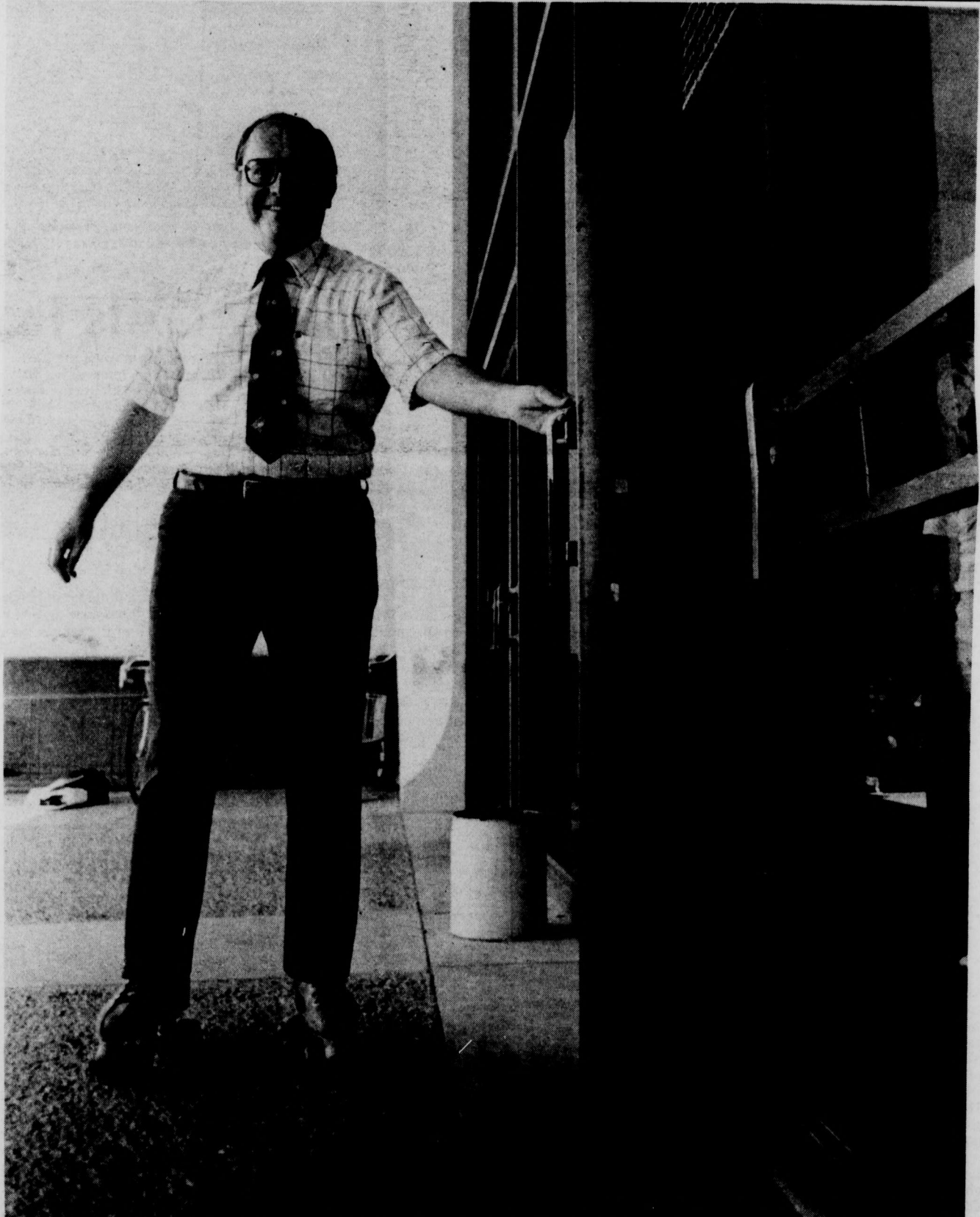
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# Goodall Rolls Into UNLV

## UNLV's Oil Derrick

by Belinda Malone

By now, I'm sure, everyone and their mother has seen our new clock tower, which has been ever-so-mercifully placed smack in the middle of campus.

What can we possibly have received worth \$26,000 in this architectural mishap? There are two things that might possibly explain this "act of generosity." Either the tower was given to us as a tool of cultural enlightenment, or the government has an arrangement with an eye and ear corporation.

I can think of a few more appropriate things to do with \$26,000. For the students' sake, we could buy 400,000 more Blue Books; for the whole campus' sake, some kind of truce with the NCAA. Or, the money could have gone to a very needy charity -- the yearbook.

However, we are all stuck with this technological wonder, so we may as well realize it does have a

few attributes -- one being the delightful songs the electronic carillon bell system chimes out at noontime. They've featured some old-time favorites, like "Swanee River" and the greatest golden oldie of all (!), "Walking Down Memory Lane with Count Basie and His Jazz Quartet from Ronco."

Other flamboyant features of the chime-and-time blob are the steel "I" beams of which it is constructed -- obviously salvaged from some World War II municipal dump.

And if in the year 2000 A.D. it's still standing, we can always renovate it into something entirely new and ingenious. Maybe then UNLV will be the only campus in the country with an inshore oil derrick!



## Regents Okay Funds

by Kelly Campbell

At the University of Nevada Board of Regents meeting this month, the board okayed a \$95,000 loan for UNLV's radio station. The money will be used to purchase equipment and set up the station. It is a three-year loan based on 10% interest.

Other actions by the board were:

- Acceptance of a \$5,941,000 bid from Zuni Construction for the expansion of UNLV's Dickinson Library. All bids exceeded the \$5,418,000 budget, but the board accepted Zuni's.

- Approval of funding to cover the expenses of the presidential inauguration. UNLV and UNR's original proposal was \$10,000; the board voted it down to \$5,000 for each school.

- Approval of a \$9.1 million revenue bond sale, to benefit both UNLV and UNR.

- Approval to implement early retirement provisions.

- Approval to supplement the litigation account in Chancellor Donald Baeppler's office with \$25,000. The money will come from the Board of Regents' special projects account.

The board's next meeting will be Nov. 2.

## YD's Hold Convention

by Ralph Stephens

At their recent national convention in Tennessee, the Young Democrats of America voted to boycott Nevada, despite efforts by Nevada representatives Lise Wyman, Pam Barker and Liz Foley to halt the motion.

The YD's voted to boycott all non-ERA states, following the action of their senior organization. Nevada is one of 17 states that has not yet passed the ERA (Equal Rights Amendment).

CSUN Vice-President Wyman said the Nevada representatives fought the motion unsuccessfully.

A "Draft Kennedy" group was also organized at the YD convention, but Nevada's representatives did not become involved with the movement.

Wyman said the purpose of the

gathering was to get the people of the United States to work in the interest of government affairs and promote involvement in political process.

Wyman said going to the convention was an enjoyable experience and she learned a lot about politics.

## Artis Leaves

Assistant Campus Union Director James Artis resigned his position in July, according to Consolidated Students officials.

"Artis, 28, will continue his schooling, pursuing a PhD in education at Ohio University in Natrins.

"It's a good opportunity for me," said Art

## Finally A Light



NO CROWDS -- Long traffic lines should soon disappear when the

light at Maryland Parkway and University Road begins to operate.

The light was expected to be in operation this week.

photo by Steve Bailey

## University Gets Traffic Light

By the time you read this issue of the YELL, the traffic light at Maryland and University should be in full operation.

As of press time, the bodies of the lights were up but not yet working.

This construction of the light ends 10 years of discussion.

The controversy over the traffic problem at the intersection first came to public attention in the Nov. 1, 1978 issue of the YELL.

Because of the subsequent publicity, former CSUN President Chuck White announced a "sit-down protest" in which students, fac-

dents, faculty and administrators would sit down in the intersection and virtually stop all traffic.

The YELL article also encouraged the local news media to present the story to the city. County Commissioner Thalia Dondero examined the situation and sent a letter to Board of Regents member James "Bucky" Buchanan to propose solutions to the problem.

## Senate Meets

by Kelly Campbell

The CSUN Senate meeting was called to order on Aug. 14 at 4 pm, in SU-203.

The senate voted unanimously to approve the CSUN bar policy. They also approved the E&P Board's plan for a two-month activities calendar and future activities.

The election board presented its operating policy, and the senate voted to approve it. Proposal #9 was taken from the table, and the senate voted to remove the pro-

posal.

A carpooling program will hopefully be instituted soon at UNLV, with the help of the energy committee, and the radio station is progressing at a moderate rate.

The following committees will meet next week:

- E&P Board - Aug. 30 - 2 pm - Dave Gist's office (SU-120).\$
- Election Board - Aug. 28 - 2 pm - SU-203.
- Energy Committee - Aug. 21 - 1 pm - Lise Wyman's office (SU-120).

The next CSUN Senate meeting will be on Aug. 21.

CSUN President Danny Campbell announced the building of the new traffic light.

## THE YELL

Vol. 24, No. 2 Aug. 15, 1979

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## Scotty Will Be Missed

The university community was saddened to hear of the death July 31 of Walter H. "Scotty" Campbell, a 10-year employee of UNLV.

Hired in January 1979 as a general mechanic in the operations and maintenance department, Scotty was named locksmith in 1973. That same year, he received the Governor's Meritorious Citation, making him one of only two state employees in Southern Nevada to be so honored.

Presented by then-governor Mike O'Callaghan, the citation was given in recognition of his suggestion for a new system of changing locks and keys throughout Tonopah Hall which would save taxpayers several hundred dollars every year.

Born in Steuben, Maine on January 28, 1924, Scotty and his family have lived in Henderson for

the past 11½ years. Prior to coming to Nevada, Scotty was employed with the U.S. Civil Service at Fort Dix, New Jersey as a furniture repairman.

## Excuse Us

Dear Readers:

Please excuse any weird things you may find wrong with this week's YELL. During the last few days of production, our chemicals caused the print to fade, and then a vital portion of the typesetting machine itself began to malfunction, making it very difficult to put out an almost error-free paper. So once more, please forgive any excess errors and strange apparitions you may find in this YELL. Thank you!

--The YELL Staff

# Smooth Skating Forecast For Goodall

by Belinda Malone

UNLV's new president, Dr. Leonard E. Goodall, comes from the University of Michigan at Dearborn with some highly accurate accolades behind his name.

impressions of our campus.

"Physically and visually, it is a very fine, well laid-out campus with good facilities, namely the theatre and orchestra hall," he elaborated. As for academics, Dr. Goodall believes that because of

its various strengths -- i.e. a good faculty and an excellent library -- "UNLV has every right to be proud of its academic course offerings."

In his already-begun careful review of the administrative structure, Dr. Goodall has been meeting with administrators and student government officers. He does not foresee any major, precipitous changes being made administratively or academically; nor does he see himself bringing any predetermined set of answers from UMD to use at UNLV. However, he feels he must take care the problems he saw while at his previous post can be avoided here.

Dr. Goodall plans to form search committees to fill the vacant offices of Dean of Graduate College and Academic Vice-President. These committees will be composed of faculty senate members and student government appointees. These efforts will most likely take one or two semesters, as expeditiously as possible.

Dr. Goodall has been granted tenure to teach in political science. He says for the moment he will only act in the capacity of guest lecturer, but he does plan to teach one evening class in fall of 1980.

He intends to do a devoted "self-study" of UNLV, as our accreditation is upcoming. "Vice-President Brock Dixon will be the director of that effort, coordinating it and preparing for the accreditation visit in April." Dr. Goodall believes there will be no drastic drop in our enrollment that accreditation people would notice, as some had previously assumed inevitable.

Commenting on the current budget situation, Dr. Goodall said he, Vice-President Glennen and the budget people feel that hopefully there will be no layoffs of faculty members. Generally optimistic, he commented, "We haven't really had to cut; in fact,



## A Faster Way To Deliver Memo's.

photo by Melanie Buckley

good one.

most areas will have a slight increase. But looking at the dollar figures alone, the areas that will be most hurt 'pinch-wise' are the utilities and library acquisitions, as the cost of book bindings and new books has gone up tremendously.

"We are making every effort we can to cut down utilities usage on campus, with means like the 78° thermostat settings and closing down buildings on weekends and evenings," Dr. Goodall continued. As for trying to accommodate part-time students while cutting utilities expenses, "We will try to consolidate everything so that it goes on in only a few places on weekends."

Dr. Goodall plans to meet as regularly as possible with various student groups, officers, government groups and organizations to gain perspective on what they feel are the major campus priorities and problems, as they arise. With an excellent reputation for capably playing the roles of both politician and considerate administrator, Goodall believes the existing channels of communications will satisfy both his and the students' needs.

Since President Goodall will serve as UNLV's representative at the next NCAA meeting in Massachusetts, he has begun to review the Tarkanian/NCAA situation. His preliminary impressions are that "at every step of the way, they [previous UNLV administrators] tried to comply with the NCAA requests, being very diligent and thorough. However, considering the Nevada Supreme Court decision, the [NCAA] cannot very well expect us to break the law and fire the basketball coach."

I asked Dr. Goodall if, at the end of his tenure as President, he thinks he will be able to look back on his record here and see it as a

"I would hope so. It's very difficult to predict the future -- I would hope that, at whatever point in time I leave this position, I could look back and say 'Yes, a number of good things happened while I was here. The academic programs were strengthened, certain facilities were provided for students and faculty, and a general list of good things has happened.'"

We have here a man who is sensitive to the needs of his students and faculty, as well as capable of logical administration. He thinks it an advantage to be only the fourth person to hold the office of president, and he likes the fact that this relatively-new campus, like him, is ready to try new things, experiment and not be bound by a pattern of rigidly entrenched traditions.

Dr. Goodall's age, 42, may seem old to younger students on campus, and it might not even matter to these people that he knows exactly what he's doing. But they will soon gain much faith in the man. Dr. Goodall has clearly defined goals and ambitious hopes for UNLV, and most important of all, he is a *people-oriented* president, not just a managerial director.

We cannot picture Dr. Leonard Goodall standing in front of the Humanities Building, leaving UNLV forever.

It would be much easier on the minds of both students and faculty to see him in his office as "our leader," making decisions for the good of all involved; or even to see him roller-skating into a political science class to lecture on -- what else -- "Management Is Awesome."



Dr. Leonard Goodall

photo by Melanie Buckley

From several sources, we gathered the opinions of intelligent people as to his career performance, especially as chancellor of UMD.

Dr. Goodall, having spent the better part of 17 years in administrative capacities, comes to UNLV with a distinguished record of achievements. Upon his departure from UMD, he received much praise and gratitude for his scholastic endeavors there.

At the University of Michigan at Dearborn since 1971, Dr. Goodall successfully conceived an individual studies program, helped increase the college's enrollment from 1,000 to 6,000, and obtained state funding for a \$10.5 million library and resources building. Dr. Goodall was also noted for managing to benefit UMD students and Michigan taxpayers at the same time.

His efforts were so greatly appreciated by the state, the Senate and House of Representatives passed Senate Concurrent Resolution No. 235, specifically naming Dr. Leonard E. Goodall. In an article published in the *University of Michigan Journal*, the vice-president of the student government council summed it up by saying, "I think he's done an excellent job, and it will take a big effort to fill his shoes."

Now, with his track record behind him, Dr. Goodall has proved himself a dedicated administrator with a sharp eye for detail. Although he has only been at UNLV for one month, some very good first



LACING UP -- Dr. Goodall prepares for another day in the life of a UNLV President.

photo by Melanie Buckley

# Mom Runs Away To Law School

by Mike Spadoni

Judi Diana Record received a letter from University President Leonard Goodall, informing her she was to receive the annually-given Nevada Centennial Medallion for her "outstanding 4.00 grade point average".

The Las Vegas Rotary Club established the award in 1964 to celebrate Nevada's centennial. One hundred silver medallions will be awarded by the state's bicentennial in 2064.

But the 42-year-old UNLV graduate and mother of two emphasizes the award is merely frosting on the cake.

"I think it's a tremendous honor," she said. "It's nice to get honors, but that's not the reason I did what I did, or why I worked very hard to get the grades."

"I didn't do it for the honors; therefore, they are sort of secondary things that come along. I did it for myself, because I wanted to do it."

Most would agree Judi Record did her work well. She graduated this year with a perfect GPA, received a BA in political science, and on this issue's day of publication, Record departs Las Vegas for the University of California, Davis, to attend law school.

Why did Judi Record decide to go to college? She credits her daughter Tracy with the inspiration.

"She was in her senior year in high school," explained Record, "and she was in a drama class. I had been an actress -- I was in show business for about 20 years. 'She came home one day and said, 'This drama teacher is really the pits; you could do a better job,'

and I said before I could do that, I'd have to get a college degree.

"Then I sat and thought about it, and decided 'Why not?'"

Record began classes at UNLV in 1976.

"I started as a theatre arts major, switched to communications to brush up on TV skills, and then happened to take a required political science course from Dr. Jerry Simich. I became fascinated with politics.

"I took two constitutional law courses from him, and became fascinated with law. From there, I switched my major to political science and decided to go on to law school after graduation."

Record credits Dr. Simich with being the most influential person in her studies.

"He's the one that got me interested in the law. He teaches in a way that can't help but capture students' interest."

Record confides that law school will be the start of her "fifth career."

After years of acting (besides starring in many stage productions, she attended the now-defunct Pasadena Playhouse acting school with Dustin Hoffman and Gene Hackman), Record co-hosted a TV talk show in San Diego, Calif. for several years, and was a Las Vegas showgirl in a 1958 musical revue entitled "Jackie Barnett's Newcomers of 1928." It played at the Desert Inn Hotel, and featured Rudy Vallee, comedian Buster Keaton and actress Mitzi McCall.

Several years ago, while residing in Honolulu, she appeared in the TV series "Hawaii Five-O" and after moving to Vegas, she starred in the Judy Bayley Thea-

tre's 1976 production of "Don't Drink The Water."

Besides acting, Record was a private investigator in Los Angeles, managed an import store in Hawaii, and played the part of "housewife and mother."

But of all her careers, she feels becoming a law student will be the most rewarding.

Record is the divorced mother of Tracy, 20 and Eric, 17. Have they been supportive of their mother's new career?

"They were fantastic. I couldn't have done it without my family. They pushed me all the way and said 'You're going to go through with a 4.0 average.'"

During her UNLV attendance, Record met other people in her age group who were also college students. How does she feel about older people going to the university -- and being in classes with people many years younger?

"I didn't feel out of place at all. When I started, I found other people my age. I even met one 80-year-old gentleman who was taking refresher courses.

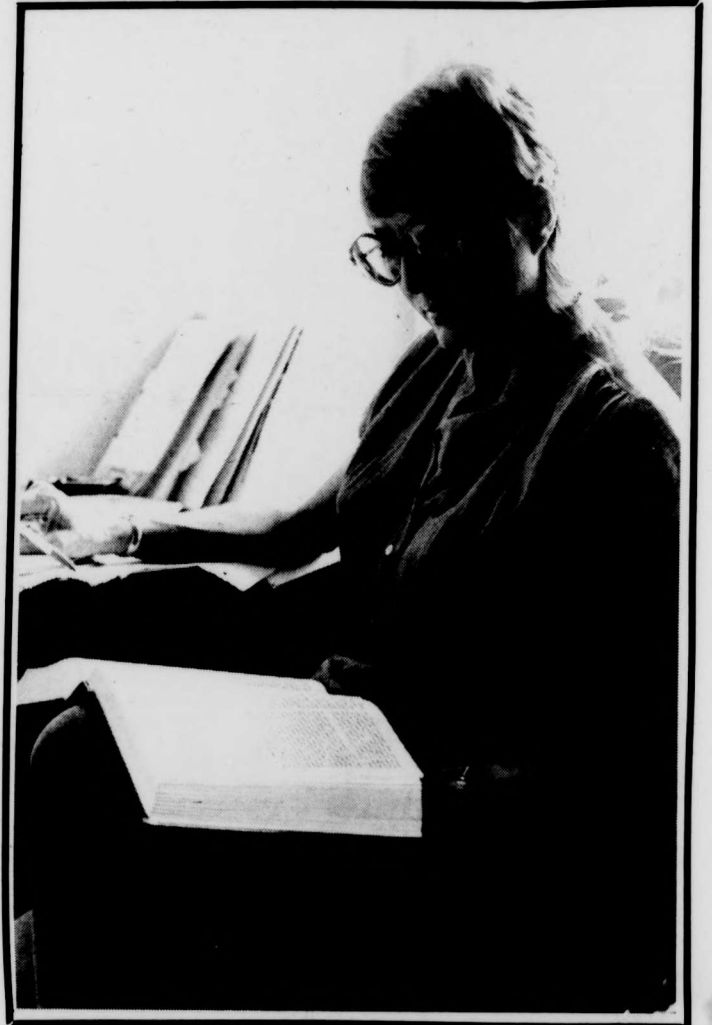
"I've also met a lot of young people that I think are here [at college] for the wrong reasons. They're here because their parents pushed them into it, or they think it's something they have to do, or whatever. I think anyone at any age should go to school -- if that's what they really want to do."

As for the "late starters," Record observes that they seem to enjoy college life.

"Most of the women I have met -- who are around my age -- have raised their families or are still raising them. It seems a lot of them are going back for teaching courses.

"The men are retired military, or retired and very young. A lot of them are completing degrees that they started years ago. I'm the only person I encountered who never went before.

"Everybody always asked me,



PAPER CHASE -- This Record never skips, as she keeps up on

studies even during the summer break. photo by Craig Erlanger

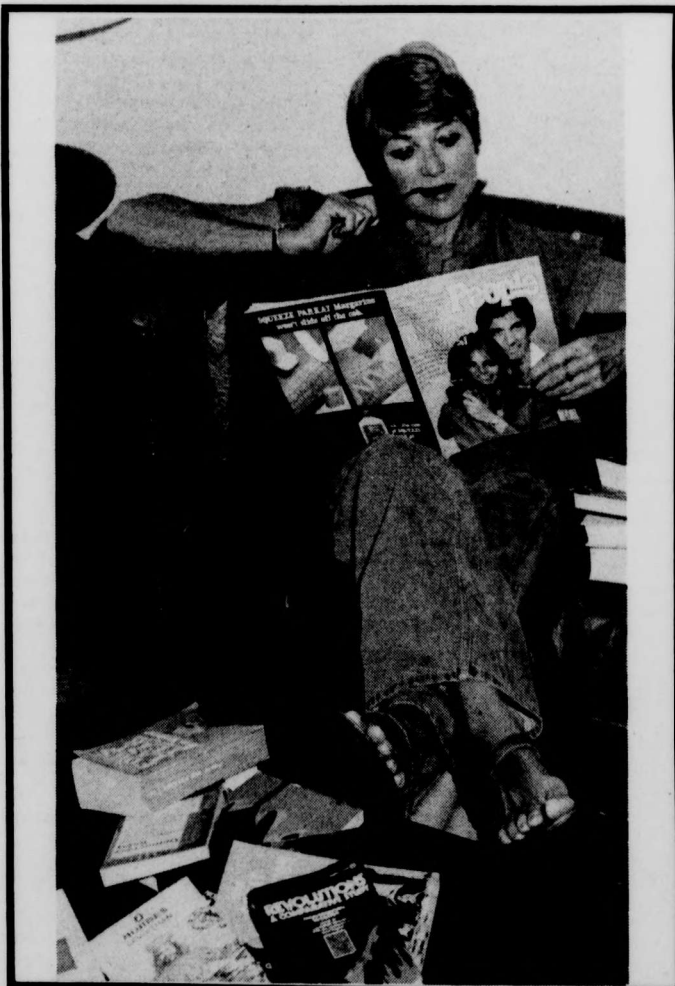
"How does it feel to be back?" and I said, 'It's not back, because I never went in the first place.'"

What advice would Judi Record give to a middle-aged person who wants to start college?

"Be sure your family is behind

you all the way. Otherwise, you'll have a lot of hassles at home. If they're behind you, there are no limitations to what you can do."

Record intends to eventually become a judge. And you can rest assured she is one person who won't set limitations.



SERIOUS READING -- Record skims recent magazine to keep up

on the Lee Marvin case. [Why else?]

photo by Craig Erlanger

## Classes For People For You

Popping out of the "Classes for People" hat in mid-Sept. will be a beginning course in magic. This is but one of a wide variety of classes and workshops available this fall through the division of continuing education.

Another unique course is "Calligraphy/Bookbinding," which will introduce hand lettering with a broad-edged pen and teach practical ways to use calligraphy on announcements, posters and cards. Students will also learn to bind small books which may be used to display the ornate lettering.

Women can take hold of their futures with a boost in know-how from "Financial Planning, and Legal Rights for Women," featuring seven expert speakers.

Potential or active inflation fighters will learn how to make money with money in "What Every Person Should Know Before Investing." The advantages and disadvantages of buying and selling will be investigated by "Investing in Raw Land."

Outdoor-oriented people can learn the right way to "rough it" in "Backpacking: The Wilderness Traveler," which will also offer an optional field trip following the ten

class sessions.

Other popular courses are planned in the areas of photography, art, jewelry-making, dance, yoga, exercise, sports, self-awareness and languages (Japanese, anyone?). Travel courses will also be on the agenda. Business courses, courses for university credit, the ones mentioned above and many others will all be listed in the class schedule.

Students, faculty and staff who want to take a look at the "Classes for People" programs may pick up

class schedules and flyers in the continuing education office, Frazier Hall room 109. Registration for non-credit short courses will begin Aug. 27.

These popular but limited-enrollment courses are expected to fill up rapidly, so early registration would be to your advantage.

To register, or just to obtain more information, stop by the continuing ed office between the hours of 8 am-6 pm Monday through Thursday and 8 am-6 pm Friday.

## New Campus Parking And Traffic Regulations

Faculty, staff and students are reminded to familiarize themselves with the new Campus Parking and Traffic Regulations recently approved by the Board of Regents.

Copies are available at the University Police Department, and also will be distributed to students registering for the fall semester the week of Aug. 27-31.

Basically, there are few changes

from last year's directive; however, it should be emphasized that the basic fines for Class 3 and 4 citations have been increased. The former \$2.00 fine for Class 3 infractions is now \$3.00. The Class 4 fine for unauthorized use of Handicapped Parking has been increased to \$10.00, in an attempt to keep the Handicapped Parking reserved for those who require it.

These new fines become effective Sept. 4, 1979.

# VIEW

ENTERTAINMENT, FEATURES AND MORE!

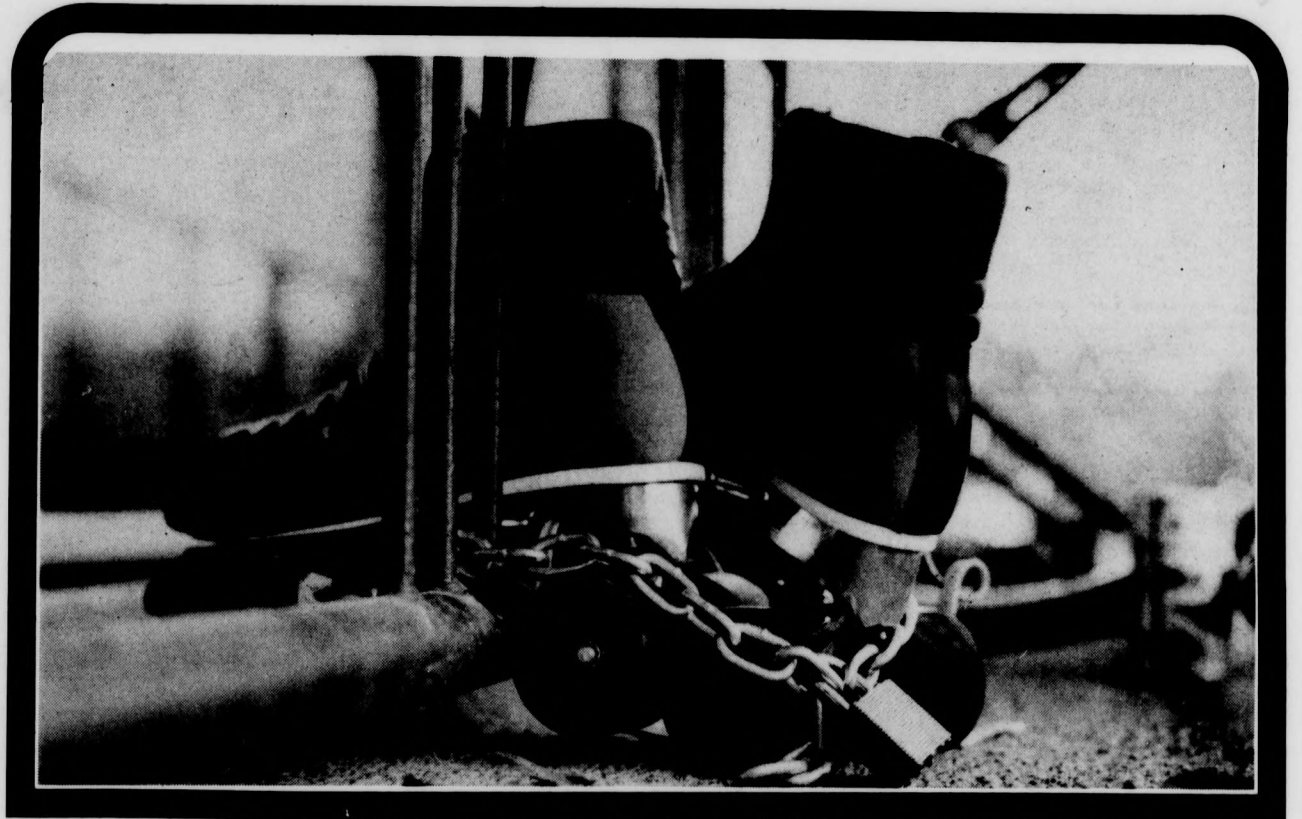


photo by Lou Mazzola

## Roller Skating Returns

by Lisa Riley

Roller skating?! Sure, Cher skates, and so do people living near the California beaches and N.Y.'s Central Park -- but in Las Vegas?

Outdoor skating may not yet be as popular here as it is in cooler, less arid places, but the students *View* talked to didn't think it would be long before skaters began to brave the desert climate.

As Monique Woodaid commented, "Whatever Californians do, Las Vegas follow." Like several other students informally questioned about roller skating, she skates at a rink.

Photographer and student Lou Mazzola claims to have been skating since about 1969. He's been spotted zooming around campus this summer on skates, and promised to do the same to get to classes this fall.

Unlike skateboards, the last four-wheeled fad, roller skating is nothing new. An 18th-century Dutchman used shoes with wooden spools attached as a summer substitute for ice skates. Later, wheels replaced the spools, sometimes lined up one behind the other.

Few skated until an American, James L. Plimpton, designed a skate with a pair of front and back wheels in 1863. He also opened the first roller rinks in New York City and Newport, Rhode Island, where upper class society could enjoy his prototype of today's roller skate.

The mass production of cheaper skates and less plush, low-admission-price rinks spread roller skating to the working class at the turn of the century.

Live brass bands provided skaters with music in the earliest rinks. Economy-minded rink owners replaced the bands first with pipe organs, then with a smaller type of organ, and finally with records and tapes.

Until rock 'n' roll was gradually introduced in the '50's, organ music was played almost exclusively. About the same time, record changers began perform-

ing DJ function, pacing the skaters with music. When disco music was introduced to the rinks, a new style of and a new interest in skating was created.

While disco music was giving people a new reason to visit the rinks, new technology turned outdoor skating from a child's noisy pastime into an adult form of fun and exercise.

"Exerskating," or outdoor skating, is the latest trend in American skating. Newly-developed softer wheels, skates that look like track shoes, even the popularity of jogging have all been credited with bringing skating out of the rinks and onto sidewalks, boardwalks, bike paths and just about every other smooth surface.

Urethane wheels, the kind used on skateboards, were brought out in the late '60's. Their softness enables a rider to roll right over

small pebbles and gravel, instead of being jolted to a stop, giving him or her "integrity with the road."

### "Exerskating"

Beach-bound Californians attached the wheels to roller skates and began renting out the smooth-rolling footwear. When celebrities took to wheels, with photographers chasing them, another skating fad was underway. Who knows? Maybe this week's YELL cover subject will help to make skating popular in Las Vegas, or at least on the UNLV campus.

Locally, disco skating is going strong on several rinks. Playland's Commercial Center location is the one most often mentioned by stu-

dents. A disco atmosphere is provided there by a mirrored globe, some flashing multicolored lights, and DJ-spun disco records, with an occasional Waylon Jennings or Aerosmith song to change the tempo.

A beginning skater, just trying his legs on rink-rented skates, might be overwhelmed by the crowds of small children darting around the rink during afternoon and early-evening skates, but the adults-only late-night sessions also provide for some speedy skating.

Ideally, a person who is just getting used to moving on eight wheels should come at the beginning of a session and "get the feel of it" before the rink becomes crowded.

Beginners might even want to try sitting out a few songs while watching the other skaters zip

around the rink, checking out the "old pros'" fancy moves and not-so-fancy falls. Expect a few blisters and bruises, and consider investing in knee pads (about \$5) and lots of bandaids before joining the ranks of rink-goers.

Unfortunately, the only places one can rent skates in our town are at roller rinks. If skating among greenery, in the sunshine, sounds better to you than disco skating with bright lights and loud music, then you will have to buy a pair of skates (approximately \$35-\$100). Until skates are available to rent for off-rink use, exerskating may have trouble catching on locally.

But as soon as you get out on our campus with your own skates, you'll realize just what those wide sidewalks and gentle hills are for -- roller skating!



Deborah Harry and Chris Stein talk with interviewers at the Aladdin before their concert.

photo by Dennis Berry

## Blondie Group

by Toni Frabotta

There are groups that follow the mainstream, capitalizing on producing a commercial sound within the confines of popular music boundaries; and there are groups that create the mainstream, set the trends and lay out boundaries for other pop groups to emulate. Blondie is one of the latter. Of all the pop groups to emerge in the past few years, Blondie is clearly the most intriguing.

"Blondie is a group," they say again and again, stressing the point by having T-shirts and lapel buttons made out reading as such.

As a group, Blondie has had a major impact. Rooted in the fringes of New Wave, sprouting from the edges of Warhol's New York and CBGB's, they have hit America with a spacy, driving, trashy, sexy beat. All black leather and sneakers, they sing about teenage dreams and attitudes, from such simple pleasures as watching your lover shower to the desperate, determined manhunt, all to the backdrop of neon signs

and burning rubber. Music to steal hubcaps by!

Blondie performed in the Aladdin Theatre Thursday, Aug. 9

Their sound is punkish, heavy-metal rock 'n' roll with Deborah Harry's vocals floating like a silvery blond feather over all.

Clem Burke is a master of the Premier drums. He is also a flamboyant showman. Climbing atop his seat to bang the cymbals and throwing his sticks into the air between beats, Burke sits on an elevated platform with a blue light shining in his face.

Chris Stein, garbed for the concert in black leather pants and a black hat that tended to fall off, plays lead guitar. Frank Infante plays guitar; and Nigel Harrison, the band's newest member and the only one not from New York (he hails from England), plays bass. Extraordinary Jimmy Destri plays mad genius on electronic keyboards.

And then, of course, there's Deborah Harry. Clad in a '60-ish-

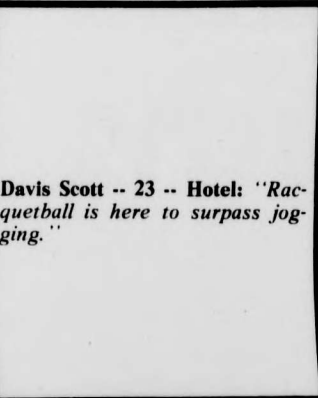
continued on page 10

# YOUR VIEW

Question: "What do you think the next physical fitness fad [after jogging] will be?"



**Lorraine Toole -- 21 -- Business:** "I think racquetball is the up-and-coming sport after jogging."



**Davis Scott -- 23 -- Hotel:** "Racquetball is here to surpass jogging."



**Rene Bernier -- 18 -- Nursing:** "I think badminton, because it's a logical take-off from the popular sports of racquetball and tennis."



**Migdalia Delgado -- 19 -- Spanish:** "Jogging will evolve into fast walking."

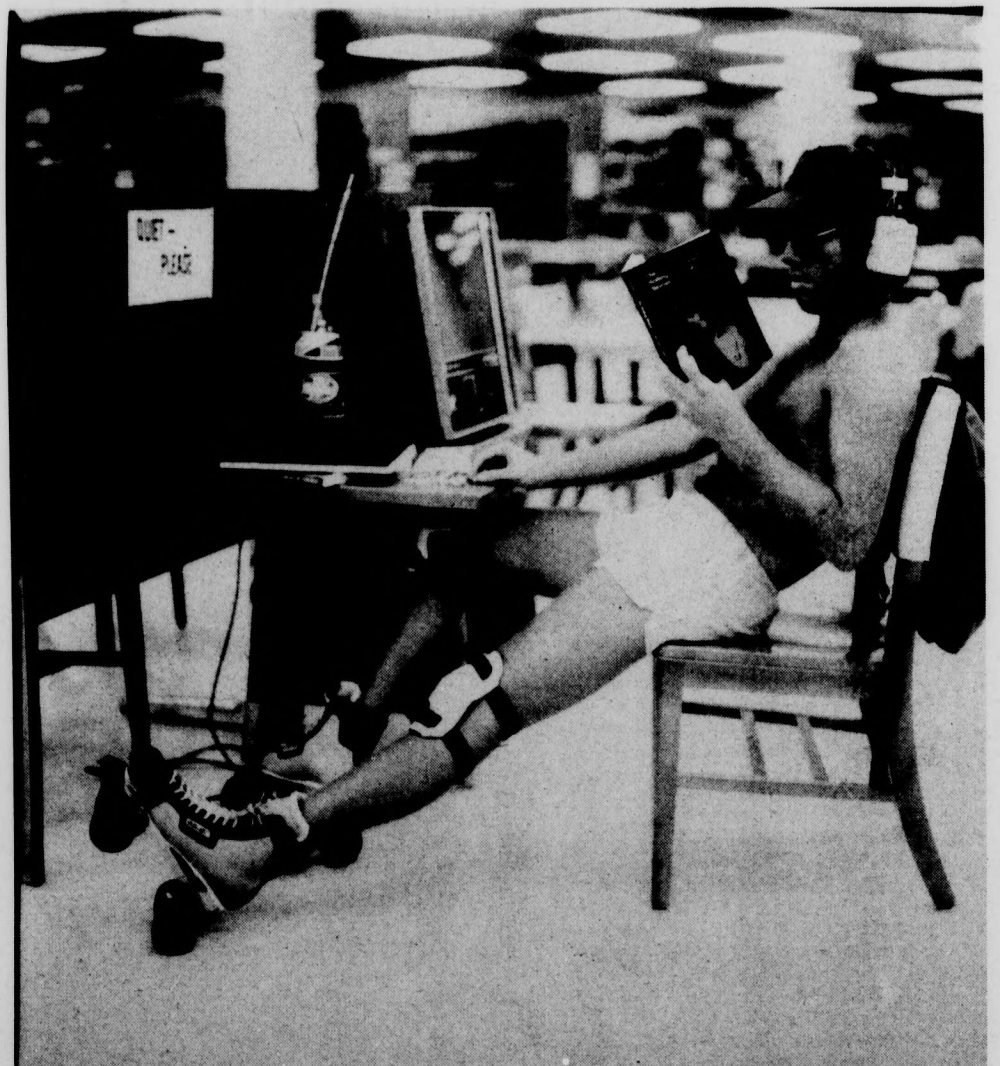


**Harry VanCamp -- 29 -- Business Management:** "I think that handball and tennis are becoming more popular than jogging."



**SKATING ON CAMPUS --** Mary Hanson readies a pair of skates to try out as transportation between a parking lot and her summer class.

photo by Lou Mazzola



**HAVE YOU SEEN THIS MAN? -- "Ron Rollerderb,"** probably UNLV's most famous skater, takes a break in the library to escape the grind of campus sidewalks.

photo by Lou Mazzola

# Journey Ends Tour In Vegas

Being on tour is rather like going to school. For a band, it's a fun-but-demanding sort of job that is undertaken for a period of time.

For Journey, who has been touring Europe and the U.S. since last February, their show at the Convention Center on Aug. 17 (last performance of the tour) will be like the last day of school.

"Oh, there's gonna be some surprises," warns lead singer Steve Perry, "there always is on the last day. Last year, there were pies and all sorts of things thrown. But this year I'll be ready for 'em."

The purpose of the tour was promotion of Journey's latest LP, *Evolution*, which has been certified platinum. In Las Vegas, *Evolution* is in the top ten at local record stores surveyed, and "Lovin', Touchin', Squeezin'," the group's latest single from the LP, is in the top 20 at two local FM rock stations.

So, after six years of playing and recording, with nary a hit until *Infinity* sold platinum, Journey has entered the "big time." Their six-month tour has been remarkably successful, breaking attendance and marketing records in Detroit's Cobo Hall (home of Bob Seger and some of the world's most discriminating music fans), L.A., Chicago, Miami and Oakland.

The reasons for the group's rather sudden success are elusive.

Journey currently consists of five members: Neal Schon on guitar, Ross Valory on bass, Gregg Rolie on keyboards, Steve Smith on drums (replacing Aynsley Dunbar) and Steve Perry doing lead vocals. As musicians, their backgrounds are diverse: Rolie and Schon both played with Santana for a while, Valory came from the '60's Haight-Asbury scene, and Smith has provided the beat for a number of jazz-oriented acts such as Ronny Montrose and Jean-Luc Ponty, Focus and Phillip Cathrine.

Past diversities aside, the five blend together "like the ingredi-



## Convention Center Will Host Journey August 17.

ents in a cake," according to former session musician Perry.

Indeed, their sounds do seem to come together to form a very holistic and self-contained unit. In songs from *Evolution* such as "Lovin', Touchin', Squeezin'."

their vocals seem to mesh as one.

bigger than each alone.

Under producer Roy Thomas Baker, who has also produced Queen, Journey's albums have an unmistakably contemporary sound: superbly arranged and technically advanced. No trip down memory lane, this. It's

today's music -- and tomorrow's.

Journey has been playing together since 1973. Since then, they have toured extensively and released five albums, averaging one a year. However, *Infinity*, released in 1978, was their first platinum record. Singles such as "Lights," a tribute to their home-

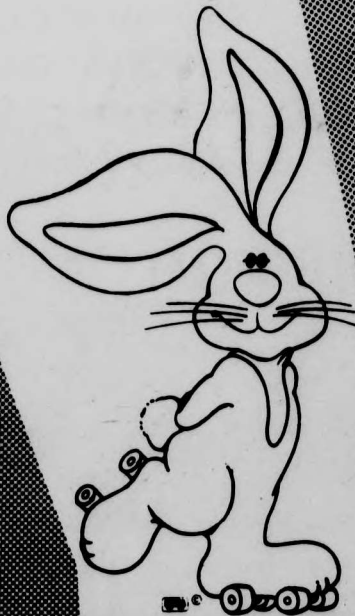
town (San Francisco) and "Anytime" sparked great interest, and put Journey on radio station playlists around the country.

Journey's music is rock 'n' roll '80's-style. Their lyrics are accessible and relevant. This last show of their tour should be, for many reasons, well worth your time.

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**TUESDAY, WEDNESDAY, AND THURSDAY ONLY**

**PLAYLAND  
IN COMMERCIAL  
CENTER**





# UNLV AGAIN

## SUPERSTAR FROLICS



The UNLV track (Flamingo and Paradise) will be the site of the First Annual Superstar Frolics, Sunday, August 19, at 3 pm.

This decathlon of whacky events, sponsored by UNLV Against Dystrophy, will feature stars from the Lido de Paris, Folies Bergere and Casino de Paris revues, and disc jockeys from KRAM, Disco 123 and KENO, in competition against each other.

UNLV season basketball and football tickets will be raffled off, and all the proceeds from the Frolics will go to help fight muscular dystrophy.

Comedian-impressionist Tom Cameron will return to his alma mater UNLV to host the event.

Cameron, best known for his uncannily accurate portrayals of Steve Martin, David Brenner and Jimmy Carter, moved to Vegas to pursue a career in the entertainment field. So far, he has had great success, completing triumphant appearances in places ranging from Vegas' Aladdin and Hacen-

da hotels to Reno's Riverside Hotel.

Ten events comprise the Frolics -- some new, some familiar with an added twist.

After a tricycle race, the teams will participate in a blind water balloon catch. The object of this game is for the thrower to successfully inform the blindfolded catcher on how to apprehend the loaded balloon that will be quickly coming his way.

A wheelbarrow race should give the contestants time to dry off before they bob for apples. A simple clothes-changing race will then be followed by a pie-eating competition.

The standard tug-o'-war will precede the wild lap race. The four teams will combine to form two large ones, then members will line up and each will sit in the lap of the teammate immediately behind them. In this precarious position, the teams will then attempt to race 10 yards to victory.

Before things calm down after the lap race, the decathlon will finish in a flurry of mass humanity. Reforming the original four teams, the participants will race to form a people pyramid, using all members in at least two layers before the top.

The final event will be a people pass. The object of this event is to pass team members from one end of a line to the other, supporting them while the rest of the team is on their backs.

Refreshments will be available, as will buttons and T-shirts to help join in the spirit of UNLV Against Dystrophy and fight the crippling muscle diseases.

Entertainment begins at 2 pm -- an hour ahead of the decathlon's scheduled 3:00 start. Mark the Superstar Frolics, Aug. 19, on your calendar so as not to miss THE event of the summer.



# DON'T BE LEFT OUT

**REGISTRATION  
AUG. 29-30**

WATCH FOR THE BOOTHS  
IN THE UNION

**SUPERSTAR FROLICS  
AUG. 19**

3:00PM, UNLV TRACK (FLAMINGO  
AND PARADISE)  
SEASON BASKETBALL AND FOOTBALL  
TICKET RAFFLE  
FAMILY FUN FOR ALL

**JERRY LEWIS TELETHON**

**SEPT. 2-3**

20 HOUR SKATE-A-THON  
DUNKING BOOTH





# ST DYSTROPHY ★ ★ ★

## SUPERDANCE '79



A chance to be seen dancing with the most popular stars of today . . .

The opportunity to win fabulous prizes such as a trip to Florida or a car . . .

The possibility of being on national TV on the greatest network in the country . . .

Having fun while helping wage the war against crippling muscle diseases . . .

Enjoying 20 hours of hard-earned pleasure, knowing it's all for a good cause . . .

Put all of the above together, and you get Superdance '79, the world's largest dance marathon.

Superdance will be held in the Convention Center rotunda, from 6 pm Sept. 2 to 2 pm Sept. 3. The event will occur simultaneously with the Jerry Lewis Labor Day Telethon, raising funds for the battle against muscular dystrophy.

For the sixth year in a row, the telethon will originate from Las Vegas; this time, UNLV students are taking the lead on the dance floor, and campus response has been gratifying.

The legendary eagerness of UNLV students has once again materialized, as fraternities, organizations and individual students have joined the fight of UNLV Against Dystrophy.

The deadline is approaching, but there's still time to join

Superdance. Take a look at just some of the megastars who have volunteered their talents for the telethon:

Paul McCartney and Wings, Chicago, Fleetwood Mac, Kiss, The Rolling Stones, Wayne Newton and Dionne Warwick.

Superdance will be a national remote to the telethon. Due to a special hook-up, the dancers will be able to boogie to the music of their favorite stars, even though the performers may be appearing with Jerry at the Sahara, or performing in New York. Because of this arrangement, the nationwide TV audience will be able to see the dancers as if the acts were right in the hall with them!

When not in a national cutaway, the dancers will enjoy several popular live bands and acts.

Whether you're John Travolta or Dancin' Johnson, don't miss out on this chance to join Superdance. Every type of dance music will be featured -- slow 'n' close to disco, fifties to square dancing.

Hustle on down to room 120 of the student union to reserve your spot in history; then practice with your favorite partner in preparation for 20 hours you will never forget.



### These smiles depend on you

Muscular dystrophy can destroy smiles as it destroys every voluntary -- and ultimately -- every involuntary muscle in the body.

Physical therapy, summer camps and counseling keep children with dystrophy smiling while MDA scientists search for a cure.

MDA needs your support to keep them smiling. And that will make you smile too.



## UNLV Joins Nation In Fight

Though this will be the sixth year the Jerry Lewis Telethon for MDA originates from Las Vegas, the campus has never been really organized in its fight against muscular dystrophy.

Annually, representatives from campuses across the country appear on national TV with Jerry to explain their fund-raising activities.

Unfortunately, UNLV has never been among them. This fact particularly began to stand out when the Telethon started airing from Vegas.

But with UNLV Against Dystrophy and its brain trust, UNLV is now ready to stand along with other colleges which proudly lead the fight in their communities against the crippling muscle dis-

eases.

The committee will investigate all possible methods of raising money to benefit MDA. Besides the activities outlined in this section, the group plans to hold several car washes, another major event similar to Superstar Frolics and a benefit premiere for one of the major movies to be released around Christmas.



CSUN leaders Dave Gist [Activities], Danny Campbell [President] and Lorraine Alderman [Senate Pres.] discuss plans for UNLV's Superstar Frolics with Rhonda & Steve Frost.

## SUPERDANCE '79

SIGN UP CSUN OFFICE

## Mrs Williams Grandchildren

## Sister Sledge

by Tracy Record

The afternoon buffet in the Tropicana Hotel's showroom was already admitting customers; no one seemed to mind the group of people onstage continuing their intense rehearsal.

And who could have minded an inadvertent free performance by this group -- four young ladies, three in jeans and bright yellow T-shirts lettered "FUNK," and one in somewhat more formal attire. They were Kathy, Kim, Joni and Debbie Sledge -- ages 20, 21, 22 and 24 respectively.

Together, those four young ladies comprise the hot disco act Sister Sledge.

Joni, unofficial spokesperson for the girls, told how they received that stage name.

"We were at a convention, it was a free gig, and we were waiting patiently in the wings to go on. The emcee was drunk, and he yelled, 'Who's next?'. We whispered, 'The Sledge Sisters!'. 'Who?' 'THE SLEDGE SISTERS!' So he announced 'And here they are, ladies and gentlemen, Sister Sledge!' And we kept it."

That was seven years ago. Joni says when they first started singing, they had a different "stage name" -- they were known as "Mrs. Williams' grandchildren."

The sisters had been singing only for family and friends; then they were asked to do a cabaret date; someone in attendance asked them to work a club, then there was another club date, and it all "snowballed" from there.

Sister Sledge shot into the national spotlight with this year's *We Are Family* album, which produced two national hits on pop, R&B and disco charts: "He's the Greatest Dancer" and the title track. Their current single release, "Lost In Music," is also contained in the album. The group will hit the studio in September to record a new LP.

*We Are Family* is the sisters' third album, but neither of the previous two achieved anywhere near the success of *Family*. Some

of the credit must go to their current producers Nile Rodgers and Bernard Edwards, creators of and driving force behind the extremely popular disco band Chic.

How do the Sledge sisters feel about working with Rodgers and Edwards?

"Oh, we love them, we respect them tremendously as creative people," replied Joni. "They'll also be producing our new album, and we're looking forward to working with them again."

The time spent by the girls in the recording studio next month will provide a much-deserved break (?) for them. They have been touring the U.S. since February, and after the album is completed, they will head out on the road again -- this time to Europe.

When recording acts become established as celebrities, they often experiment with other facets of show biz -- i.e., TV specials and movies.

On this subject, Joni commented, "We're all interested in acting, and we're hoping to do some TV specials soon, but right

now we're concentrating on live performances."

When we told her we were planning an emphasis (of sorts) on roller skating for this week's YELL, we discovered Joni had joined the ranks of stars who indulge in disco roller skating.

"I love it [skating]!" she exclaimed. "We all used to skate when we were kids; I went disco skating for the first time last week."

Kathy and Joni are the single Sledges, while the other two girls are happily married -- Kim is a recent bride and two months ago Debbie had the second child resulting from her three-year union.

This was the family's first visit to Las Vegas, and they proved no different from most tourists in one way: "As soon as Debbie got off the airplane, she was on the slot machines," laughed Joni.

Disco music catapulted Sister Sledge into the "superstar" category, but nowadays it is trendy to condemn disco and confidently state it's just "the current rage" and it will soon "go away."



## Sister Sledge Rehearsal

photo by Steve Bailey

The Sledge stage act does feature other types of music -- "We tailor song choice to the audience" -- but Joni told us, "I don't think disco is a fad."

Whether they're getting down

with disco tunes or vocally caressing love ballads, these four young ladies radiate talent and appeal to people from 8 to 80 . . . seems like Sister Sledge is definitely not a fad either!

## Supermind Coming

Ken Weber, known as Supermind, will appear on the UNLV campus Sept. 18. He will demonstrate feats of hypnosis and ESP, guaranteed to both amaze and

humor his audience.

Don't miss Weber's premier Las Vegas performance, the first in a series of CSUN-sponsored lectures planned for the fall semester.

## Ginsberg In 'Present Tense'

*Present Tense 1979*, the first creative arts symposium to be held in Southern Nevada, will take place on the UNLV campus Friday, Sept. 21 and Saturday, Sept. 22, 1979.

The event is being sponsored by the Southern Nevada Writers Coalition, in conjunction with CSUN. The coalition is a newly-formed nonprofit organization composed of writers (both professional and amateur), individuals and groups

supporting the creative arts in Southern Nevada, including the Consolidated English Students of UNLV.

The primary emphasis of the two-day program is literary, and poetry readings, lectures and writing workshops by some of America's finest writers will be featured.

The special guest speaker will be Allen Ginsberg, one of the country's most popular and outspoken contemporary poets.

Ginsberg will speak on Friday evening (Sept. 21), and he will read selections from his work.

John Logan, an equally well-known voice in modern American poetry, will read portions of his work on Saturday (Sept. 22).

In addition to the lectures, readings and workshops, *Present Tense 1979* will include art and photography exhibitions; play productions; an audio-visual presentation on Chinese opera by Dr.

Marjory Bong-Ray Liu, one of the world's foremost ethnomusicologists; a comedy reading; and a concert of Irish music.

There is no charge for any of the events; *Present Tense 1979* is open to the public, although registration is required for the workshops. For more information, call (702) 739-3533 or 739-3101.

Look for a registration form and a schedule of events in the next YELL's View.

## Blondie

continued from page 5

looking white miniskirt jumpsuit, she came onstage and yelled "OK, you've seen us on TV, you've heard our records and you've heard us on the radio. Now you're gonna see Blondie LIIIIIVE!" And everything you've heard about all those boys in the front rows drooling over her is true. Never before has one person evoked such a wild response from so many. At one point, a young boy scrambled up onstage to her feet. In a flash, he was surrounded by security guards who carried him off the stage while Frank Infante waved bye-bye.

All in all, the show was good. It was exciting, high-energy rock, and there's nothing that can undermine the power of that.

After one encore, "Bang A Gong," the house lights went up -- effectively putting an end to any further attempts to summon Blondie back onstage. And that is probably the only way it could have ended, because the crowd there, worked into a frenzy, had no intention of leaving.



CONCERT -- Little River Band, the boys from down under whose latest album is entitled *First*

*Under the Wire* [containing the single "Lonesome Loser"], will perform at the Aladdin Theatre for

the Performing Arts Aug. 16 at 8 pm. Ticket prices are \$7.50 and \$8.50. Opening for LRB will be the

Sanford Townsend Band, best known for their hit "Smoke from a Distant Fire."

# Dracula Resurrected

by Lisa Riley

Chances are, you're going to run into a suave, handsome, blood-sucking, centuries-old count this summer -- if you haven't already seen Dracula on stage or screen.

The movie *Dracula* (currently playing locally) and the Meadows Playhouse production of an original Dracula script, which ran July 17 through Aug. 11, both feature a less horrifying and more sensual version of the legendary vampire count. It's a twist resurrecting enough interest in the count to make *Dracula* the current number one grossing movie and the second biggest draw of the Meadows' second season.

But then Dracula hasn't had an unpopular day since Bram Stoker created the character in 1897 by combining the real exploits of a 15th century Transylvanian ruler with qualities attributed to mythical vampires.

The ruler, Vlad Tepes or Vlad the Impaler, was also known as Dracula -- after his father Dracul, a name that means "son of the dragon or devil." Feared by his constituents, he sadistically murdered thousands, slowly torturing them by impalement.

Vampires never actually existed outside the imaginations of Transylvanian peasants, but their alleged blood-sucking activities in-

spired terror equal to that invoked by the real Dracula.

So Stoker, drawing from both the fear of the known and unknown, created an awesomely terrifying incarnation of evil, repulsive and yet fascinating to book and movie audiences.

Scott Boulton, director and script adapter of the play *Dracula*, said he tried to capture the texture of early horror films in this production. He explained he also wanted the audience to see "a romantic Gothic horror tale."

Phil McKinley (Dracula), Van Corwith (Dr. Van Helsing) and Daryl Hollenback (Renfield) all gave fervently exciting performances, while the rest of the cast gave their roles a campy twist, sometimes by playing extreme stereotypes. Arlene Peikoff as a vampy Lucy Seward especially seemed to clash with the efforts of McKinley, Corwith and Hollenback to present a gothic, passionate *Dracula*.

Part of the production succeeded in capturing both the thrill of an old horror movie and a passionate side of Dracula. An excellent set, accompanied by extremely effective special effects, set the atmosphere for a play combining the best of gloomy horror and fiery passions. Unfortunately, some of the actors' performances, and an often-wordy script, led to a pro-

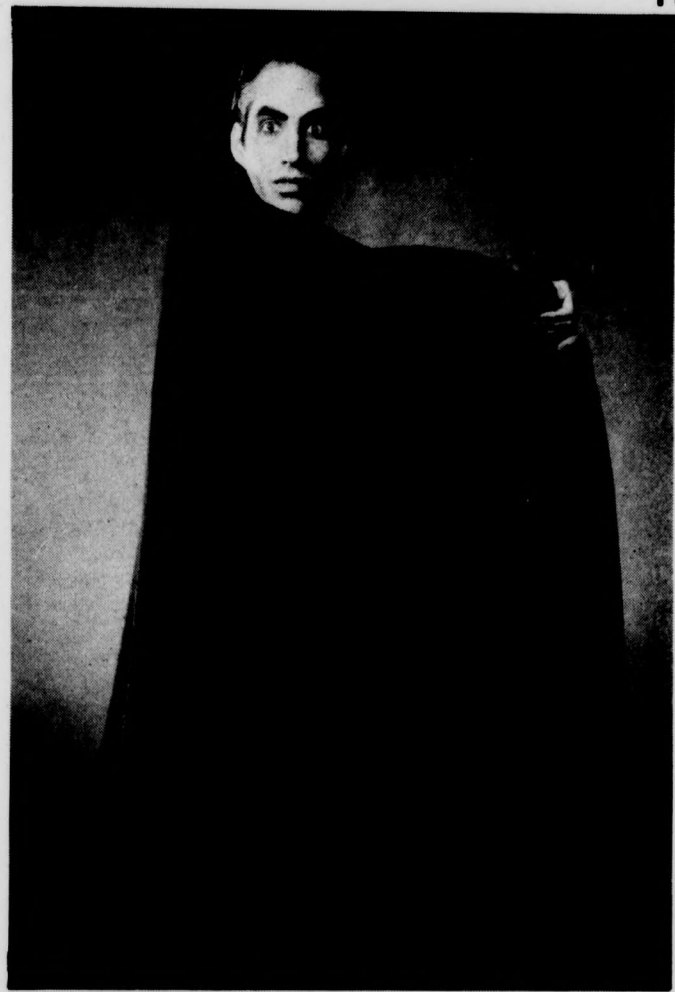
duction wavering between campy humor and intent drama.

*Dracula* did offer playgoers an entertaining version of the vampire's story, but the cast might have been more effective if they'd agreed to play their roles either for the kind of laughs the campy characters got or towards achieving a more intense production -- one that would allow audiences the fun of being scared.

People do squeal and giggle to relieve the tension the movie *Dracula* builds. It's a retelling of Stoker's *Dracula*, with a new emphasis on the count's human, passionate side. Frank Langella plays a powerfully sensual Dracula who commands the attention of the audience -- which is good, because the rest of the characters in the movie, especially Van Helsing and Renfield (both well-developed in the play) are so sketchy they do little more than advance the plot so Langella can get back on screen.

Otherwise, *Dracula* is an often-entrancing movie, combining the best of the old horror films we've simultaneously laughed at and been afraid of, with a smoldering, romanticized view of love.

Reviving a vampire for modern audiences is not easy. But both productions gave us a new and entertaining look at an old character.



### Phil McKinley As Dracula

# Shakespearean Festival Presented

by Diane Anderson

*King Lear*, *Merry Wives of Windsor* and *All's Well That Ends Well* are the repertoire for the 1979 Utah Shakespearean Festival, presented at Southern Utah State College from July 12 through August 18.

*King Lear's* plot begins when Lear promises to give his kingdom to the daughter who publicly proclaims the most love for him.

Two of his daughters, Goneril and Regan, are more than happy to; but Lear's third daughter Cordelia refuses to flout her love for all to hear. Lear proceeds to disinherit her, leaving all the lands and power to the other sisters.

*King Lear* has been touted as the playwright's greatest achievement, and is carried out here in grand Shakespeare tradition, the stage littered with death and gore.

*Merry Wives of Windsor* was written in two weeks by Shakespeare for Queen Elizabeth. Its cast of characters features Sir John Falstaff, one of the Queen's favorite caricatures. *Merry Wives* is a fast-moving comedy, played well by the Utah cast, who carried the whole production off with remarkable success.

The third production, *All's Well That Ends Well*, was rarely performed previous to the 20th century, although there have been numerous recent productions. This situation may have come about because until this point in time, people may not have been capable of comprehending the

very rapid spatial and emotional shifts required by the play.

The repertory company consists of performers, from many colleges all over the U.S., who submit applications to a board which makes the final selection of 24 actors, actresses and dancers who participate in the festival.

This year marks their 18th annual summer season.

## Auditions

Remember *Bus Stop*, the 1956 movie featuring Marilyn Monroe as a sleazy nightclub's singer who couldn't escape the attentions of a lovable-but-dumb cowboy?

Theatre Arts is presenting the William Inge play that movie was based on this October, and auditions will be held August 29 and 30, with call-backs on Sept. 1.

If you'd like to succeed Marilyn Monroe's "Cherie" or Arthur O'Connell's "Virgil," music auditions for those roles are Wednesday, August 29, from 7-11 pm.

All other roles will be auditioned Thursday, August 30, also from 7-11 pm. Call-backs for every role are scheduled for Saturday, 7-11 pm.

*Bus Stop* scripts are on two-hour reserve at the UNLV library, and audition material is available at the Judy Bayley Theatre office.

## movies

# More Graffiti Less Impressive

In 1973, a film producer named George Lucas created a movie entitled *American Graffiti*. It dealt with a group of California teenagers in the early '60's.

That modest film was so fresh and honest with its characters, it became one of the most successful films in history. It propelled most of its stars -- such as Ron Howard, Cindy Williams, Richard Dreyfuss and Mackenzie Phillips -- into successful careers of their own. And with his share of the profits from *Graffiti*, George Lucas produced the hit film *Star Wars*.

Lucas managed to secure the original cast of *American Graffiti* (except for Richard Dreyfuss) for his sequel.

*More American Graffiti* is a continuation of the characters' lives, set in the time period of the late '60's -- the era of Vietnam and the "flower children." Unfortunately, the virtues of the original have been left out, and the overall effect makes this a movie that is not very pleasant to watch.

Writer/director B.W.L. Norton designed four cinematic scenes taking place within a span of four years (1964-68). He attempted to show how the mod generation affected the lives of the characters. However, unlike the original *Graffiti*, which showed different sequences over a very short time span, we now are carried through several years, and by the middle of the film, one has to ask: "Where are we now?"

But this problem pales to the worst one of all: the writing and characterization. Norton forgot the original characters in two of his sequences.

Steve and Laurie Bolander (Ron

Howard and Cindy Williams) argue over Laurie's desire to work. Unfortunately, this sequence falls into the category of scripts from *Happy Days* and *Laverne and Shirley* (how coincidental).

Debbie (Candy Clark) fares no better as she becomes a member of the hippie movement. It could have been more than a rehash of Goldie Hawn's role in *Foul Play*. The sequence lacks believability and sacrifices Debbie's combination of innocence and experience.

But Terry the Toad (Charles Martin Smith) and John Milner (Paul Le Mat) come through with flying colors. Terry is drafted and goes to Vietnam. Norton's filming and scripting works well here, giving the sequence a gritty feel missing from such Vietnam films as *The Deer Hunter*. It successfully shows Terry's disenchantment with Vietnam and his subse-


quent efforts to get himself wounded and sent back to the States.

Le Mat proves once more that he is an actor to watch. As drag racer John, he is a tough, innocent character. He has girl trouble -- again -- in the form of Eva (played nicely by Anna Bjorn), an Iceland native who doesn't speak English.

As for more complaints, Richard Dreyfuss is sorely missed. Also, Mackenzie Phillips' original role as the 13-year-old girl is reduced to just a few minutes.

*More American Graffiti* is a paradox. As soon as it hits a high level, it immediately sinks into weak characterization and confusing cinematography. That is why followers of the original will be disappointed. This sequel is a trip down Memory Lane that turns into a bumpy road. Rated PG.

--Mike Spadoni



A Play by Georg Büchner  
 SEPTEMBER 6, 7, 8 - 8 pm  
 GRANT HALL - LITTLE THEATRE

**HEY,  
WHEN'S THE  
LAST TIME  
YOU DID IT!**



Tommy Walker

photo by Craig Erlanger

radio station consultant

# Walker Signs Off UNLV Radio

by Mike Spadoni

UNLV will finally begin to broadcast from its own community-oriented FM radio station by the beginning of next year.

But it will do so without the watchful eye of Tommy Walker.

The 27-year-old radio station consultant resigned his position on Aug. 1 to accept a new job as program consultant for Century 21 Productions in Dallas, Texas. Walker will advise radio stations in the western U.S. about the business of radio entertainment -- in particular, formats that stations can use to boost ratings.

Walker is experienced in radio; before coming to work for UNLV in fall of 1978, he had worked for KENO-AM and KFMS-FM (KFM 102) in Las Vegas. His new position will return him to commercial radio.

It was under Tommy Walker's direction that a closed-circuit radio station began broadcasting late last year to the student union. Walker also helped guide UNLV's application for a construction permit to build UNLV's FM station; construction will commence this fall.

Before Walker left for Texas, the YELL interviewed him about his year as radio station consultant.

**YELL:** *What were the most successful programs you instituted in the campus radio station?*

**Walker:** "I think establishment of the [closed circuit] campus radio

station, something long overdue here on campus. Involving students, getting them trained and all that is a preparatory step to the FM station. But of course, getting the construction permit [for the FM station] on March 9 of this year would probably supersede those items as important for the FM station."

**YELL:** *What would you have liked to see happen while you were station consultant?*

**Walker:** "Not seeing the FM station on the air, I think, would be my biggest regret. I think it's coming, but it's taking longer than people thought. Because CSUN had a change of administration -- although [former] CSUN President Chuck White and [current] CSUN President Danny Campbell are both very pro-radio station -- just the changing of guards in the administration delayed things."

**YELL:** *When you began as radio station consultant, what problems did you have to face?*

**Walker:** "When I first came here, there was no construction permit. The application was filed a week or two before I came here. There were no students involved at all; there were no plans for a campus [closed-circuit] station to operate, although in speaking with Al Padderud in communications studies and Mike Stowers in audio-visual, I found it was considered a neat idea, but no one had gotten it together."

"So I set about to establish a campus radio station. I think it was

needed to try to train the students, to show people there was some kind of a radio station happening around here. Something has to be there; something tangible, something you can touch. I taught a few people to pass the [Federal Communications Commission] third-class license [exam]. Then I worked with the programming for the station."

"Bearing in mind we have another station coming on the air [in Las Vegas] -- non-commercial KNPR -- a lot of the stuff that was proposed in the original [UNLV radio station license] application would be duplicated on KNPR. So I came up with another programming approach; before finalizing that, I wanted to see if it would work at all with students. It turned out to be very successful. I think the programming worked very well, considering we had volunteer students doing 90% of the work."

**YELL:** *Of all the programs on the campus station last spring, which ones were the most popular?*

**Walker:** "I would say the interview-type shows, but we had no data to determine popularity, unfortunately. We didn't have ratings; it was forced listening in the student union."

"There were two programs we received a lot of feedback on. The classical music show by Dr. Laurence Spight received nothing but positive comments."

"The other program was the

[former CSUN Vice-President] John Hunt show -- the "John Hunt Candid Report." It received feedback simply because it was so controversial. My personal feeling is that John is a very intelligent person, and his manner of addressing topics is very effective -- he says a lot of things people wouldn't say."

"There were a lot of good shows. Ed Grayzeck's astronomy program, for example. Astronomy is a very up-front topic with people now, because of Skylab and this sort of thing."

"All the programs we had on the air -- I'm sure I'm leaving out some -- were, I think, good programs, considering the facilities we had to work with."

**YELL:** *Has anybody from the campus radio station gone to a commercial radio job?*

**Walker:** "Well, I don't think anyone directly got a job because of me. Most of the people are seniors still in school. Frankly, broadcasting is a very hard business to get into. It's the kind of business where you have to know somebody, and you have to get experience. But how do you get experience unless you've had a job before? It's kind of a vicious circle."

"I would not say that anyone directly, to my knowledge, got a job with my help."

**YELL:** *Is the campus radio station more of a training ground for students?*

**Walker:** "The station has not been in existence long enough to make that kind of judgment. If the

station were FM right now, or if the station had been on campus longer, I think we'd have students working in commercial radio in Las Vegas."

"The [facilities] were loaned to us through the courtesy of Audio-Visual Services and Mike Stowers. They really didn't have the kind of facilities we needed. Certainly, we appreciate the facilities, but it wasn't fully equipped for the kinds of productions we wanted to get into."

"Most of the staff are very good people. We have some excellent people who will go far in broadcasting if they choose to make it their career. Most of them will, because they are communication students."

**YELL:** *What advice would you give to the new radio station manager?*

**Walker:** "Basically, when this person comes on board, the [radio station] equipment will be arriving, or be on the way. So we have to tap the reserves of the students. Promote the station, as far as letting the campus know that the station is here. That's the number one thing. In effect, in a commercial station, they want you to listen and buy the product the clients advertise. In our case, we want your body to come in and perform the duties to make sure the radio station runs."

"The manager must let people know that the station is here, and it's going to be here a long time."



# The Word Merchant



**The Rider**

Slow-motion pictures  
Bridge the ripples of my memory.  
Some vague, distorted blur  
Insinuates itself seductively  
Into my mind.

Thoughts coalesce,  
Becoming clearer,  
I see The Rider  
Through this mirror.

The colors of  
A dripping golden sunset  
Melt musically  
Into the waves.

The Rider floats  
Mysteriously onto the beach,  
Wind-whipped mane  
Flowing.

Flaxen-haired and tan  
She  
Slips into  
Another part of herself.

No one can see,  
But me.  
She rides the lonely wind.

The Rider is one,  
And I am one.  
The Rider . . . the ridden.

The pounding waves  
Surge insistently  
Against the bleating shoreline.

The clear water quickly fills  
Her cloven tracks,  
With an exquisite slosh,  
Shivering with  
Sensuality.

Day and night  
Such sweet delight  
Fills this carnal trance  
I know that I  
May see again,  
If given half a chance.

Upon the sandy shore of heaven,  
We will dance.

*Marty Levin*

## Breezes

breezes  
gentle flowing  
teasing taunting  
in my mind

they swirl  
they dance  
they  
put me in a trance

they search  
and search  
but never find  
memories lost forever  
in the currents  
of a river  
that twists and  
turns into a  
waterfall that i  
can never climb

they laugh  
and cry  
they live  
and die

winds  
howling shaking  
bending breaking  
in my mind

what can i do  
but bend

what can i do  
but try

*Marty Levin*



## Artist in a Dream

Subtle sounds  
Caress my ears  
Erase my mind,  
And ease my fears.

You're bound to find me,  
In a couple of years.

For things are never as they seem,  
To the artist in a dream.

*Marty Levin*



**Visions of Madness  
(I Give Myself to Thee)**

Frantically, feverishly,  
I surge to thy side;  
Chasing down thy soul  
With delightful, frightful glee;

Offering visions  
As vaporous as the memory  
Of what has yet to be;

Yesterday becomes tomorrow  
Again,  
Limited only by the turpitude  
Of the delicious task  
At hand.

Thy feckless conscience is  
overcome,  
All too easily  
Inveigled by the dreams of today,  
Turbid and corrupt  
As they may be.

Thy art, thy science, thy life,  
Are passing fancies  
In the night,  
Imaginary puppets  
Through the darkness and the  
light,  
They cannot see;

Such a fine and deadly dance  
Was never meant to be.  
Come to Hell! Come with me!  
Come crawl snake-like  
On the ground  
With thy nether deity.

For I am knowledge,  
And I am free!

I am madness,  
And I am thee.

*Marty Levin*



## Bold Rhetoric

Where in heaven,  
Or on earth,  
May I find the dreams  
My needs embrace?

Is eternal rhetoric  
The only worth  
Of the empty gleam  
Without a place?

No one can cry  
My tears for me.  
For I must be bold,  
And never fall.

Will this fulfill  
My destiny,  
As I grow old  
And tell this tale?

I have no destination,  
Because I'm second generation.  
The things I thought before  
Hold no magic anymore.

Measured dollars,  
None are spared.  
Wishes are weak  
and people scared.

*Marty Levin*



**Embers**

The embers  
of a dying fire  
become ashes.

The echoes  
of a fading scream  
resound no more.

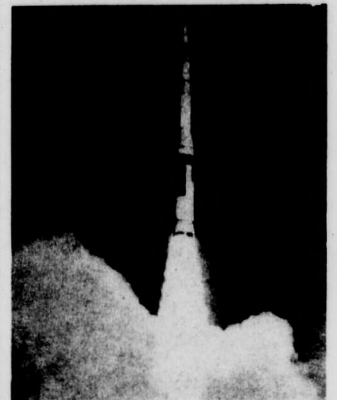
The memory of  
a burning love  
grows cold,  
and weak,  
and pale.

Sight and sound  
Mesh magically,  
So tragically;  
While I  
Spin 'round  
And 'round.

This I will tell  
From up above,  
But you will see  
Much more than I have seen.

I know.  
Life-flashes:  
Soaring, flying higher.  
I remember.

*Marty Levin*



**Aftermath**

The churning waters of  
sickly green  
Rushed past the man.  
In them he saw visions of what  
might have been,  
But now, no longer can.

He saw reflections in the sky,  
Where, once, the sun had shone.  
Where, now, the souls of those  
who died,  
Do shriek, and weep, and moan.

Pondering his sorrows amassed,  
Pondering the troubled past --  
Nightmares of the fateful blast,  
When mankind had breathed  
its last.

Mother-earth, in agony, she  
slowly bled,  
As we all disregarded what the  
prophets said,  
Armageddon has come. Who's  
to blame  
For the all-consuming, all-  
cleansing flame?

Death to thee! O, demented child.  
As you revel in power gone wild!  
In a vengeful fit of savage lust,  
You turned this planet into dust.

But, now, upon this  
burning sphere,  
One man, alone, who sheds a tear,  
Cannot erase the deathly fear,  
Of the ghostly spectre that now  
draws near.

I realize now  
What has gone before;  
And that somehow,  
It can be no more.

Blind, mankind still could not see,  
Until sunk in the depths of misery.  
It would be different this  
time around.  
In the aftermath, there is life  
newfound.

*Marty Levin & Derek Ragona*



**If you have any short stories or poems  
you would like to see on these pages  
stop by the Yell office,  
on the 3rd floor of the Student Union.**

# UNLV Vs UCLA: A Classic Battle



**REBEL SOCCER SCHOLARSHIP**  
 Former Bishop Gorman High soccer star Thomas Lozzi [left] poses with Kenneth F. Johann. Lozzi is this year's recipient of the Peter Johann Memorial scholarship.

## Lozzi Scores Scholarship

UNLV soccer coach Vince Hart recently announced former Bishop Gorman High School soccer stand-out Thomas Lozzi has been named 1979 recipient of the Peter Johann Memorial Scholarship.

"Lozzi is typical of the quality players UNLV is looking for," commented Hart, now beginning his fourth year as head coach of the Rebels. "We are pleased to have such a fine student in our program and we're looking forward to

his helping the team in the future."

The annual scholarship is given in the memory of Peter Johann, son of Rebel boosters Mr. and Mrs. Kenneth F. Johann. Peter died in a tragic accident during a sporting event in October 1974.

The scholarship, always presented to a local athlete, was first given to Rick Porter of Chaparral in 1975. In following years, it has gone to John Romero (Clark), in

'76; Glen Newbry (Valley), in '77; and Brian Clayton (Las Vegas), in '78 -- all still members of the UNLV soccer program.

The Rebels hold their first practice of the year next Monday (Aug. 20), and begin their season on Sept. 6 in San Francisco, when they challenge the defending NCAA national champion USF Dons. Coach Hart has compiled a 34-19-2 record in his first three years at UNLV.

As tipoff time draws ever closer for Wednesday (Aug. 19)'s 2nd Annual Community Roundball Classic, which will feature a game between the UNLV Alumni and the UCLA Alumni, excitement and anticipation fill the air in the Las Vegas Valley.

"We just can't wait," commented one man while purchasing tickets for the charity event at the UNLV athletic ticket office. The Rebel fan went on to say, "We love those Runnin' Rebels, and UNLV has never played UCLA in basketball, so this should really be a great game."

The UNLV Basketball Alumni Association, led by game co-chairmen Toby Houston, Lonnie Wright and Ralph Piercy, report more than 3,000 tickets have been sold for the event thus far. "We are concerned," said former Rebel Houston, "but we still have three good selling days left so we still think we can sell it out."

For the players themselves, this game will be a final warm-up before their respective camps begin for this year's NBA season. On UNLV's 17-man roster, nine Runnin' Rebels will be reporting to camp and of UCLA's 11 players, nine are currently with the NBA.

There is a tremendous amount of talent in this ball game. Several

college All-Americans dot each team list, and to some it will look like an all-NBA game when the battle begins at 8 pm Wed. night in the rotunda of the Las Vegas Convention Center.

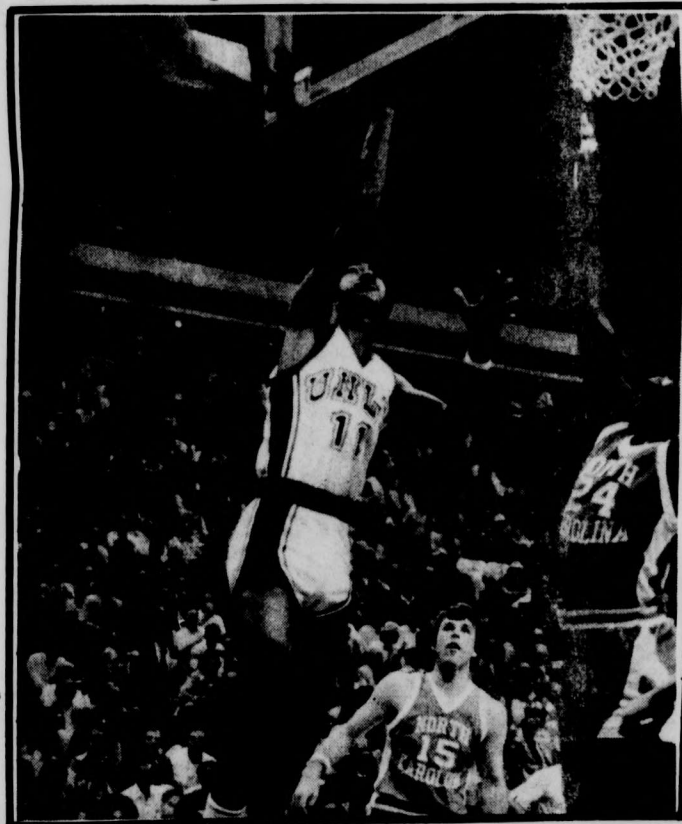
Among the leading players for UCLA are Marques Johnson, Milwaukee Bucks; Gail Goodrich, New Orleans Jazz; Swen Nater, San Diego Clippers; and Jamaal Wilkes, Los Angeles Lakers.

UNLV's list of stars seems endless too, and among the Runnin' Rebels who will once more don the scarlet and gray (alas, only for one evening) are Ricky Sobers, Indiana Pacers; Reggie Theus, Chicago Bulls; and Glen Gondrezick, New York Knicks -- all starters on their respective teams.

UCLA's Johnson led all NBA forwards this past season and was third in the league overall with his 25.6 ppg scoring average for the Bucks. Goodrich, a seasoned veteran of the NBA, averaged 12.7 ppg last year for the Jazz while dishing out an average of 4.8 assists per game.

Nater, who earned his pro contract by scoring 34 points and getting 23 rebounds in the second Pizza Hut Classic in Las Vegas in 1973 after sitting on the bench for

*continued on page 16*



**Eddie Owens**

## OPEC Dominates Intramurals

by Ralph Stephens

OPEC Meeting won the summer intramural basketball championship by defeating Hoff's Team 74-45.

Hoff's Team finished first during the regular season, while OPEC was second.

OPEC was led by Mike Milke's scoring. Milke tallied 26 points, leading all scorers. Tom Hoffman was head scorer for Hoff's Team, with 18.

Other members of OPEC Meeting are Mitch Jaeger, Sam Bova,

Hoff's Team is comprised of Duane Capps, Mike Plassmeyers, Bob Fellows, Todd Break, Vince Fricke, Turnbaugh and Hoffman. Milke of OPEC Meeting was named the playoff's most valuable player.

In the semi-finals, OPEC nipped CSUN 50-49. John O'Neill of OPEC was the leading scorer in that game with 17 points.

Bob Lowrey, Rich Vay, John O'Neill, Greg Platt, Jeff Platt, Craig Birmingham and Frank Cocchi.

teammate Jeff Argend, 14.

In the other semi-final match, Hoff's Team beat Package Deal 82-73. Several players scored in double figures; Maxwell Sonry of Package Deal headed the pack with 23 points.

Top scorers for Hoff's Team were Bleak with 21, followed by Hoffman with 19 and Brad Shaw with 18.

Scoring for Package Deal was led by Clemons, 21; Gary Horkey, 15; and Larry Sapperstein, 14.

Radford Smith was the chief CSUN scorer with 15, followed by

The regular season ended with Hoff's Team as league leaders, sporting a 9-1 record. OPEC took second with a 6-4 mark, and Package Deal, CSUN, Rod's Squad and Sigma Nu followed.

Top scorer for the league was Radford Smith of CSUN with 202 points and a 25.2 ppg average. Smith was also named most valuable player of the league during the regular season.

Intramural Director Ray Corbett was very pleased by the way the summer league went.

"It was a very competitive league," Corbett explained.

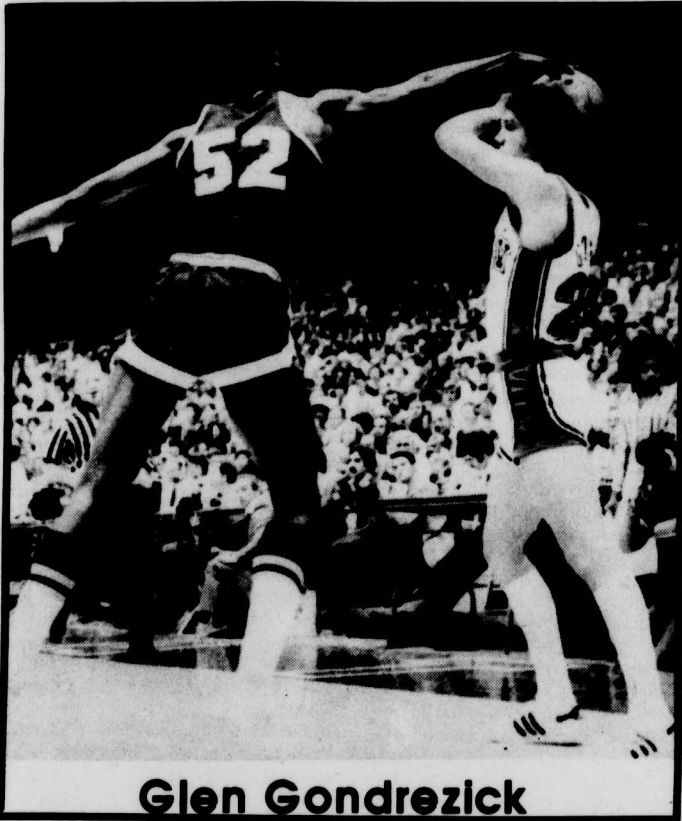
"Eighty percent of the games were decided by five or less points."

Corbett would like to thank Lynn Gurzinski and Debbie Eagle for doing fine jobs as official scorekeepers.

Flag and powder puff football registration sign-ups will take place Sept. 4-13.

A flag football officials' clinic will be held the first two weeks of school for people interested in officiating intramurals.

# Former Rebel Greats Return Home



**Glen Gondrezick**

*continued from page 15*

most of his UCLA career, averaged 10.7 points and 8.9 rebounds last year for the Clippers.

The smooth-moving Wilkes averaged 18.6 points and 7.4 caroms per game for the Lakers during the 1978-79 season.

Turning to UNLV's alumni, Ricky Sobers is an established leader among NBA guards. Last season, "Tricky Ricky" scored 17.3 ppg and gave off 5.6 assists eMh time out.

Reggie Theus was nothing short of phenomenal in his first year with Chicago, making the NBA all-rookie team along the way. In his first NBA season, Dr. T scored 16.3 ppg and was credited with 5.2 assists per game. The chant of *Reggie, Reggie* was heard on many a cold winter night in Chicago last season.

Reggie was the highest scoring rookie in the NBA last season, and finished second in the rookie-of-the-year voting to Phil Ford of Kansas City.

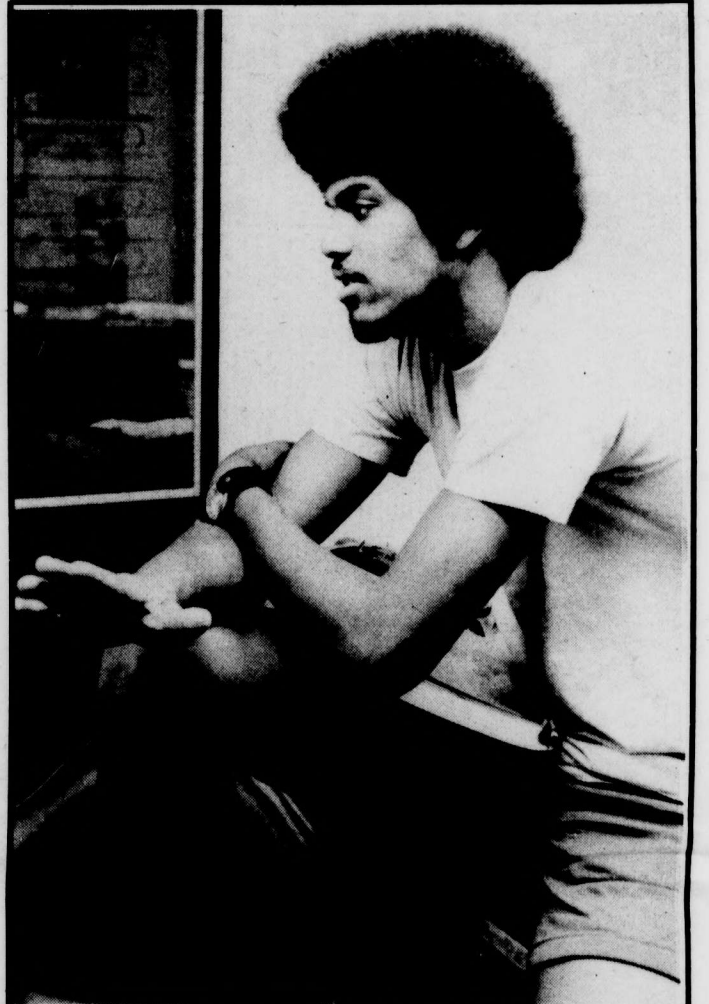
"Dr. T" had the third highest assist average among rookies last season, and played more minutes than any other rookie in the league. He established 10 new Bulls first-year-player records last

winter, and is definitely one of the most exciting players in the league today.

"Gondo" had to overcome a nagging injury midway through the Knicks' season last year, but regained his starting position. His

fans chant too . . . *Gondo, Gondo* has been heard many times in Madison Square Garden.

The 2nd Annual Community Roundball Classic should be just what its name implies -- a genuine classic.



**Reggie Theus**

## Hughes Named Assistant

Veteran coach Rex Hughes, 40, has been named to replace Ralph Readout as an assistant basketball coach for Jerry Tarkanian at UNLV.

Coach Tarkanian, who has guided the Runnin' Rebels for six years, is happy to have Hughes as his new assistant. "We are losing a very good coach in Ralph," Tark commented, "but we are also getting a very good one back in Rex. Rex is a very good coach, whom I have known since my first

year at Long Beach State in 1968. He coaches much in the same style that the Rebels play, which will help make him an even greater asset to our program."

A 1961 graduate of Pepperdine University in Malibu, Hughes is a native of Southern California, having graduated from Redondo Union High School in 1956. After four years of basketball at Redondo, the 6'3" Hughes accepted a scholarship to play at Baylor University, but transferred to Pep-

perdine in the middle of his sophomore season. He played two seasons for the Waves before earning his BA in physical education.

After six months of active duty in the Army, he returned to Pepperdine to coach the freshman team during the '61-'62 season

while beginning classwork on his Masters in education, which he received in '66.

## College Soccer

# UNLV vs University of Munich



Join us at the Silver Bowl

August 19, at 8:00 pm

Tickets: \$3.00 for adults

\$1.00 for youth

(17 yrs of age and younger)

Gates open at 6:00 pm

Sponsored by the Nevada State Soccer Assn.

in conjunction with the UNLV soccer scholarship program.

**HEY,  
WHEN'S THE  
LAST TIME  
YOU DID IT!**