

Fall 1995

UNLV Magazine

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FALL ♦ 1995

UNLV

Magazine

FOR ALUMNI, FACULTY, AND FRIENDS OF THE UNIVERSITY OF NEVADA, LAS VEGAS

New Leadership, New Questions

Dr. Carol C. Harter, UNLV President



The UNLV Alumni Association presents

Homecoming 1995



Paint the Town Red!

Alumni, students, and those who have helped celebrate Homecoming in years past know that the UNLV Alumni Association plans several days of great events and activities every fall. This year, the celebration will be better than ever!

◆ Homecoming Schedule of Events ◆

Thursday, November 2—Special Class Reunion for graduates of the Colleges of Health Sciences and Hotel Administration, 6 p.m., Richard Tam Alumni Center, \$15 per person. Homecoming floats on display in the Moyer Student Union parking lot. Student Variety Show, 7 p.m., Moyer Student Union.

Friday, November 3—Pep Rally, 11:30 a.m., Alumni Amphitheater, free. Giant Homecoming Celebration and Class Reunions for Classes of '70, '75, and '85, 6:30 p.m., Richard Tam Alumni Center, \$10. Dinner (served) at the Richard Tam Alumni Center, presentation by football coach Jeff Horton, and introduction of Homecoming King and Queen and Alumnus of the Year to follow.

Saturday, November 4—Great Alumni Tailgate Party, 10:30 a.m., Alumni Park at Sam Boyd Stadium.

◆ **UNLV/North Texas State University Football Game, 1 p.m., Sam Boyd Stadium** ◆

Monday, November 6—Alumni Golf Tournament, noon, Canyon Gate Country Club.

For more information, call the UNLV Alumni Relations Office at 895-3621 or 1-800-829-ALUM.



on the cover:

UNLV President Carol C. Harter on the balcony of the third floor of the old library, framed by the Flora Dungan Humanities Building. Photo by Studio West.

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More Than \$2 Million Pledged for Valedictorian Scholarships

UNLV's 10-year-old Valedictorian Scholarship Program has received perpetual funding in excess of \$2 million in the form of an endowment.

The donation, which came through the UNLV Foundation from the Mary V. Hughes Trust, will create the John P. and Mary V. Hughes Scholarship Endowment in their memory.

This program provides \$10,000 UNLV scholarships to high school valedictorians in Nevada.

Mary "Mitzi" Hughes is the third

major benefactor of UNLV's Valedictorian Scholarship Program.

The program was created in 1985 through a gift of \$1 million from hotel-casino owner Margaret Elardi. Financial support from that program went to 129 of Nevada's top high school graduates.

The Golden Nugget Corp. and, later, Mirage Resorts, Inc., continued the funding beginning in 1991, and the scholarships were named in honor of former UNLV Foundation Chair Elaine Wynn. More than \$1 million provided

Elaine Wynn Valedictorian Scholarships to 181 students.

The endowment is the third major gift from John and Mitzi Hughes. They were members of the UNLV Foundation President's Associates, contributing \$500,000 in 1991 to support student services at the university. UNLV recognized their gift by naming a campus residence hall the Johnny and Mitzi Hughes Hall in their honor. In 1992, Mitzi Hughes donated \$300,000 to create the Mitzi Hughes Honors Endowment. ■

New Executive Director to Lead UNLV Foundation

A new executive director of the UNLV Foundation has been selected.

John Gallagher, whose academic and administrative career spans more than 20 years, came to UNLV from Tacoma, Wash., where he was vice president for university relations at the University of Puget Sound. Before that, he was assistant vice president of university relations and director of

development at Seattle University.

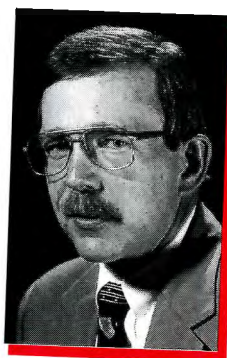
His development experience began

when he founded the department of corporate and foundation relations at St. Martin's College in Olympia, Wash. His shift to development and fund raising came after many years as a faculty member in the division of political science, where he served as

associate dean and associate professor.

Gallagher is well known within the academic development community. He contributed a chapter to the book *Annual Giving Strategies: A Comprehensive Guide to Better Results*, published by the Council for the Advancement and Support of Education (CASE). He has also served as a chairman, panelist, facilitator, and presenter at numerous development conferences.

Gallagher holds a doctorate in political science from the University of Washington. ■



John Gallagher, Foundation Executive Director

International Game Technology Donates \$1 Million

A \$1 million donation from International Game Technology to UNLV will establish the International Game Technology Library, featuring the Gary Royer Gaming Collection, in the UNLV International Gaming Institute.

The gift came from the IGT Foundation to the UNLV International Gaming Institute through the UNLV Foundation. The Reno-based donor is the leading manufacturer of slot machines and proprietary software

systems and an innovator in slot technology.

The donation will be used to purchase a unique collection of gaming-related materials compiled by Gary Royer, a Reno CPA and author of numerous books on gaming, according to Vince Eade, director of the UNLV International Gaming Institute.

The institute, which will house the IGT Library and make it available for research and educational purposes

through the UNLV library's special collections department, is part of the internationally known William F. Harrah College of Hotel Administration.

The collection will be organized into five sections and will include information on gambling law, gaming vendors and manufacturers, casinos, race tracks, specific games, and the history, sociology, and psychology of gambling. ■

President Carol Harter Brings New Leadership to UNLV

BY TOM FLAGG

By the time this issue of *UNLV Magazine* reaches its readers, Dr. Carol C. Harter will have been in office as the university's seventh chief executive officer for some two months, and the planning process that she hopes will give new direction to UNLV will be underway.

President Harter, who was appointed by the UCCSN Board of Regents in February after a national search, came to UNLV from the State University of New York at Geneseo, a school near Rochester that is nationally known for the quality of its undergraduate programs. She had served there as president and professor of English since 1989. Prior to her tenure at Geneseo, Harter served as vice president for administration and vice president and dean of students at Ohio University.

In addition to a great deal of energy and enthusiasm for her new job, Harter brings to UNLV a strong commitment to participatory planning, internal management, and student life. She also hopes to foster a feeling of community and family at the university. One of her first actions was to call for a planning retreat on Aug. 21 and 22 (after this issue of the magazine went to press) at the Thomas & Mack Center. The intent of the two-day session was to bring together 100 people from various areas of the campus to work with facilitators from the Pew Higher Education Roundtable in an effort to begin identifying key questions about the university's future.

Harter wants to make the planning process a truly university-wide, inclusive effort. She envisions the process of developing a mission and goals statement taking at least a year.

"I don't think there is any way to shorten it and still have the kind of participation that we need," she said. "When we have completed this first phase, I want every faculty and staff



Dr. Carol C. Harter, UNLV President

member, as well as student leaders, to know where we are going in terms of these major issues. Then when people see an action taken, they will know where it comes from."

Harter sees an overall theme in the process: "It is how to create an academic community, in the liveliest and best sense of the term, where we care about each other and work for the institution's well-being, where we take off our departmental hat and put on our institutional hat, where we care about the same values, where we share a sense of the institution's future and its progress."

The following are some of the questions and ideas Harter hopes to see addressed in the planning retreat.

◆ Is the university structured in a way that will best advance its goals? If not, how do we restructure it in helpful ways?

◆ How do we balance quantitative growth with qualitative improvement? Are we going to say we want to become qualitatively better rather than quantitatively larger, and what are the strategies

that will lead us there?

◆ How much does this institution want to move its efforts, energies, and resources more toward graduate education and research? How much more does it want to point toward enhanced undergraduate education? Or does it want to do both things simultaneously better than it is doing them now?

◆ Might our strengths — and our future — lie more in the areas of professional, environmental, and interdisciplinary programs than in the more traditional offerings?

◆ Do we want to become a more selective institution in terms of which students come to us for undergraduate education? If so, will the access issue — which is very real, especially in a state with only two major universities — be largely accommodated by the booming growth of the community colleges?

These are just a few of the many issues the campus will face in the coming years, Harter said, adding that she hopes all members of the university community will consider them carefully. ■

Dean, Director Appointed

A new dean of the College of Liberal Arts and a new director of the Greenspun School of Communication have been selected.

Guy Bailey, the former chairman of the English department at the University of Memphis, has been named dean of UNLV's College of Liberal Arts.

Gary Kreps, a former communication studies professor at Northern Illinois University, has been named executive director of the Greenspun School of Communication.

Both assumed their posts July 1.

Bailey chaired the English department at Oklahoma State University before joining the faculty at the University of Memphis in 1993. He has also taught at Texas A&M University and at Emory University. His fields of teaching include linguistics and Old and Middle English.

He earned his doctoral degree in English linguistics from the University of Tennessee and received his master's and bachelor's degrees in English from the University of Alabama.

Kreps, who received his Ph.D. in communication from the University of Southern California in 1979, specializes in the areas of health communication, organizational intervention, research methods, multicultural relations, interpersonal/group behavior, communication theory, and leadership.

At Northern Illinois University he served as professor of communication, director of graduate studies, a senior member of the graduate faculty, professor of gerontology, and professor of international training and consultation. ■

Alumni Association Plans Football Trip

Travel with the UNLV Alumni Association to cheer on the Rebels when they meet their traditional football rivals, the UNR Wolfpack, on Oct. 28 in Reno.

The association has two packages planned — one of which includes play in the annual Sandblast Open golf tournament. Both trips include lodging at the Reno Hilton and airfare.

For golfers traveling with the alumni group, the trip will begin Oct. 26 with a flight to Reno. The Sandblast Open will take place the following day at the Rosewood Lake golf course.

The Sandblast Open pits supporters

of UNLV against supporters of UNR and serves as a scholarship fund-raiser. Money earned through the tournament is divided evenly between scholarship funds at the two universities.

On Oct. 28 the group will attend the UNLV vs. UNR football game and return to Las Vegas that night. The cost of the trip is \$341.

The second group — for non-golfers — will leave Las Vegas on Oct. 27 and return after the football game the following day. The cost of that trip is \$241.

To make reservations or to obtain additional information, call the Alumni Relations Office at 895-3621. ■



Anthony Saville Receives Alumni Award

Anthony Saville, professor of educational administration and higher education, has been chosen as the 1995 recipient of the UNLV Alumni Association's Outstanding Faculty Award.

The association's awards committee selected Saville based on positive evaluations of his teaching, writing, and research

from students and faculty.

Saville, the former dean of UNLV's College of Education, has consistently received high marks on his student evaluations for his teaching methods. In particular, students have praised the practicality of his courses.

The award has been an Alumni Association tradition since 1975. ■

Journal Editorship Comes to UNLV

Education professor John Readence was recently named editor of *Reading Research Quarterly*, one of the most widely read literacy research journals in the world.

The journal is published by the International Reading Association, a 92,000-member organization of reading educators from around the world.

Last year, the association conducted

an international search for new editors. Readence competed with scholars from a number of prestigious schools, including Rutgers University, the University of Minnesota, the University of Illinois, and Texas A&M University.

According to Readence, the editorship will enable UNLV to help guide literacy research into the next century. He will continue editing the publication through the year 2000. ■

DEDICATED TO NATURE BY NATURE

UNLV alumna Tara Pike has brought uncommon dedication to a number of campus environmental projects, including helping to establish programs for recycling and water conservation. But she doesn't plan to stop there....

BY DONNA MCALEER

In the dark of night, Tara Pike worked her way through the trash dumpster outside of the Humanities Building, carefully combing through the garbage. She wasn't looking for garage sale material or for something she'd lost. She was looking for hard facts, the ones that would help convince university officials that they needed to take a more aggressive stance on campus recycling.

Rolling up her sleeves to pick through the university's trash was just one of the ways Pike, now a UNLV alumna, was willing to prove her dedication to environmental issues during her undergraduate years on campus.

As the founder of SCOPE (Students Conscious of Protecting the Environment), Pike was invited to serve on UNLV's Waste Reduction and Recycling

Committee during her sophomore year.

As the committee — composed mostly of administrators — considered ways to consolidate scattered campus recycling programs and to improve the efficiency of the campus sprinkling system, discussion inevitably turned to budget realities and lack of funds to implement new ideas. But Pike was undeterred; committee members came to view her as the voice of both idealism and commitment.

"I would describe Tara as undaunted," says Dennis Swartzell, director of UNLV's Landscape, Grounds, and Arboretum. "She brings that youthful energy, that student vibrance . . . that feeling that most anything can be accomplished."

When one committee member pointed out that they really didn't know how much recyclable material was

being discarded, Pike, along with James Deacon, the director of UNLV's environmental studies program, volunteered to find out.

That's when she and other members of SCOPE got inside the dumpsters. For several weeks they conducted their waste-stream study at selected locations on campus from 10 p.m. to 2 a.m.

"We'd climb into the dumpster, take out the garbage, then separate, weigh, and classify it," Pike recalls. "We found we were recovering five to six pounds of aluminum per dumpster at the time."

That study became the basis for Pike's undergraduate thesis, titled "An Improved Recycling Program for UNLV," which she completed as a requirement for her bachelor of science degree in environmental studies in 1994.

"Tara's thesis was the starting point for many projects that have had an impact at UNLV and the community beyond," says Deacon, her thesis adviser. "It's been a delight to watch her develop as a person and as a professional. Tara was effective when she first got here, but she's improved dramatically as a team member and facilitator, someone who can make other people enthusiastic."

Pike's dedication and her increased understanding of complex situations eventually paid off.

"At first I was very frustrated trying to get things done," Pike acknowledges. "Everything seemed to be very slow, very bureaucratic. My attitude was 'Let's just do it.' I was young and idealistic. Now, I know there are no easy answers. You have to be creative."

Pike and SCOPE members demonstrated some of that creativity during a campaign for passage of a student recycling fee. While researching her thesis, Pike discovered that at the University of Colorado, Boulder, students pay a fee to fund recycling projects. She liked the idea and wanted to try it here.

Of course, adding a student fee, even a modest one like \$1 per

semester, isn't an easy sell when tuition and other costs are on the rise. But again, Pike wasn't deterred. SCOPE approached student government officials, who decided to present the fee proposal to students on a ballot in spring 1994.

Rather than clutter the campus with paper brochures that would tout their cause but ultimately add to the waste disposal problem, SCOPE members got hundreds of plain sugar cookies and decorated them with the recycling symbol in icing.

"Would you like an edible flier, a.k.a. a cookie?" Pike asked when passing out the environmentally correct treats. She noticed that students were suddenly more receptive to the message when they saw a tangible benefit of the recycling philosophy.

The new fee won student support. Then in February 1995, the Board of Regents gave final approval to implement the \$1 fee (per student per semester), which will be used to fund recycling education efforts and a position for a campus recycling coordinator.

"Tara's been a driving force here," says Deacon, pointing to other programs in which she has played a significant role,

such as the campus Desert Landscape Project.

The goal of the project is to convert 18 acres of grass on campus to desert landscaping. Once the grass is removed and drought tolerant plants and new water delivery systems are in place, it's estimated that campus landscaping water usage could be cut by some 30 percent. In 1994 water-cost dollars, that's \$150,000 saved. There will also be another \$53,000 in estimated savings through lower maintenance costs (no mowing, no sprinkler heads, no water damage to stucco) in those areas.

So far, an area by the Lilly Fong Geoscience Building has been converted with money for plants and supplies raised by SCOPE through T-shirt sales. Donors, including the Environmental Protection Agency, the Geology Honor Society, the Ad Club, and Kinkos, have already committed to funding other conversions to desert landscaping. Pike hopes to have 12 areas completed by December.

Since the grass will remain green in other parts of campus, Pike has also been busy thinking of ways to recycle green waste, such as grass clippings and tree chips. She is trying to establish a composting demonstration garden on campus.

For the last several years, Pike has also helped organize UNLV's Earth Day, an event that seeks to increase awareness of environmental issues. In a change from past celebrations, Earth Day was held on a Friday this year at Pike's urging, allowing many school children to visit the exhibits and enjoy the activities on field trips.

Her work as a volunteer and her major in environmental studies have combined nicely to give her an excellent academic foundation enhanced by real-world experience. Asked how she has managed to balance her school work with all of her other activities, Pike laughs.

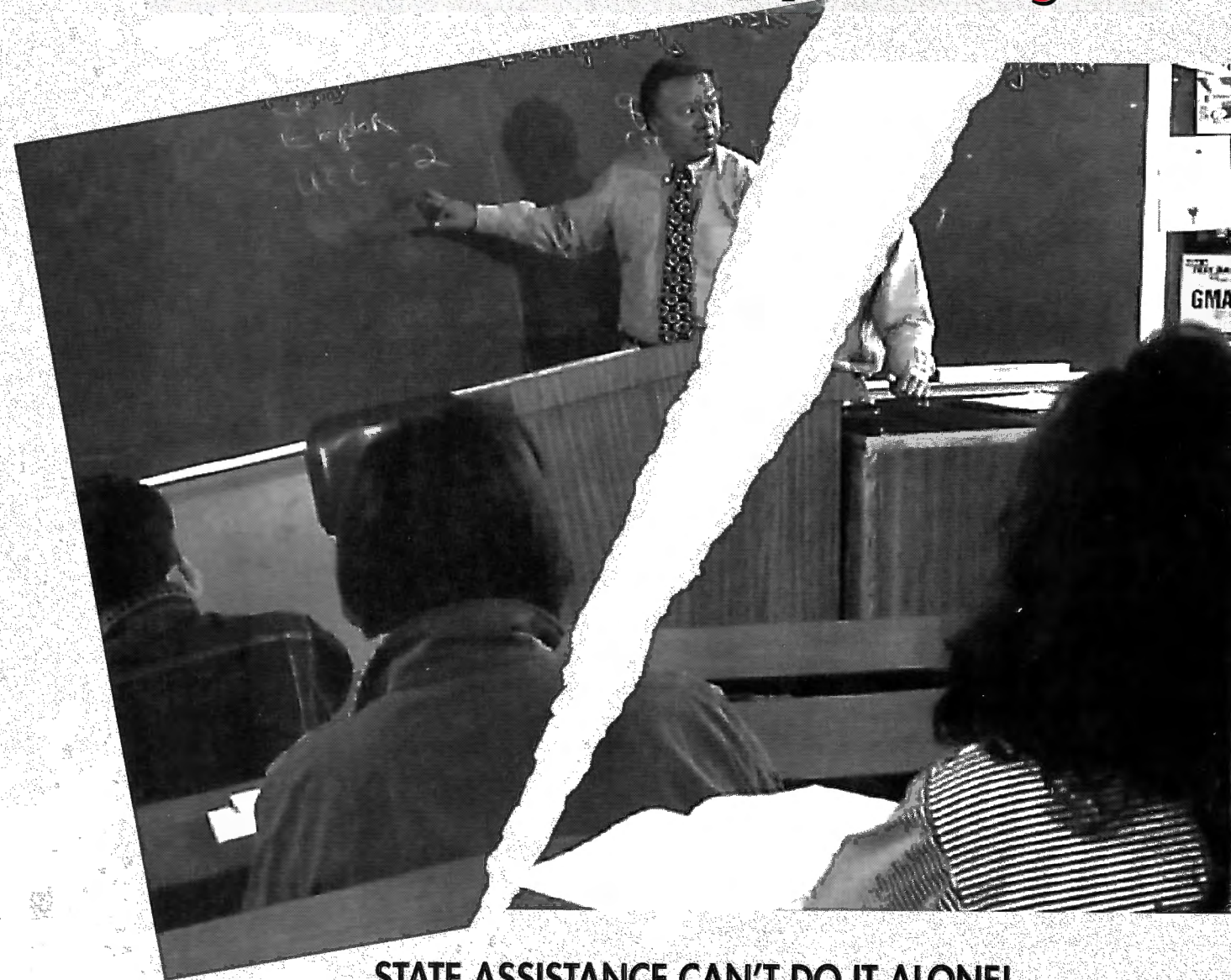
"I've never had much trouble.

continued on page 24



UNLV alumna and environmentalist Tara Pike still doesn't mind climbing into a dumpster now and then just to see what's there.

Without you, we're only half as good



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REEL-LIFE

EXPERIENCE



Former UNLV film studies students (from left) Jason Goedeker, Sean Adam O'Hair, and David Scofield.

When UNLV students work on the sets of major film and television productions, it's bound to be good for the storytelling. Here, one film studies professor tells the students' tales of learning about the industry, encountering their screen heroes, and just plain getting the job done.

Director Martin Scorsese watches the monitor intently. He sits in his director's chair placed against the wall of a kitchen facility in a rented hall near downtown Las Vegas.

"Action!"

The camera begins by framing up on Academy Award-winning actor Joe Pesci sharing a story with some gangsters at the side of a bar. Then the Steadicam operator glides off, exploring the large room past some "wiseguys" watching an old 1940s film noir on TV. The camera comes to a gentle stop when the frame reaches the table of the head Mafioso playing cards with a crony.

The old Mafioso stares at his cards, frowning his brow as he thinks of his next move.

The movie is renowned filmmaker Martin Scorsese's *Casino*. It is the middle of January '95, and the picture has been shooting in Nevada for the past few months. Though the scene is a minor one, the crew is anxious, as they are a week away from wrapping up principal photography, and the challenging shoot is almost over.

A few feet from Scorsese sits UNLV film studies major Jason Goedeker, who has spent the fall semester working as an intern on *Casino* and the past three weeks as a paid assistant for the camera department. His job: to place Scorsese's monitor in the right position and to ensure that the line from the camera is connected to it.

It might not be the most glamorous job description in the film industry, but Goedeker, 25, knows that a slip-up on his part could halt production, a costly and embarrassing scenario he'd prefer to avoid. So he's vigilant at his post, watching his own black and white monitor and waiting for the word "cut" to break the tension. When it comes, he is relieved.

It is less than a year since Goedeker completed his own 16mm films in the Film Production I class at UNLV. He, like other film studies majors, has devoted a great deal of time and effort to writing, planning, and shooting his own projects. But now the game is different; Goedeker is watching firsthand how the professionals make a movie.

He is one of more than a dozen students the UNLV film studies program has placed as interns or paid assistants on the sets of major film and television productions shooting in or around Las Vegas. They have served on such projects as *Star Trek - Generations*, *Northern Exposure*, and *Indecent Proposal*. Their work, often in the somewhat menial role of production assistant, teaches them about the many facets of the film industry, from the tedious hours of waiting for the shot to be set up to the thrill of meeting their

screen heroes.

One of my roles as a film studies professor is to arrange the students' internships with the film companies. I also visit the sets to see them in action and to hear how the job is going. Their accounts of their experiences on the set, a few of which I will relate here, speak to the value of such real-world training. They also offer an amusing inside look at the film industry.

But first I'll set the stage by providing some facts about the film industry and the students who hope to break into it.

Every year, film schools around the country produce approximately

26,000 film studies graduates. Dezso Magyar, director of the American Film Institute's fellowship program, estimates that only 5 to 10 percent of those 26,000 will actually find their way into the film industry.

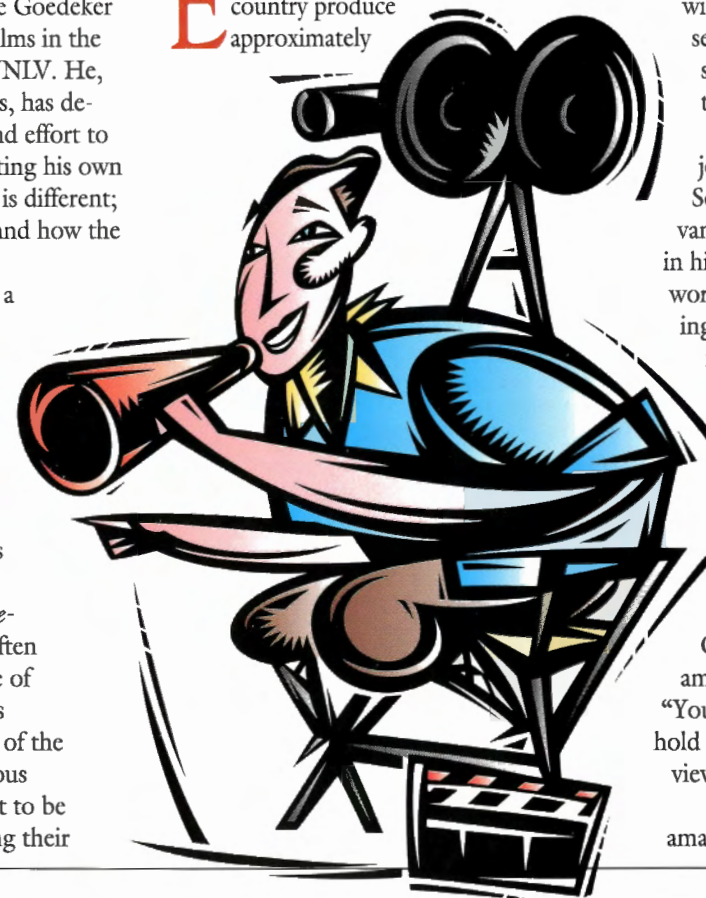
Some of those students have paid their institutions as much as \$100,000 for a chance to get experience behind the lens. In that context, the film studies program at UNLV is a bargain to the aspiring film student. Here, they have an opportunity to learn how to shoot, write, and think about film for a fraction of the cost of the average film school.

My focus is not only to provide them with that experience in a liberal arts setting, but to ensure that they stand a chance of getting a taste of the industry before they graduate.

Obviously, not all of our majors want to work in the industry. Some will go on to obtain advanced degrees and serve in careers in higher education; others want to work outside the mainstream, focusing on avant-garde and experimental film. But a substantial number, like Goedeker, want to compete for the big brass ring — the opportunity to take the coveted role of director on a Hollywood feature film.

I am reminded of the joke about the talking dog that was being interviewed by Johnny Carson on *The Tonight Show*. "It is amazing," Johnny told his guest. "You are a dog, an ordinary household pet, yet here you are being interviewed on my show."

"Yes," responded the dog, "it is amazing. But what I really want to do



BY FRANCISCO MENENDEZ
UNLV FILM STUDIES
PROFESSOR

is direct."

This desire among students to lead the cast and crew of a feature film grows yearly and prompts many of them to demand answers on how to crack the film industry. They have read about the outrageously high salaries that the industry promises the director, and they relish the notion of putting their visions on film. The prospect sounds pretty tantalizing to the young creative mind.

But the film set can be a rude awakening to students, as it provides them with a realistic view of how a film gets made and how the industry works. It is there that they can observe professionals and test their dreams and aspirations against the nuts and bolts of a Hollywood production.

Keep in mind that the job of production assistant is not a glamorous one. The position requires minimal skill, the assignment demands long days, and the work is menial at best. One of our challenges is to prepare our students so they can put their best foot forward and use this experience to make informed decisions about their futures in the film business.

With that in mind, they pursue opportunities, hoping for the best. Some, like Sean Adam O'Hair, learn about being starstruck.

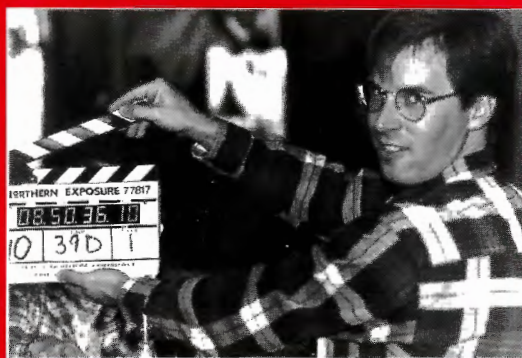
The personalized license plate on the blue Honda reads "FILMGUY." It belongs to O'Hair, a recent film studies graduate. He has been working as a production assistant for more than three years. During that time, he, his ever-present beeper (his link to all the visiting productions), and his blue Honda have served on more than a half dozen feature films.

"It takes awhile to figure out the right measure of what you can and can't do on the set," he says with a grin. "As a PA your job description varies from show to show, but the one thing that's

constant is that you have to do your job well. No matter what the assignment is, you gotta give it your all. No complaints, no fuss. Just do it."

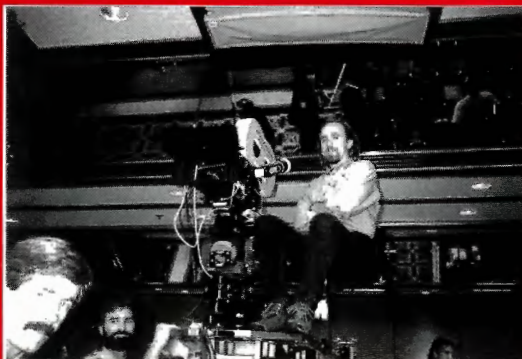
Asked what his most embarrassing moment on the set was, O'Hair shakes his head knowing it was inevitable that this would come up. He looks up sheepishly and says, "Star Trek."

It was the summer of 1994, and the desert sun beat down on the arid landscape of the Valley of Fire, where one of the shoots took place. That week his job as a production assistant entailed carrying large cases of drinks from one end of the *Star Trek - Generations* location to the other. The cast was on break between camera set-ups, and O'Hair's sturdy 6-foot-plus frame was being tested by the three heavy cases of beverages he was carrying up the hill to the camera crew.



Above, UNLV film studies major David Scofield's big moment arrived when he got to clap the slate on the set of *Northern Exposure*.

Production assistant Jason Goedeker, seated below, worked for the camera department on Martin Scorsese's film *Casino*.



As he set the cases down for a moment to take a breath, he looked up the hill and saw two familiar figures approaching him — actors William Shatner and Patrick Stewart, known to the public as Kirk and Picard, the legendary captains of the starships *Enterprise*.

O'Hair's eyes widened as he saw them together for the first time. He grew up with these guys; from grade school to high school, these were his heroes of the small screen.

He searched for his camera case along his belt, but could find only his beeper. He quickly realized that the break would probably be his only chance to have a photo taken of the captains and himself. The two actors were about 10 feet away and getting closer. O'Hair looked down the hill at the makeshift parking lot 100 feet below. There was the blue Honda with his camera locked inside.

O'Hair looked back. The actors were upon him; he knew he could make it to the car if he could get them to wait just for a moment. It was now or never.

"Excuse me, gentlemen. Would you mind if I took a picture with the two of you?"

Shatner and Stewart stopped to stare at O'Hair, who was doing his best to sell them the idea with a winning smile. The captains exchanged looks, then studied O'Hair and his three crates. Finally, Stewart broke the silence. "Maybe after lunch," he said in his commanding voice.

As the captains walked past him toward their trailers, O'Hair sighed. He knew there would be no picture, reminding himself that that was why he locked his camera in his car in the first place.

"Get to work," he thought to himself. "Just do it."

He then picked up the three cases of drinks and continued his long walk up the hill.

Film studies student Cory Myler had to learn fast to overcome his awe of Robert DeNiro, for whom he served as an assistant on *Casino*. Visiting the set one night, I found myself sitting with Myler outside DeNiro's trailer, waiting. DeNiro was not moving on to the next location, so he was done for the night. The air was cold, and Myler and I sat in silence. I watched him organize his clipboard, which enabled him to keep everything running smoothly for the next day's shoot. I looked over toward the trailer door.

"When you think of me on this movie," Myler said, "I want you to picture me outside this trailer with my clipboard and a cellular phone. This is my place. This is where I live."

I nodded. He had completed his first 122-page screenplay a few months before, and this was his first industry job. He landed it by doing what I tell all my graduating seniors to do: be persistent.

"You know what 'Bob' likes to do?" Myler asked.

He was referring to DeNiro, and I was not sure I was ready to hear anything personal about the acting legend.

"He likes to call me at 4:30 in the morning to check whether I am awake," he said with a straight face.

I waited for the punch line, but we were interrupted by the opening of the trailer door. DeNiro stood framed in the doorway. He was dressed in the business suit he wears in the movie. He was clean shaven; his face somehow managed to evoke every character that he has ever played.

Immediately, Myler stood at attention and gave him a mock salute. DeNiro returned it with a big grin. This was either a routine they had or a way to impress the professor. He invited us inside.

"So tell me, what he's like?" DeNiro asked.

"Who?"

"Cory. What was he like in school?" I myself was a little starstruck at that



Film studies student Cory Myler, above, served as Robert DeNiro's assistant in the film *Casino*.

Below, film studies graduate Jennifer Elledge is now in her second year in the directing program at the California Institute of the Arts.



comfortable as long as he was asking the questions.

Myler stood in the corner organizing his clipboard. He dialed a number on the cellular phone and spoke in hushed tones so as not to interrupt our conversation.

That's just the right touch, I thought. Do the job, no fuss. And try to blend into the woodwork.

Another important characteristic for a production assistant is the willingness to do a seemingly simple task well. It's an aspect of the job that student David Scofield took very seriously during his time on the set of the television series *Northern Exposure*.

Given the fact that Scofield, 33, had completed his bachelor's degree in accounting three years earlier and then returned to school to pursue his dream of making movies, it was clear that he was committed to working in the film industry. Just how committed he was became clear on *that* day.

The weather on the Redmond, Wash., set had not been conducive to relieving him of his week-long cold. But for his task that day, he would rise to meet the challenge. It was the day he would later recall as his "baptism into the film industry."

It was the day he got to clap the slate.

The film slate board holds the written information such as production title, scene and take number, and the director's and cameraman's names. It is photographed at the beginning of each take as identification. Clapping or marking the slate consists of bringing down the hinged board on the top of the slate to create an audible and visible cue that will be recorded on film and sound tape simultaneously. This will allow the picture and sound to be synchronized in postproduction.

Scofield knew that it's not as easy as it looks. This was an electronic slate board with a time code readout — much

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Leisure studies professor Cynthia Carruthers

Recovering A Sense OF Enjoyment

UNLV professor Cynthia Carruthers is using her research to help recovering alcoholics find ways to enjoy their leisure without drinking.

BY SUZAN DIBELLA

Harry's life sounded like an ad for Charter Hospital: He spent most of his time drinking and gambling compulsively. Painfully shy and extremely self-conscious, he didn't have much of a social life. Alcohol and casinos were his chief forms of entertainment, though they drained him emotionally and financially. As his life spiraled out of control, he knew he needed help, but wasn't sure where to look first.

At that point, you can bet he wouldn't have thought to look in a scholarly journal.

But, ironically, for Harry* — and many others like him — help would come in the form of an education program that grew out of the scholarly research of UNLV leisure studies professor Cynthia Carruthers. Her study of how people use alcohol to enhance their leisure time has produced some telling insights into the way that alcoholics think, behave, and, perhaps most importantly, respond to recovery programs.

*Not his real name.

Carruthers became interested in the subject while working in a residential program for people with addictions to help pay for her graduate education in therapeutic recreation. After finishing her master's degree, it occurred to her that the primary focus of therapeutic recreation in the context of such a program is to help people with addictions use their leisure time in a way that supports their recovery and makes it enjoyable.

"If they don't know how to enjoy their lives when they're in recovery, they're not very likely to stay in recovery," says Carruthers, who has since become a certified addictions counselor. "If alcohol and drugs facilitate their enjoyment of their leisure and they don't have the skills necessary to create positive leisure experiences for themselves without those chemicals, they may go back to them as a crutch."

So Carruthers set out to discover more about alcohol use and leisure.

"Although we have always looked at how to help people enjoy their lives without the use of alcohol or drugs, we

haven't really known what function they serve in enhancing the leisure experience," she says. "We had a sense that there was a relationship, but it had never really been explored."

Based on the simple question, "Why do people drink in their leisure time?" Carruthers developed a year-long study, later published in *The Journal of Leisure Research*, that began with a telephone survey of 1,000 Southern Nevadans. Initially asking participants about their leisure experiences in general, Carruthers went on to narrow the focus of her study to drinking and leisure. She then asked those surveyed to participate in a follow-up mail survey that concentrated quite specifically on alcohol consumption patterns.

What she found was that people expect alcohol to produce many of the same qualities that are essential conditions of the overall leisure experience. For instance, they expect alcohol to help them psychologically disengage from day-to-day routines, feel more comfortable with themselves in social settings,

and become more immersed in their leisure activities.

She also found that people who drink more frequently are also more often involved in leisure activities that take them outdoors or into the community to socialize, such as going out to dinner with friends or traveling. The idea seemed to be that alcohol was being used to enhance the positive qualities of the leisure experience.

But occasionally, instead of enhancing the leisure activity, alcohol consumption *becomes* the leisure activity and drinking becomes problematic. That is when the implications of Carruthers' research take on special significance.

Since past studies have portrayed alcoholics as isolated, fairly inactive, and restricted in their leisure, people with addictions who are seeking treatment are often told that they should become more involved in new social and recreational activities to avoid drinking and drug abuse. However, Carruthers warns, counselors should be careful when recommending that course of action.

"Recreation is often proposed as an alternative to drinking. For instance, there's a tendency in alcohol abuse treatment programs to say, 'We need to get these people involved. We need to get them out into the community.' But unintentionally we might be setting them up for failure by sending them out there to get involved in leisure activities that put them in high-risk situations."

Carruthers questions whether the findings of past studies accurately portray the problems of today's alcoholic.

"Those studies focused on older people with chronic alcoholism. Today, people are getting into treatment a lot earlier. These are people in their 30s and 40s who are still quite active, and if they try to return to those same types of leisure patterns, it will be very threatening to their recovery."

Recognizing the need for a new approach, Carruthers used her expertise in therapeutic recreation to design a four-session leisure education program for people with addictions, incorporating the findings of her research. She helped implement the program in a local hospital last year.

Since her study indicated that many people use alcohol to help them disengage from their preoccupations and routines and then to become more immersed in the moment, she realized it was important to introduce program participants to ways to achieve those states of mind without drinking. So that became the premise of the first session.

"Using some cognitive restructuring techniques, we tried to show them how to step away from their day-to-day worries by looking first at the way they create a lot of the anxiety in their own lives."

"Many of the events in our lives are emotionally fairly neutral. However, the way we process these events may be off-kilter or irrational, which can lead to strong irrational emotional responses."

In effect, we make mountains out of molehills. What happens then is that we see a lot of cyclical thinking, a lot of working something to death, and a lack of ability to live in the present.

"So the questions we wanted the program participants to consider are, 'How am I creating this anxiety and keeping myself in a state of turmoil and preoccupation?' and then, 'How can I make that go away?'"

The answers, Carruthers says, dovetail extremely well with the whole idea of recovery and the "Serenity Prayer,"

Carruthers based her research on the simple question, "Why do people drink in their leisure time?" Her study has been published in *The Journal of Leisure Research*.



which suggests that you take action when you can, accept the things you can't change, and hope you have the wisdom to know the difference.

"And so what we had them do was look at that process. If there's an event, and they experience strong emotions or ruminations about it that are out of context, they should trace it back, identify the preceding thought, look at how irrational it is, and then replace it."

"We wanted them to ask themselves if there's anything they could do to make the situation better, yes or no. If it's yes, then do it. If it's no, then it's their responsibility to let it go. And part of letting go is looking at how we keep things alive in our own heads that don't do us any good and keep us from enjoying our lives."

After showing them how to disengage through that technique, Carruthers also sought to help them learn how to immerse themselves in a leisure activity in which they can become totally absorbed, eschewing any intruding disruptive thoughts or feelings.

"We gave them homework after every session. Their first assignment was to put themselves in a situation in the next 24 hours that they anticipate they'll enjoy, and then really get into that activity. If it's an optimally challenging activity, it will be that much better because it will require them to remain in the present."

In the second session, Carruthers helped the participants to acquire some interpersonal communication skills that would enable them to feel more comfortable in a social setting. She offered them guidance on listening skills and provided

self-esteem-building exercises.

In the third session, she helped them identify different types of leisure

then we developed strategies for handling the situations and practiced applying them."

The objective of the fourth session was to help them find leisure activities that would support their recovery and then to identify any barriers to their involvement in them. Then the participants were charged with finding ways to overcome those barriers.

"So the goal of the program was to enable them to suspend all of the garbage and begin enjoying their lives in recovery," Carruthers says. "It was about not allowing leisure to be a threat to their recovery that they didn't know how to handle."

Her methodical approach to analyzing the leisure experience seemed to help many of the participants.

"All of them strongly supported the program goals for each session and felt that their abilities had improved. We were glad to see that they didn't say that they had improved dramatically; they were realistic and said they had

improved or improved slightly. We wouldn't anticipate that they could make dramatic changes through just one session. But, for example, a number of people who were very uncomfortable socially reported they felt that with the basic skills they had learned and some practice, they could make ongoing improvement in their lives."

Carruthers is pleased that she has been able to apply her research to help people.

"I chose to go into therapeutic recreation with the goal of making a difference in peoples' lives. I really didn't start out anticipating that I would one day be doing research, but I'm glad that my work in academia has enabled me to make that contribution. I really like the notion that my job is to help people learn to enjoy their lives." ■

"If they don't know how to enjoy their lives when they're in recovery, they're not very likely to stay in recovery."

situations that presented a risk to their recovery, then assisted them in ranking the degree of confidence they had that they could avoid using alcohol or drugs in each situation.

"It ranged from 0 percent to 100 percent confidence, and it included such things as, 'Something wonderful happened to me, and I wanted to celebrate' or 'I was out with friends, and they wanted to go to a bar.' Or 'I wanted to get close to someone in an intimate situation' or 'I was lonely and bored.' And then they identified the degree to which they felt they could remain sober."

"We worked as a group to identify certain items — there were about two or three that almost everybody in the group felt were threatening — and

AN ALUMNUS FOR THE PROSECUTION

As Clark County District Attorney, UNLV alumnus Stewart Bell wants to make Southern Nevada a safer place to live. He's ready for the challenge, saying he just wants to give something back to his community.

BY DIANE RUSSELL

Ask longtime friends to describe Clark County District Attorney Stewart Bell, and they'll talk about the serious, bright student who was a respected leader as far back as his high school days.

They'll also talk about the UNLV alumnus as a talented attorney who built a successful legal practice, while at the same time devoting hours to his family and to community causes.

And they'll talk about the Stewart Bell who gave up a well-established legal practice to become a public servant.

Longtime friend and Clark County Sheriff Jerry Keller, who attended both high school and college with him, says Bell deserves credit for making the move to the district attorney's office.

"He gave up what was probably one of the best law practices in Southern Nevada to go into public service," Keller says. "I think that's admirable."

But Bell himself doesn't seem to be looking for that kind of credit. He says he just wants to give something back to the community.

He says Southern Nevada has been extraordinarily good to him over the

years, from his days as an accounting major at the fledgling school known as Nevada Southern University, through his two decades as a defense attorney, to that day last November when voters elected him to the county's top legal post.



UNLV alumnus and Clark County District Attorney Stewart Bell

For years he has been involved in volunteer efforts — everything from heading the state and local bar associations to coaching Little League and girls' soccer — in an effort to give something back.

And that, he says, is why he decided to set aside a thriving defense practice to run for district attorney.

"I thought I had something to offer here in terms of improving the systemic way we do business, improving the level of justice, improving the level of efficiency, and making this community safer," Bell says. "And, I believe I would be able to get a great sense of personal satisfaction if I were able to do that."

Becoming the county's top prosecutor after a full career as a defense attorney isn't as big a switch as people might believe, Bell says.

"The role of the lawyer is to take a problem and find a solution and then sell that solution," he says. "Your client comes to you and asks you for help, and it's your job to help."

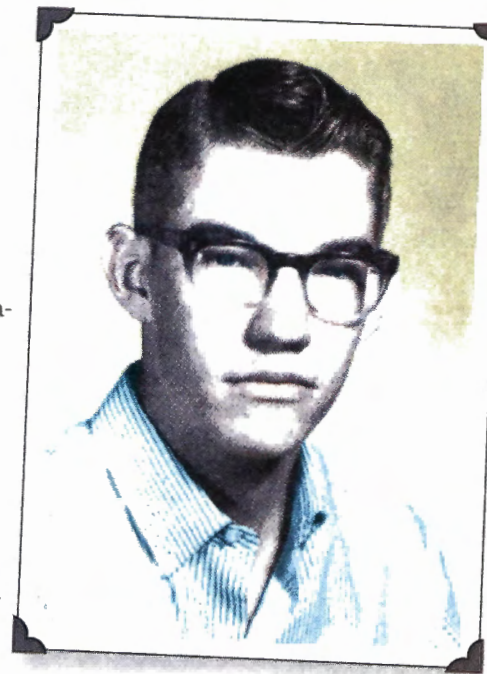
Whether your client is the defendant or the state doesn't really matter, according to Bell, because the key to the U.S. system of justice is that everyone — the police, the prosecutors, the defense attorneys, the probation officers, the judges, and the juries — has a vital role to play.

"The theory of our criminal justice system is that if everybody does his job right, justice will be done."

For people who are critical of defense attorneys because they feel those attorneys help guilty people beat the charges against them, Bell refers again to the essential nature of all the roles in the justice system.

"The defense attorney is an absolutely, positively necessary counterbalance to make sure that the power of government doesn't overwhelm the individuals," he says. "It's not the case that every person who is arrested is guilty. It's not the case that the prosecution is right every time in terms of assessing who to prosecute and what penalty to seek."

As for his own personal switch from the defense table to the government



Bell arrived at UNLV — then Nevada Southern University — in the fall of 1963. This photo was taken from his freshman yearbook.

side, Bell says he believes it will have some practical value for the district attorney's office. Because he's been there, he knows how defense attorneys operate. As a result, when prosecutors in his office ask him how he thinks the defense will react to a particular tactic, he has 20 years of daily experience to draw on.

And Bell doesn't intend to let those years as a trial lawyer go to waste by spending all his time on administrative duties. He intends to prosecute cases personally — something few of his predecessors have done.

"It's one of the skills that I bring to the office. It would be a shame to waste 23 years of in-court legal experience and do total administration," Bell says.

"Also, I think the public needs to see you out there. You're the person they said is going to lead the charge. I think they need to see you leading the charge."

Seeing Bell today in his courthouse office surrounded by the trappings of his profession, it would be easy to assume that a career in law was inevitable for him.

But when young Stew Bell arrived at UNLV's predecessor, Nevada Southern University, in the fall of 1963, he thought he was headed toward a business career.

Accordingly, he pursued a business degree with an emphasis in accounting. Professor Reuben Neumann, now an emeritus professor of accounting, was an important influence, he says. Other professors he recalls as being particularly good are the late Richard Strahlem, who served as chairman of the accounting department for several years, and economics professor Andre Simmons, who is now an emeritus professor.

Bell remembers his time at UNLV — then a university housed in just three buildings — fondly, but he also recalls it as a time of hard work. A grocery store job paid his school bills but left little time for extracurricular activities. Still, he joined Alpha Tau Omega fraternity where it formed a chapter on campus shortly before his graduation.

By the time Bell had reached his senior year, he still wasn't sure what career path to follow.

"I decided that I would go to law school for just a year. When I started I wasn't sure whether I would go all the way or just go a year and decide I didn't like it."

So, after receiving his bachelor's degree in business administration in 1967, Bell headed to the University of California, Los Angeles, where he roomed with fellow UNLV graduate William Skupa, who is now a defense attorney in Las Vegas.

"When I went into school at UCLA, I was somewhat skeptical that my education might be comparatively deficient," Bell says, noting that among his law school classmates were graduates of UCLA, UC-Berkeley, and Harvard. "I was very pleasantly surprised that it was not. There's no question that the education I got at UNLV even at its early stage was as good or better than the powerhouse schools."

He also discovered that accounting was an excellent background for law school. His advice to students today who are considering legal careers is to take as many math, accounting, English, and literature courses as possible.

Bell found law school to be a

good fit. "I took mostly tax and business courses. I expected to be in corporate law."

But when he returned to Southern Nevada after receiving his law degree in 1970, his first job was as an assistant to the late Howard Babcock, a judge in District Court. Babcock advised him that all young attorneys should begin their careers with jobs in either the public defender's office or the district attorney's office to learn their way around the local court system.

Heeding that advice, Bell spent more than a year working as a public defender. Then he went into private practice.

"When you go into practice basically on your own, it's catch as catch can. You take whatever comes through the door so you can pay the rent.

"What came through the door was primarily criminal cases and domestic cases," he recalls. "The more you do that, the better you get. The better you get, the more that come in the door, and so it's just one of those things that becomes a self-fulfilling prophecy."

Thus, Stewart Bell began what was to be a long career as a defense attorney.

According to District Judge William Maupin, Bell's friend from their days together at Western High School, Bell's career has been not only long, but also very distinguished.

Maupin says he considers Bell one of the 10 most able litigators in the county. "He is one of the smartest attorneys I have ever known."

No one who knew Bell in high school would find his successful career surprising, according to Maupin.

"Stew was a very serious student, but Stew has always been fun and funny. Everybody looked up to him because he was so bright.

"There was very little doubt that he was going to be successful," the judge says. "Of all the people I know who are successes, he is the least surprising."

Sheriff Keller concurs.

"He is the most articulate purveyor of the law that I've ever met," says Keller. "He can cut to the quick and identify the issues."

Bell says he has several goals for the district attorney's office, some of which he has already begun implementing. One of them is to dispense justice in a more consistent and fair manner, he says.

To that end, he has established a death penalty review committee composed of himself and six other attorneys in the office. Their job is to review each case in which seeking the death penalty is an option and then decide whether that is the best course.

Bell believes that before the death penalty is sought, a determination needs to be made that it is the just punishment to seek and that it is likely that the district attorney's office can win the case and have that decision upheld on appeal.

Because a typical death penalty case — which includes an automatic appeal if the defendant receives that punishment — can cost the taxpayers anywhere from tens of thousands of dollars to \$5 million, it would be irresponsible to pursue the death penalty if there were not a likelihood of winning, he says.

Bell understands that to seek the death penalty in every case possible might be politically popular.

But, he adds, "Popular isn't the standard here. The standard here is to do what's right both from a justice point of view and a fiscal point of view."

"If we're going to have any impact on public safety, we have to use limited resources and dollars 100 percent efficiently because the public can only afford so much in terms of dollars to go for safety."

Bell says he realizes that his office has an important role to play in decreasing the violent crime that has become such a concern in Southern Nevada. But he also warns that his office and the police need help from the community if the problem is to be solved.

"Crime in general is getting more violent, more random, and younger," Bell says. "It used to be the case that when you dealt with violent crime it kind of made sense — domestic kinds of killings or robberies that go awry.

"We see crime today that doesn't make sense and that's what scares people." Fifteen years ago, people felt that if they stayed in their neighborhood, didn't bother anyone, and made sure that their children didn't hang out with the wrong crowd, they and their families would be safe, he says.

"Now that's not the case. People don't feel safe driving down the streets. People don't feel safe in their homes. And it's a situation that needs to be turned around."

A major focus in the fight against violent crime has to be directed at the community's children and teen-agers, he says. Now, more than ever before, juveniles and very young adults are committing crimes of violence, he notes.

"When some 19-year-old kid goes into a 7-Eleven and robs it and kills the clerk — and then we are able to identify the person, catch him, prosecute him, and incarcerate him — to some degree we look on that as a success."

But at that point, the families of both the victim and the defendant have been adversely affected for the rest of their lives and thousands of dollars of taxpayers' money have been spent, he says.

"A real success would be if we could have somehow identified this as a potential problem and intervened as a community in this kid's life when he was 12 or 13 or 15 so that it doesn't happen," Bell says. "And that's the only way we are going to be able to define success."

"Every kid that we turn around not only solves that problem, but they don't become a statistic in the adult system five or 10 years later," he says. "I think that has got to be a big focus of our attack."

The cost involved in making sure juveniles stay on the right track is "pennies" compared to the cost of apprehending them, prosecuting them, and jailing them as adults, he says.

Bell, who is the father of four, is a big believer in organized activities for children and teen-agers, such as Little League, Boys and Girls Clubs, scouting,

continued on page 24

CALENDAR

September 1995

- 1-29 **Exhibit:** Faculty Exhibit. Weekdays, 9am-5pm. Donna Beam Gallery. 895-3893.
- 8&10 **Soccer:** UNLV Snickers/Umbro Rebel Classic. Sept. 8 — UNLV vs. Marquette, 7pm; San Diego State vs. Boston, 9pm; Sept. 10 — UNLV vs. Boston, noon; San Diego State vs. Marquette, 2pm. Peter Johann Memorial Field. 895-3207.
- 9 **Football:** UNLV vs. Arkansas State. 7pm. Sam Boyd Stadium. 895-3900.
- 12 **Women's Center Workshop:** "The Dynamics of Self-Esteem, A Positive Mental Attitude, and Assertiveness." Deborah D. Wicker Wright. 6:30-8:30pm. Classroom Building Complex C218. 895-4475.
- 13 **Alumni Event:** Board Elections. 6pm. Richard Tam Alumni Center. 895-3621.
- Soccer:** UNLV vs. Seattle Pacific. 7pm. Peter Johann Memorial Field. 895-3207.
- 14 **Music Department:** California E.A.R. Unit. 7:30pm. Artemus Ham Concert Hall. 895-3801.
- 16&17 **Soccer:** UNLV Coors Light Soccer Classic. Sept. 16 — UNLV vs. Cleveland State, noon; UC-Santa Barbara vs. CS-San Bernardino, 2pm; Sept. 17 — UNLV vs. CS-San Bernardino, noon; UC-Santa Barbara vs. Cleveland State, 2pm. Peter Johann Memorial Field. 895-3207.
- 20 **Alumni Event:** Board of Directors Meeting. 6pm. Richard Tam Alumni Center. 895-3621.
- 22&24 **Soccer:** UNLV Coors Light Invitational. Sept. 22 — UNLV vs. Texas Christian, 7pm; Fresno State vs. Northern Illinois, 9pm; Sept. 24 — UNLV vs. Northern Illinois, noon; Fresno State vs. Texas Christian, 2pm. Peter Johann Memorial Field. 895-3207.
- 23 **Alumni Event:** Oozeball/Mud Volleyball Tournament. All day. Intramural Fields. 895-3621.
- 28 **Alumni Event:** Dinner/Theatre Event. 6pm. Richard Tam Alumni Center. 895-3621.
- University Theatre:** *The Misanthrope*. Sept. 28-30 & Oct. 4-7, 8pm; Oct. 1 & 8, 2pm. Judy Bayley Theatre. 895-3801.
- 29 **Contemporary Productions:** Rich Mullins. 7:30pm. Artemus Ham Concert Hall. 895-3801.
- 30 **Football:** UNLV vs. Hawaii. 7pm. Sam Boyd Stadium. 895-3900.

- 30 **Synthesis Productions:** Kenneth Cope. 8pm. Artemus Ham Concert Hall. 895-3801.

October 1995

- 2 **Master Series:** Central Ballet of China. 8pm. Artemus Ham Concert Hall. 895-3801.
- 3 **Women's Center Workshop:** "Communication and Speaking With Authority." Deborah D. Wicker Wright. 6:30-8:30pm. Classroom Building Complex C218. 895-4475.
- 5 **Chamber Music Southwest:** Midori. 8pm. Artemus Ham Concert Hall. 895-3801.
- 8 **Music Department:** Cal McKinley Scholarship Benefit. 2pm. Artemus Ham Concert Hall. 895-3801.
- 11 **Nevada Opera Theatre:** *The Marriage of Figaro*. 8pm. Artemus Ham Concert Hall. 895-3801.
- 12-15 **Nevada Dance Theatre:** *Carmina Burana*. Oct. 12 & 13, 8pm; Oct. 14, 2 & 8pm; Oct. 15, 2 & 7pm. Judy Bayley Theatre. 895-3801.
- 12-22 **University Theatre:** *Horizons*. Oct. 12-14 & 18-21, 8pm; Oct. 15 & 22, 2pm. Black Box Theatre. 895-3801.
- 13 **Soccer:** UNLV vs. CS-Fullerton. 7pm. Peter Johann Memorial Field. 895-3207.
- Music Department:** Sierra Winds. 7:30pm. Judy Bayley Theatre. 895-3801.
- 14 **Celebration Series:** James Whitmore in "Will Rogers' U.S.A." 7:30pm. Artemus Ham Concert Hall. 895-3801.
- 15 **Soccer:** UNLV vs. San Diego State. 1pm. Peter Johann Memorial Field. 895-3207.
- 18 **Master Series:** Bolshoi Symphony Orchestra. 8pm. Artemus Ham Concert Hall. 895-3801.
- Alumni Event:** Board of Directors Meeting. 6pm. Richard Tam Alumni Center. 895-3621.
- 19&20 **Meeting:** Board of Regents. 9am-5pm. Moyer Student Union 201.
- 20 **Alumni Event:** Regents Breakfast. 7:30am. Richard Tam Alumni Center. 895-3621.

Violinist Midori
Chamber Music Southwest
Oct. 5



CALENDAR

20 Soccer: UNLV vs. UC-Santa Barbara. 7pm. Peter Johann Memorial Field. 895-3207.

20&21 Dance Concert: University Dance Theatre. Oct. 20, 8pm; Oct. 21, 2 & 8pm. Judy Bayley Theatre. 895-3801.

21 Ceremony: Inauguration of UNLV President Carol C. Harter. 10am. Location TBA.

22 Music Department: University Musical Society Orchestra. 2pm. Artemus Ham Concert Hall. 895-3801.

Community Concert: Central Band of the Royal Air Force. 8pm. Artemus Ham Concert Hall. 895-3801.



November 1995

1 Music Department: UNLV Community Concert Band and the Las Vegas Brass Band. 8pm. Artemus Ham Concert Hall. 895-3801.

3 Alumni Event: Homecoming Reception. 6:30pm. Richard Tam Alumni Center. 895-3621.

4 Alumni Event: Tailgate Party. 10:30am. Alumni Park at Sam Boyd Stadium. 895-3621.

Homecoming Football: UNLV vs. North Texas. 1pm. Sam Boyd Stadium. 895-3900.

Chamber Music Southwest: Chestnut Brass. 8pm. Judy Bayley Theatre. 895-3801.

Concert: Nevada Symphony Orchestra. 8pm. Artemus Ham Concert Hall. 895-3801.

5 Music Department: Jazz Ensemble I. 2pm. Judy Bayley Theatre. 895-3801.

9-19 University Theatre: *The Ballad of the Sad Cafe*. Nov. 9-11 & 15-18, 8pm; Nov. 12 & 19, 2pm. Black Box Theatre. 895-3801.

10-12 Opera Theatre: *The Barber of Seville*. Nov. 10 & 11, 7:30pm; Nov. 12, 2pm. Artemus Ham Concert Hall. 895-3801.

11 Law School Forum: Las Vegas Law School Forum. 9am. Artemus Ham Concert Hall lobby. 895-3801.

Football: UNLV vs. Utah State. 1pm. Sam Boyd Stadium. 895-3900.

14 Women's Center Workshop: "Leadership and Developing Successful Interpersonal Relationships." Deborah D. Wicker Wright. 6:30-8:30pm. Classroom Building Complex C218. 895-4475.

15 Alumni Event: Board of Directors Meeting. 6pm. Richard Tam Alumni Center. 895-3621.

18 Football: UNLV vs. New Mexico State. 1pm. Sam Boyd Stadium. 895-3900.

18&19 Concert: Nevada Opera Theatre. Nov. 18, 8pm; Nov. 19, 2pm. Artemus Ham Concert Hall. 895-3801.

20 Recital: Mariposa Trio. 8pm. Black Box Theatre. 895-3801.

Exhibit: "American Ground Zero: The Secret Nuclear War." Weekdays, 9am-5pm. Donna Beam Gallery. 895-3893. (thru Jan. 5)

21 Music Department: University Wind Symphony. 7:30pm. Artemus Ham Concert Hall. 895-3801.

22 Music Department: Sierra Winds. 8pm. Black Box Theatre. 895-3801.

30 Alumni Event: Dinner/Theatre Event. 6pm. Richard Tam Alumni Center. 895-3621.

University Theatre: *She Loves Me*. Nov. 30-Dec. 2 & Dec. 6-9, 8pm; Dec. 3 & 10, 2pm. Judy Bayley Theatre. 895-3801.

December 1995

1 Master Series: Julliard String Quartet. 8pm. Artemus Ham Concert Hall. 895-3801.

2 Music Department: University Chorus. 8pm. Artemus Ham Concert Hall. 895-3801.

3 Celebration Series: "Dallas Brass Christmas," featuring Michael Levine. 2pm. Artemus Ham Concert Hall. 895-3801.

5 Music Department: Gala Performance. 7pm. Artemus Ham Concert Hall. 895-3801.

Music Department: Collegium Wassail. 7:30pm. Black Box Theatre. 895-3801.

7 Chamber Music Southwest: Steve Caplan. 8pm. Black Box Theatre. 895-3801.

10&11 Desert Chorale: Christmas Concert. 7:30pm both days. Artemus Ham Concert Hall. 895-3801.

14-30 Nevada Dance Theatre: *The Nutcracker*. Call for details. Judy Bayley Theatre. 895-3801.

January 1996

2 Community Concert: Stan and Carol Kechelius. 8pm. Artemus Ham Concert Hall. 895-3801.

7 Festival: Handbell Orchestra Festival. 4pm. Artemus Ham Concert Hall. 895-3801.

10 Chamber Music Southwest: Voice recital by the winner of the 1995 Walter Naumberg Foundation International Competition. 8pm. Artemus Ham Concert Hall. 895-3801.

15 Exhibit: "Justen Ladda: Contemporary Sculptor." Weekdays, 9am-5pm. Donna Beam Gallery. 895-3893. (thru Feb. 9)

16 Spring Semester 1996: Instruction begins.

17-21 University Theatre: *The Green in Winter*. Jan. 17-20, 8pm; Jan. 21, 2pm. Paul Harris Theatre. 895-3801.

19 Master Series: Isaac Stern. 8pm. Artemus Ham Concert Hall. 895-3801.

CALENDAR

24-28 University Theatre: *Mercer on Mercer*. Jan. 24-27, 8pm; Jan. 28, 2pm. Judy Bayley Theatre. 895-3801.

27 Concert: Nevada Symphony Orchestra. 8pm. Artemus Ham Concert Hall. 895-3801.

31 University Theatre: Ten-Minute Play Festival. Jan. 31-Feb. 3, 8pm; Feb. 4, 2pm. Black Box Theatre. 895-3801.



Boys Choir of Harlem
Feb. 12

February 1996

3&4 Nevada Opera Theatre: Maggio Fiorentino. 8pm. Judy Bayley Theatre. 895-3801.

5 Chamber Music Southwest: Teresa Ling. 8pm. Artemus Ham Concert Hall. 895-3801.

12 A Family Affair: Boys Choir of Harlem. 7:30pm. Artemus Ham Concert Hall. 895-3801.

16&17 University Dance Theatre: Spring Concert. Feb. 16, 8pm; Feb. 17, 2 & 8pm. Judy Bayley Theatre. 895-3801.

17 Concert: Nevada Symphony Orchestra. 8pm. Artemus Ham Concert Hall. 895-3801.

19 A Family Affair: *The Hobbit*. Theatre Sans Fil. 7:30pm. Artemus Ham Concert Hall. 895-3801.

Exhibit: Juried Student Exhibit. Weekdays, 9am-5pm. Donna Beam Gallery. 895-3893. (thru March 1)

21 Master Series: *Pirates of Penzance*. Opera a la Carte. 8pm. Artemus Ham Concert Hall. 895-3801.

24 Celebration Series: Preservation Hall Jazz Band. 7:30pm. Artemus Ham Concert Hall. 895-3801.

25 Music Department: University Musical Society Orchestra. 2pm. Artemus Ham Concert Hall. 895-3801.



The Hobbit
Theatre Sans Fil
Feb. 19

Events are subject to change/cancellation.
Men's and women's basketball schedules were
unavailable at press time.

Central Ballet of China Oct. 2

23 Music Department: Madrigal Choral Festival. 7:30pm. Location TBA. 895-3801.

24 Women's Center Workshop: "Goal Setting and Maximizing Time Effectively." Deborah D. Wicker Wright. 6:30-8:30pm. Classroom Building Complex C218. 895-4475.

25-29 University Theatre: Fall One-Act Play Festival. Oct. 25-28, 8pm; Oct. 29, 2pm. Paul Harris Theatre. 895-3801.

26 Lecture: John Gray. 7:30pm. Artemus Ham Concert Hall. 895-3801.

27 Concert: R.E.M. 8pm. Thomas & Mack Center. 895-3900.

27-29 Dance Concert: University Dance Theatre. Oct. 27, 8pm; Oct. 28, 2 & 8pm; Oct. 29, 2pm. Judy Bayley Theatre. 895-3801.

29 Music Department: 76 Trombones + 4. 2pm. Artemus Ham Concert Hall. 895-3801.

CLASS NOTES

'70s

James Fagin, '71 BA Communication Studies, is a professor of criminal justice and public administration at Chaminade University of Honolulu. He recently received a special educator award from the Hawaii chapter of the American Society of Public Administration.

Jack Howard, '71 BS Engineering, has been promoted to vice president of the Reno office of Martin, Peltyn & Early, Structural Engineers. Before joining that company three years ago, he had his own firm in Reno for 12 years.

R. Eugene Boyer, '73 BS Earth Science, earned a master of science degree in environmental management from the University of San Francisco. He now works for the California Environmental Protection Agency developing policies regarding management of hazardous waste. He lives in Elk Grove.

Kathy Norris, '74 BS Mathematical Sciences, is a part-time mathematics and business education instructor for the Gunnison (Colo.) School District. She is also a compliance officer and interpretive guide for the U.S. Forest Service in Gunnison.



John M. Henderson, '75

John M. Henderson, '75 BS Education, is an account manager at Betz Entec Inc., a nationwide

leader in industrial and commercial water treatment technology. He is responsible for sales activities throughout Iowa. He lives in Waterloo.

Robert A. Fielden, '76 MA Educational Administration, is an architect and president of Robert A. Fielden Inc. He is past president of the National Council of Architectural Registration Boards. He serves on the Nevada Board of Architecture and is a part-time instructor at UNLV. He has received the Nevada Society of Architects' highest honor, the silver medal, and has served as president of both the local and state chapters of the American Institute of Architects.



Robert A. Fielden, '76

Gregg P. Schatzman, '77 BS Business Administration, is vice president and general manager of Primadonna Resorts Inc., which owns Whiskey Pete's Hotel & Casino, Primadonna Resort & Casino, and Buffalo Bill's Resort and Casino, all located 40 miles south of Las Vegas. Previously, he worked for Trump Taj Mahal Hotel & Casino in Atlantic City, the Nevada Gaming Control Board, and Reynolds Electrical and Engineering Co.

'80s

Lisé L. Wyman, '80 BA Sociology, '93 MA Political Science, is the administrator of the Office for Hospital Patients, a division of the Nevada Department of Business and Industry.

In that job, she acts as an advocate for patients who have billing disputes with hospitals. She is also a political science instructor at the Community College of Southern Nevada and teaches continuing education courses at UNLV.



Lisé L. Wyman, '80

Laurel E. Davis, '83 BS Hotel Administration, received a law degree from the University of San Diego in 1987. She is now a partner in the Las Vegas law firm of Lionel Sawyer & Collins.

Russell James Green, '83 BA History, '90 MA History, is chairman of the social studies department at Woodbury Middle School. He also coaches the school's golf team and oversees the only scuba club in the Clark County School District.

April Morse Fauls, '85 BS Hotel Administration, is assistant general manager at the Hampton Inn-Anaheim near Disneyland.

Sharon L. Greene, '87 BS Hotel Administration, is beverage manager at the Las Vegas Hilton where she oversees 250 employees.

Daniel Perlstein, '87 BS Business Administration, is an account executive with Mikohn Gaming in its



Daniel Perlstein, '87

slot glass division. Previously, he worked as an account executive with Shonkwiler/Marcoux Advertising & Public Relations and as a market research director at KLAS-TV. He has also worked for Fierro & Associates, Frontier Savings, and the Review-Journal.

Carl Cook, '88 BA Communication Studies, is the assistant director of alumni relations at UNLV. He was recently named the outstanding advisor for District VII at the Regional Student Alumni Association Conference sponsored by the Council for the Advancement and Support of Education. District VII includes 33 western universities.



Carl Cook, '88

Betsy Kern, '88 BS Hotel Administration, is a meeting planner for Amgen, a leading biotech company. She previously worked as a sales manager with Hyatt Hotels and as a director of sales for Ramada Hotels.

Vanessa Wachtel-Farias, '88 BS Business Administration, is an employee relations consultant for Nevada Power Co. She has worked for the company for seven years, previously serving in the company's compensation and employee benefits area.

Mathew Paul Harter, '89 BS Business Administration, recently completed a term as law clerk for District Judge Gerald Hardcastle in Las Vegas. He received a law degree from Thomas M. Cooley Law School in Lansing, Mich. He graduated *cum laude* and was a member of both the law review and the national moot court team.

CLASS NOTES

'90s

Joseph Phillip Arce, '90 BS Business Administration, received his MBA in finance and international business from the University of San Diego in 1992. He is a portfolio manager for First Interstate Capital Management, a division of First Interstate Bancorp. He lives in Reno.

James V. Covey III, '91 BS Business Administration, is an operations supervisor for United Parcel Service in Las Vegas. He has worked his way up through the ranks at the company, beginning as a part-time sorter and loader/unloader while attending UNLV.

Jerry J. Pribil, '91 BS Hotel Administration, is the general manager of the Hotel Savoy in Prague in the Czech Republic.

Garland Stacks, '91 BS Athletic Training and BS Secondary Education, teaches ninth-grade physical science at Mansfield High School in Mansfield, Texas. She is also the school's assistant athletic trainer.

Mary Elizabeth Feranda, '92 BA Art and BA Education, is an art specialist at Herron and Clyde Cox elementary schools.

Gary H. Fitzgerald, '92 MBA, is president and general manager of EG&G Special Projects.

Marilyn A. Ming, '92 BA Communication Studies, is the publicity manager for the Four Queens Hotel and Casino. She is also working on a master's degree in communication studies at UNLV.

Mark A. Murphy, '92 BS Business Administration, is an audit staff accountant with Bradshaw, Smith & Co., CPAs, Business Advisors & Consultants. He is responsible for

assisting on audit engagements and computer consulting. He previously worked for Joseph F. Zerga Ltd. CPA and the Texas Research Institute in Austin.

Lauren Dean, '94 Master of Public Administration, is director of management services at UNLV. Her article, "Telecomputer Communication: The Model for Effective Distance Learning," which was based on her master's thesis, was recently published in *ED Journal*, the official publication of the U.S. Distance Learning Association.



Traci Gordon Polish, '94

Traci Gordon Polish, '94 BS Education, teaches in a combination first- and second-grade classroom at Whitney Elementary School, the same room in which she did her student teaching. She is in her second year of teaching and is also pursuing a master's degree in education at UNLV. Her husband, **Louie Polish**, '92 BS Architecture, is the owner of Sun City Landscapes, a company specializing in commercial landscaping.

Attention Alumni — The UNLV Alumni Association offers a variety of social and cultural activities. For more information or to join the association, call 895-3621.

Please be patient! Because of the popularity of the Class Notes section, UNLV Magazine cannot use every entry as soon as it arrives. If the information you have submitted for a Class Notes entry becomes outdated, please submit a new entry and indicate on the form that it is a replacement.

We'd Like To Hear From You!

We would like to invite all UNLV alumni to submit information about themselves to *UNLV Magazine* for inclusion in the Class Notes section. Please fill out the form below completely, type or print clearly, and avoid abbreviations. Also, please supply home and office telephone numbers so we can reach you if there is a question about your entry. We encourage you to submit a black and white photograph of yourself to accompany your Class Notes entry.

Name _____
 Year Graduated _____ Major _____ Type of Degree(s) _____
 (e.g., Bachelor of Arts, Master of Science)
 Address _____ City _____ State _____ Zip _____
 Phone Numbers: Home _____ Office _____
 Career or Personal Information _____

Entries should be mailed to: UNLV Class Notes, University News and Publications, 4505 Maryland Parkway, Box 451012, Las Vegas, NV 89154-1012

Reel-Life Experience

continued from page 11

fancier than the wooden ones back in the UNLV film studies program. During the week he had learned that if you close it too slowly, it won't mark the magnetic contacts for the time code. If you close it too fast, it could make a double contact and release a double-sync beep. He had also seen how the slate could be intrusive to the actor's performance. It had to be clapped just right.

For the shoot, they were in a warehouse on the set of "The Brick," the bar featured in the quirky TV series. Scofield placed himself in front of the camera. The camera operator guided his position so that he was in the frame, and Scofield held the slate open, prepared for the moment when he would truly break into films.

"Roll sound," the first assistant director ordered.

"Speed," the recordist answered.

"Scene 39, D, take one."

"Camera."

"Rolling," the operator responded.

"Mark it."

That was Scofield's cue. Steady, not too loud, not too fast, not too slow.

As the perfect "clack" echoed on the set, he felt the rush of satisfaction that comes with a job well done.

For those who seriously aspire to the director's chair, a production assistant job can offer the chance to observe the pros in action.

Take Jennifer Elledge, for example. She graduated from UNLV's film studies program in 1992, after receiving the award for outstanding graduate in the production area for that year. Like many of her classmates, she was able to complement her education by working on a feature film.

Her job on the set of *Indecent Proposal* both taught her about professionalism in the film industry and provided her with a role model.

"I used to focus all my attention on

watching [director] Adrian Lyne on the set," she recalls. "I was a production assistant in wardrobe which gave me the excuse to be close to the action. The best job for me was being on the set; office work can be very . . . secretarial. And I felt I needed to learn from watching the director."

What did she discover?

"Well, what I had already learned — that a director appears to do very little on the set. But what interested me was precisely that — observing the small reactions he had to performances and the small adjustments he made with the actor and the camera between takes."

She added that the level of professionalism she witnessed on the shoot provided her with a standard that she hopes she will find on her next project: her 20-minute master's thesis film. When I spoke with her, she was at the end of her second year in the directing program at the California Institute of the Arts. She was getting closer to that brass ring. ■

Dedicated to Nature

continued from page 6

It all usually meshes, except for fitting in sleep and a social life."

Since her 1994 graduation, Pike has worked at UNLV in the Office of Environmental Affairs and Sustainability as a coordinator. This fall, she will go to work for AmeriCorps, a domestic version of the Peace Corps. She helped write the proposal for the Southern Nevada Environmental Corps, a division of AmeriCorps that she will help lead. The

organization will inform the community about recycling, desert landscaping and restoration, and water and energy efficiency. It will also work hard to energize and hold community interest.

Pike is pleased that her AmeriCorps service will help pay off her student loans while she is able to continue working for a cause she believes in deeply. "I love organizing people, events. I like creating something and watching it happen, getting things started," Pike says.

And UNLV has been a valuable proving ground for her abundant talent

for doing so.

"The joke at Valley High School was that UNLV stood for the University of Never Leaving Vegas. But coming to UNLV was the best decision I ever made," says Pike, who credits the supportive atmosphere and personal attention available in the environmental studies program for her accomplishments.

In exchange, she has left the environment at her alma mater a little better than when she arrived. In a way, it's just another form of recycling, only in human terms. ■

Alumnus

continued from page 18

and church groups. He and his wife, Jeanne, have devoted countless hours to such groups over the years.

Although his work for the district attorney's office will keep Bell busy for the foreseeable future, he knows that someday

his tenure as district attorney will end.

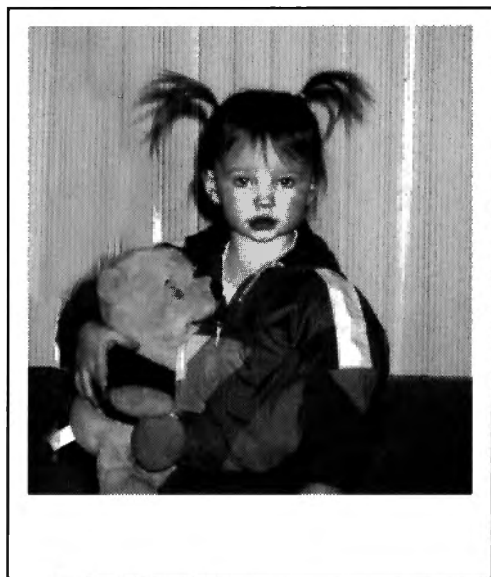
He says he has no political ambitions beyond the district attorney's office, but that there is one government-related project in Southern Nevada's future that interests him.

"I envision in the next few years that the governor and the Legislature will decide that UNLV needs a law school. If

the timing is right, I would be interested in working on that project, even helping to organize the school and the curriculum, putting a building together, and hiring staff.

"That would be an interesting project where you could, after a few years, look back and say that you've done something to make the community better." ■

Heir Apparent



Heirs Unapparent



Your child. Your spouse. Relatives. Close friends. Your estate plan should provide for all the obvious beneficiaries.

But what about the heirs who are less apparent? What about, for example, the students of the University of Nevada, Las Vegas?

A growing number of people are including UNLV in their bequests. Clearly, they understand that they have both the privilege and the responsibility of assisting future generations of students. And they're using their estate plans as a vehicle.

A bequest to the University of Nevada, Las Vegas is a rare opportunity to make a life-transcending gift — one that will perpetuate your ideals, your hopes, your values.

By providing for UNLV in your estate plan, you can often make a much larger gift than would be possible

during your lifetime. And that gift will have far-reaching ramifications, affirming UNLV's mission of education, touching the lives of students for years — even generations — to come.

Your bequest will literally form the bedrock of our programs, providing much needed dollars for faculty support, curriculum initiatives, and scholarships for our future leaders.



4505 Maryland Parkway
Las Vegas, Nevada 89154-1006

If you haven't yet made a bequest to the University of Nevada, Las Vegas, please consider it.

If you have already included a gift to UNLV as part of your estate plan, please let us know. We want to thank you now by including you in our UNLV Heritage Circle. The UNLV Heritage Circle is a special group of donors and friends who, through their planned gift, will make a tremendous impact on UNLV's future.

If you're interested in making a provision for UNLV in your estate plan, you can call the UNLV Foundation at (702) 895-3641 and ask about *Generations*. It's our program to inform people about the benefits of charitable gift planning.

Ask for our free brochure on estate planning. We'll send you information about the numerous giving options as well as preferred bequest language for review by your lawyer.



The Classroom Building Complex recently gained 3,300 square feet when the space under these stairs, located in the courtyard, was redesigned and constructed as a storage area.

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