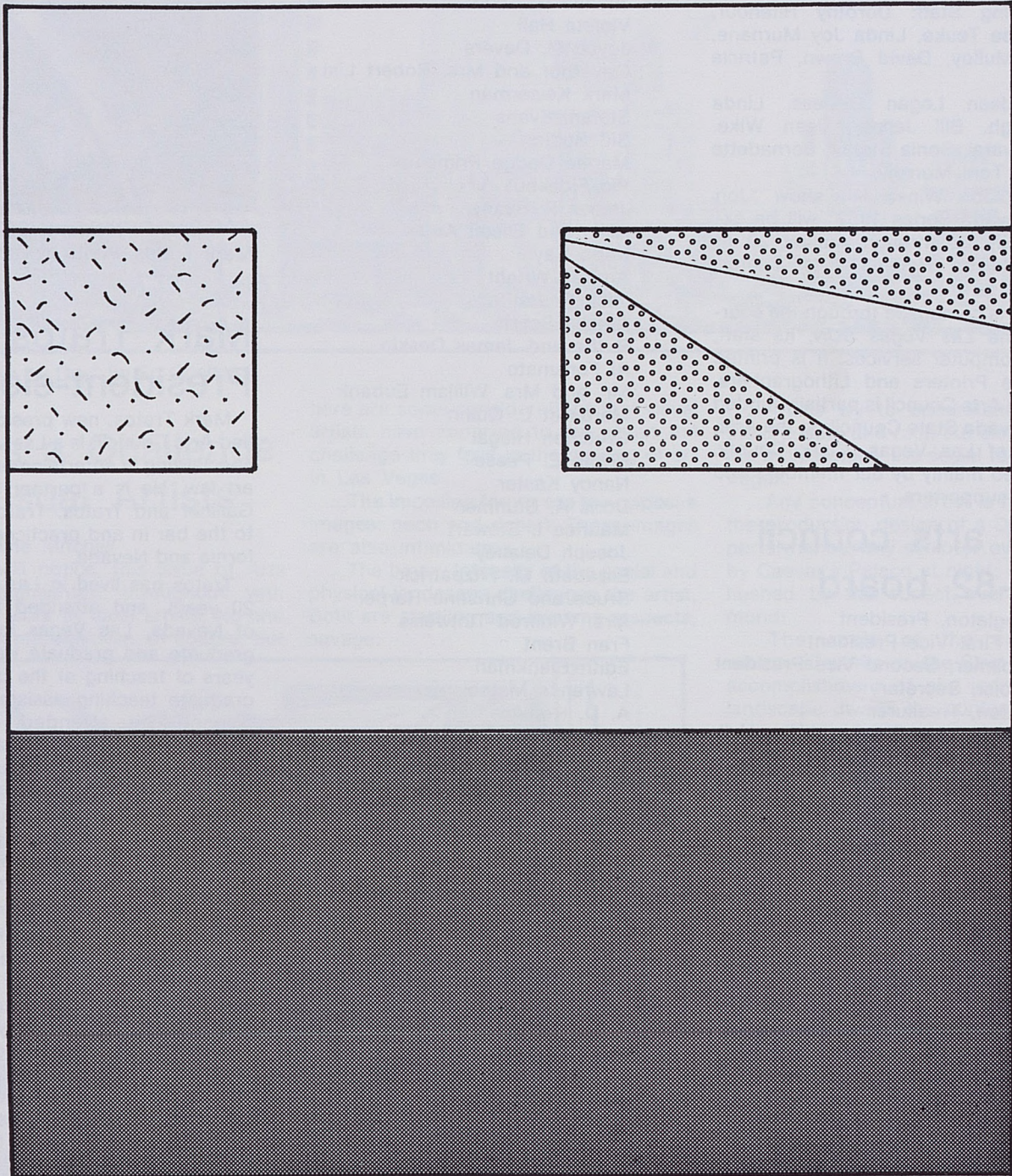


arts alive

the southern nevada magazine of the arts

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allied arts council

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volume 2, number

arts alive _____ memo to members

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Cover by Jon Winet. His show "Jon Winet: Nevada Series 1982" will be exhibited July 26 through August 20 at the Charleston Heights Arts Center, 386-6383. •

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AAC Board President 1982-83, attorney Mark Tratos. Photo by David Brown.

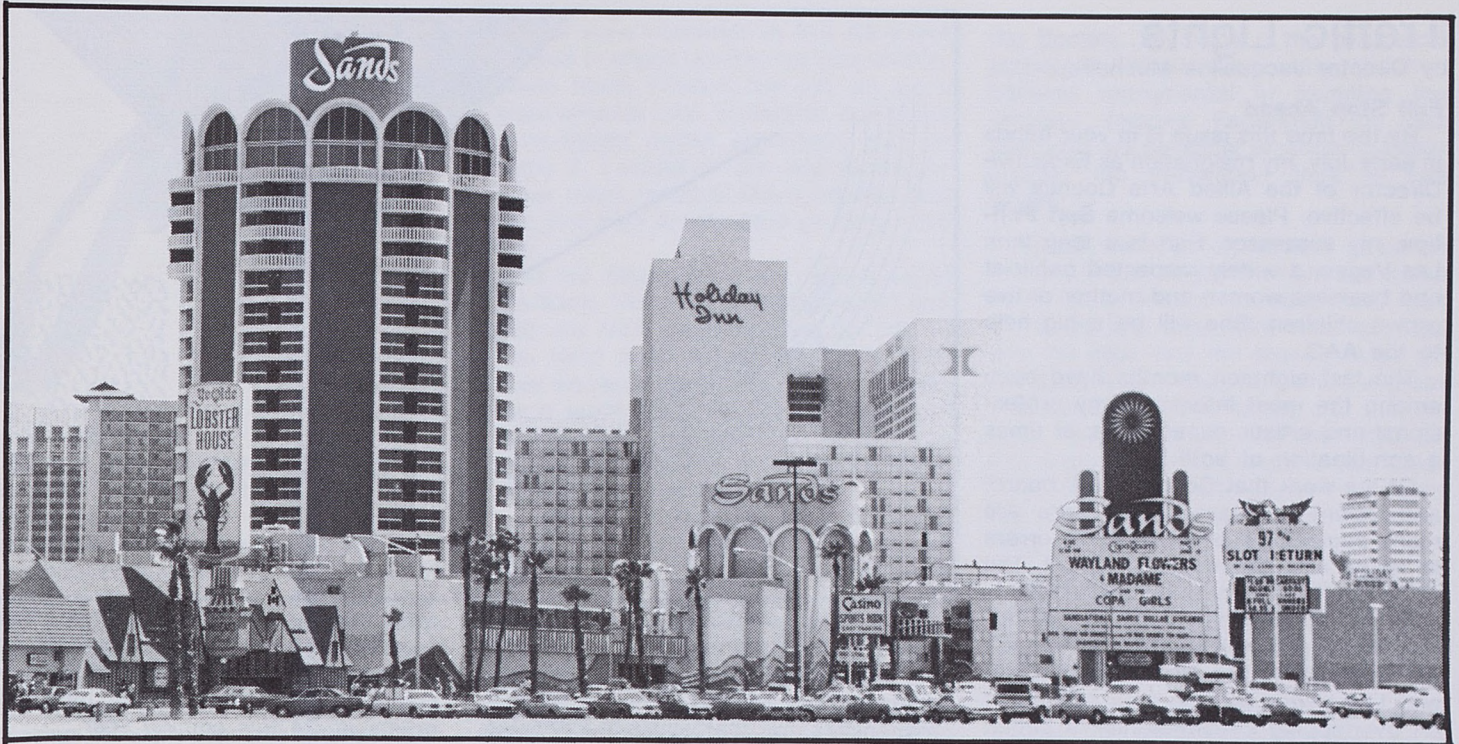
Mark Tratos AAC President-elect

Mark Tratos, new president of the Allied Arts Council, is a Las Vegas attorney specializing in entertainment, sports, and art law. He is a partner in the firm of Galliher and Tratos. Tratos is admitted to the bar in and practices in both California and Nevada.

Tratos has lived in Las Vegas almost 20 years, and attended the University of Nevada, Las Vegas in both undergraduate and graduate work. After two years of teaching at the university as a graduate teaching assistant in political science, he attended Northwestern School of Law and Lewis and Clark Law School and received his Juris Doctorate. While in law school, he studied under Leonard Dubeauf, the leading authority in the country in the field of art law, and Douglas K. Newell, one of the country's leading authorities in the area of entertainment and sports contracts.

Of his role with Allied Arts, Mark says, "As president-elect to the Council, I am looking forward to a year that promises to be challenging and rewarding. My primary goals will be to unify the divergent focuses present in any organization that represents so many artistic disciplines and to work with the members of the board and the various arts organizations to make the Allied Arts Council an efficient and effective operating business which serves the needs of both the community at large and our growing numbers of artists." •

See page 23 for the AAC Annual Report by President Robin Singleton and a report on the June membership meeting and board elections. •



"Our Town by Day" by Ed Opsitos.

Vegas a Challenge To Visual Artists

by Jacqueline Mitchell

As you will notice, this issue of *Arts Alive* is highlighted throughout with original art work by local artists. No one glance is comprehensive, of course, but

here are some considerations that visual artists have imparted to me about the challenge they face in the making of art in Las Vegas.

...The impelling forces are the opposite images: neon and desert. These images are also intimidating.

...The binary intensity of the social and physical landscape challenges the artist. Both are startling and in some respects, savage.

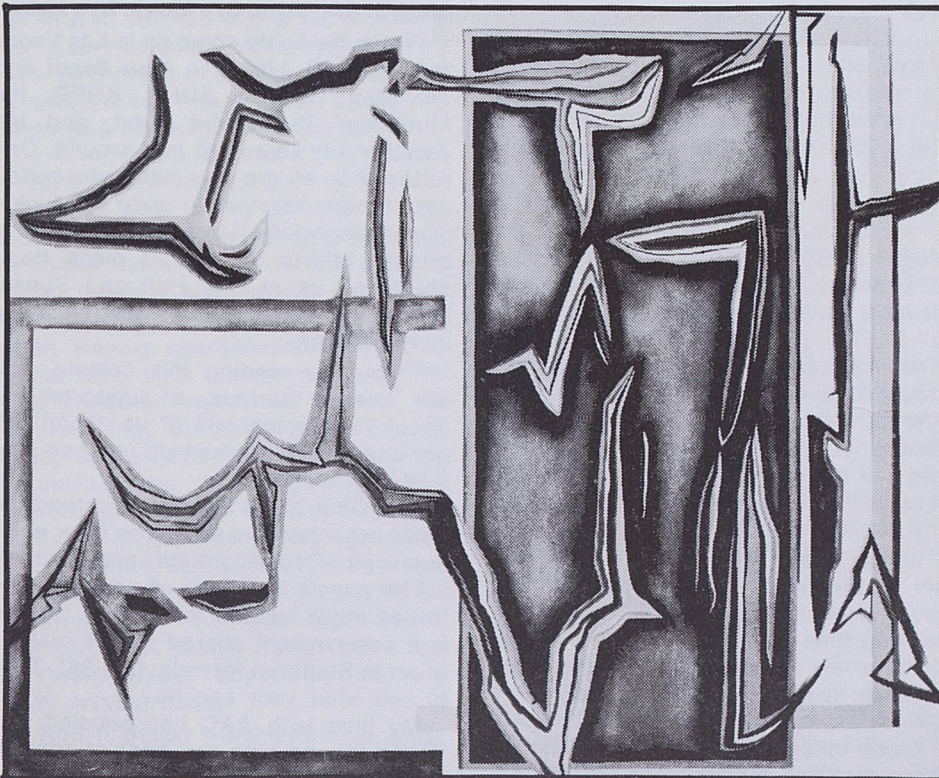
...Artists try to understand not only the creosote and rock but also the neon, the architecture, the social forces in Las Vegas.

...Any conceptual artist is humbled by the production design of a Don Arden's performance; any sculptor overwhelmed by Caesar's Palace at night; any painter hushed by the sunset over Blue Diamond.

...The scale of the commercial sculptural works on the Strip dwarfs the accomplishment of any individual. The landscape dwarfs the contemplative art of any individual.

...Inversely, the massive commercialism frees the artist to practice outside the requirements of the marketplace. The desert frees the artist from hackneyed vision. Light and sand scour the eye.

The visual environment for the Las Vegas artist is challenging and contradictory. Exhibit spaces are available at the UNLV Gallery, Flamingo Library, Las Vegas Art Museum, Reed Whipple Cultural Center, Charleston Heights Arts Center, the C4 Gallery at Clark County Community College, First Western Savings and Loan, and Bullocks. Private local galleries occasionally show work by local artists (this practice is on the increase). Nonetheless, to see local work one must be willing to search out the possibilities. Call AAC at 385-7345 for exhibit information. We hope you will join us this summer in saluting Southern Nevada artists who strive to visualize for all of us the incongruities and startling elements of this region's social, natural and architectural landscape. •



"Aleph Beth Fragments" by Rita Deanin Abbey. 1982. 59 1/2" high by 71" wide; acrylic

Traffic Lights

by Director Jacqueline Mitchell

Full Stop Ahead

By the time this issue is in your hands in early July, my resignation as Executive Director of the Allied Arts Council will be effective. Please welcome **Sari Phillips**, my successor. Sari is a long time Las Vegas, a widely respected publicist and business woman and mother of five grown children. She will be a big help to the AAC.

The last eighteen months have been among the most intense of my professional and artistic experiences; at times a combination of both.

Of the work that Council staff, board, and volunteers have done, there are many beginnings to foster; some errors to let go and differences to forget. The arts have fine friends and growing fellowship among Las Vegans and in Henderson and Boulder City and on up through the outposts in the Great Basin. Reno and Las Vegas are the twin centers of an overlapping circumference, a circuit across which the current of ideas, music, image, flows. The metaphor is electrical power.

Reflections

Art is also a personal impulse. Private and individualistic. Some have the impulse to a degree that incites them to make, to isolate experience, to compose, to say it for the first time.

Art is useful in social settings. Because it is believed to impart refinement, art attracts those who can afford to indulge their taste for quality. Art is high pleasure.

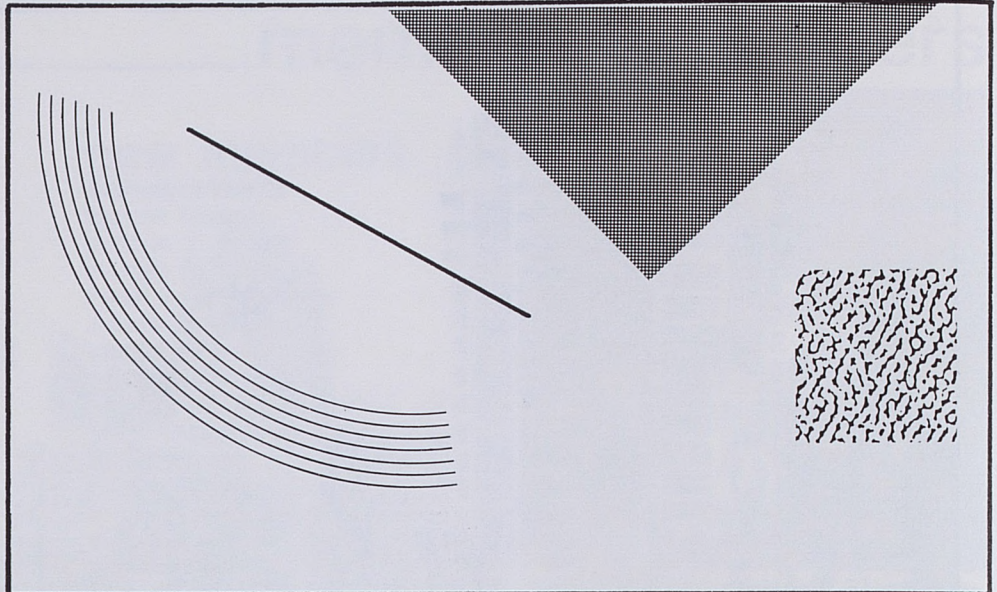
Conversely, artists are often born iconoclasts who like to make ugly statements and alarm us more than they like to please. While they are mostly well socialized, one cannot count on the politeness of artists.

Sometimes art is threatened by public support, since what is broadly admired is usually what's easiest understood, and artists move faster in time than public opinion. The strongest artists prove often to be ahead or outside of the social edge of their lifetimes.

Artists working in experimental genres or redefining the limits of a medium, like using steam for sculptures that disappear, or blasphemous language, or long tracks in sand, risk public disapprobation.

Some distaste for the *avant-garde* for its own sake is justified, but the serious artist is driven to reach for ideas and forms that surpass ordinary understanding; to portray the invisible; say the unspeakable.

Public funding decisions for the arts are made by committees, hopefully of qualified persons who strive to be objec-



tive in spite of their own tastes. Public funds have a hard time reaching individual artists, and yet it is always the singular maker of the artwork who is responsible for that which excites the rest of us.

The essential question is the old one: What is the role of the artist? What is the responsibility of an open society to those whose art becomes a lifetime effort? In Las Vegas, the artist is challenged to transform the raw experiences of a new town, bankrolled by chance, into the stuff of the imaginary; (as in the performing arts) to raise audience standards so that the best can be brought here, not only for our immediate pleasure, but also to foster the talent that lives here.

Audiences are sometimes appallingly small. Many good ideas are waiting to be realized. Some of the best art workers get tired, but increasingly the growth of the arts can be counted as one of the good reasons to be here.

Bloomsday

A milestone: On June 16, 1982, Las Vegas heard a 19 hour radio broadcast of Broadway actors reading from James Joyce's novel *Ulysses*. Aired by KUNV 91.5 FM, helped by receivers from KNPR, this unprecedented event was no doubt listened to intently by only a few literature-starved Las Vegans, though thousands may have been caught by the rich roll of a Joycean line and found themselves listening to one of the world's masterpieces.

Joyce, one of the most important writers in the history of literature, is little read, less understood, was cursed in his own time, is honored in ours. Sometimes a few are enough. One is enough to keep Joyce alive. One reader.

C4

Some other of our favorite flashbacks these last two months: The C4 Gallery at the Clark County Community College,

originated by artists **Jon Winet** and **Maureen Hinds**; instructor **Beverly Funk**, and **President Judith Eaton**. Watch for shows by a number of the best local artists at C4 this coming year.

For those of you who missed the "Songs from the Radio" dance concert, coordinated by **Cathie Gilbreath**, the **Robert Elliot** fan club will be meeting regularly soon. The quality of performance in "Songs" confirmed that original choreography is gaining a toe-hold in Las Vegas, as did the Choreographers' Showcase during Dance Month.

Jazz Note

On Monk Montgomery's death during May and Jazz Month in Las Vegas: I defer to **Patrick Gaffey**. Read what he says in this issue. **Bye Monk. Bye Babe.**

Watch the lights come on in Las Vegas jazz 1982-83. Listen to **Alan Grant** and the Four Queens; KUNV, KNPR, the Musicians' Benevolent Fund, and the Jazz Society keep that jazz around. One red rose to all the musicians who pulled Jazz Month together in spite of Monk's illness; especially **Raoul Romero**, whose original charts for his 20 piece band enthralled us at City Hall and Sunset Park, and whose quintet did the same in Henderson.

If you are reading this column, you are already curious, a supporter, or about to become one of us. Good. Do not underestimate the help you can provide.

The Council can refer volunteers to other organizations as well as offer entry points into Council projects and services.

The payoff for those of us who want to see more happen faster is in the fun and achievement shared by the makers of art in Southern Nevada. Call 385-7345 to see what you can do.

My time with AAC has peopled Las Vegas for me with the best of friends. Thank you all, each of you for the help you have given us. See you around town. •

JAZZ

by Patrick Gaffey

Early in May I stopped by Monk Montgomery's house to bring him some copies of *Arts Alive*. The great blues singer Joe Williams answered the door. I introduced myself and said I'd often seen him in Reno with the Bill Anderson Trio. He smiled his huge smile and began ushering me inside.

Monk's wife Amelia appeared from behind Joe and stopped me. "Monk's been enjoying himself with his friends, but they've been here too long. His friends are great for him, but he doesn't know when to stop. He's starting to break into a sweat, and that's a bad sign. He's a lot better than he was last week, but he's still in *critical condition*. I have to get everyone out of here now and get him to bed. Look at him. He's talking to Quincy Jones and he's just getting too excited for such a sick man." I could see him at a distance, sitting on the couch, talking on the telephone. His head was thrown back and he was laughing; just *into* it. He had lost a lot of weight and was obviously weakened, but he threw everything into laughing, and then he was yelling things back at Quincy Jones and laughing some more.

I told Amelia sure, that I just wanted to leave off the magazines. I gave them to her and was talking my way out the door when Monk turned and saw me. He threw me a big smile and started waving me in. I said thanks, but that I had only stopped for a minute, but he began waving energetically. "Don't let Amelia stop you! Come on! Come on in!" I protested again, but in vain. He was laughing, insistent, explaining to Quincy Jones, yelling at me, waving me in. Amelia sighed. "You'd better go in."

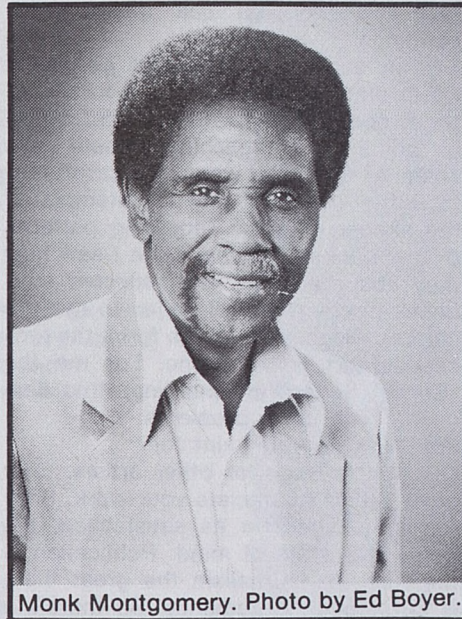
I went around the fireplace and into the living room. There was the great guitarist Kenny Burrell. I shook his hand and told him how much I'd enjoyed his performance at the Four Queens the night before. A couple I hadn't met before were there, apparently squiring Kenny around town.

It was a heady atmosphere; a small room with three giants of jazz, and Monk was ending a conversation with Quincy Jones. Joe and Kenny and Kenny's

friends were interested in *Arts Alive* and wanted to check out the new jazz edition. When Monk finished the call, an argument erupted over something and Monk immediately called somebody else to settle it. I talked to Joe and Kenny for a few more minutes. Monk finished that call, and then Amelia gave us the curtain call.

As we began filing out, Monk called me back. He shook my hand again and told me he'd been wanting to talk to me. He'd been asking friends to take over his radio show "The Reality of Jazz" for a night each. Would I do a show? Of course, I'd be delighted. As soon as it could be arranged. It never was. Monk died a few days later.

I knew Monk Montgomery a little over a year, though I'd known his music and his reputation for many years. He was one of the warmest people I ever met. It was flattering to be the friend of a giant of the art, but the real reward was in knowing Monk himself.



Monk Montgomery. Photo by Ed Boyer.

Many Las Vegasans have been able to say the same thing since the early seventies when he first made this town his own. He had finished a year or two at the Tropicana with the Red Norvo Trio, having taken over the bass chair that had once been held by Charles Mingus. He said that by the end of that gig the trio was so tight it was frightening. He felt his playing was better than it had ever been, and he was attracting serious notice in the business. Things were just about to open up for him.

At the same time he was just deciding that jazz would never be treated as it deserved and attract the audience it should have unless someone became totally dedicated to fighting for the music. He laid down his bass at the height of his career and went to work, for the first couple of years without pay, for the Las Vegas Jazz Society. In his time with

the Society, he made it the best local jazz organization in the country, and then became instrumental in founding the Western Regional Federation for Jazz and used his personal prestige to headquarter the Federation here in Las Vegas.

He did more purely selfless good for the arts in Las Vegas than anyone we've been lucky enough to have here, but for those who knew him what counted was the man, and the chance to be his friend. It wasn't that he owned a great and world-renowned talent, but that he knew how to handle that fact, that he was a great human being. He was color blind. He was blind to glamor. He could see through appearances and he knew what counted in people.

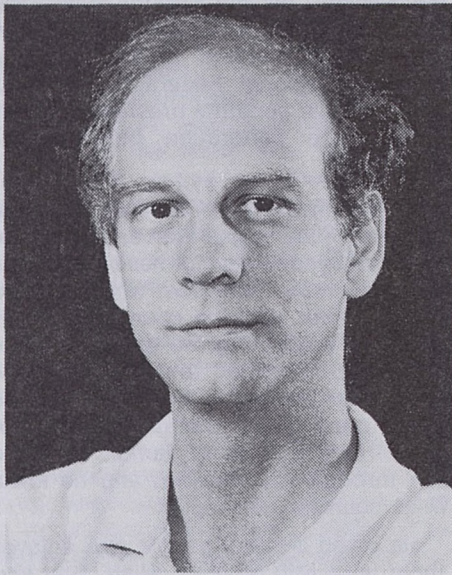
He loved life and people and enjoyed them both with obvious relish. That love kept him alive years after the doctors told him he should have been dead.

He wasn't a simple man. He owned an excellent deadpan and could be a deadly practitioner of the put-on. I walked into his office one day when he was playing a record of John Coltrane and Cecil Taylor. I commented that it was nice music. Casually, seriously, he said, "Yeah, that's some of the guys we recorded the other night over at the Speakeasy." I said, "Oh, Coltrane and Cecil are playing the Speakeasy now." He broke up. "Oh, you know Cecil." After that I never listened to him the same way. I watched him test other people, and some people failed those tests. He hated falsity, pomposity, because they get in the way of the honest relationships between people who should be working productively together.

Monk's work was extremely productive. All of us have seen what he did for the artistic climate here. It was easy to lie back when he was running the Jazz Society, knowing that jazz here was in good hands. Without Monk, that won't be possible, and those who care about building upon the foundation he left us should step forward to help Amelia Montgomery, the Jazz Society's new president, to carry on the work he started. With no money in the bank, all the Society has is the good will Monk built up, and that's a check the Society will now have to cash with all of us who care. •

Support the Las Vegas Jazz Society

To join the Las Vegas Jazz Society or to volunteer to help, call 784-8556. •



David Brown. Photo by Patricia Mortati.

David Brown: Vegas Visual Artist

by Jacqueline Mitchell

David Brown is a still photographer for the Las Vegas Sun. His commercial work is well known to sports fans who admire his action shots of Las Vegas athletes, and to dance enthusiasts for his dancers. David's work has been seen frequently in Arts Alive (see the May Jazz issue). Less well known is David's work as a studio artist whose creative volition has been shaped by twenty years of changes in Las Vegas.

In 1962 David was driving from Phoenix to Las Vegas, pushing 100 mph, when his Austin Healy bottomed on a dip and blew its engine in Searchlight.

David wound up as one of the youngest 21 dealers on Fremont Street. Music was to have been his career: His family was insistent that his talent as a composition prodigy in the Philadelphia Music Academy was to become his artistic vocation.

Instead, at age 20, Brown was learning every game on the floor on his way to becoming a pit boss. Raised in the concert halls and the museums of New York and Philadelphia (as well as on the streets), David did not abandon his early artistic education; he adapted it to Las Vegas. He did spend some time in Hollywood in what he calls a "bought and sold life style," but Las Vegas became home, where he combined a growing practice in art as a designer, sculptor, and painter with his night life on the Strip.

Now at 41, David has left the tables and divested himself of the material accoutrements of the Fast Life (though not his imaginative interest in that subject).

Now he devotes 14 hours a day to art, including photography, his most recent medium.

Our talk took place in a compact apartment near UNLV where David lives with his wife, photographer Patricia Mortati. Patricia, an artist in her own right, is the acknowledged agent-administrator of their careers. Her talent for organization is evident in the scrupulous use of every inch in the apartment for artistic practice. They do all their printing in a bedroom turned darkroom. The other two rooms and kitchen double as studio.

David is constructing a series of cardboard egg carton sculptures whose water colorations evoke desert sunsets and whose shapes are suggestive of Islamic pattern art and architecture. Geometry and numerology are the basis for his design in this work, titled the "Sunset Series." In February 1983, David will exhibit the series at Flamingo Library.

JM: Why do you call these works paintings?

DB: My subject is air--desert air. When I first started I didn't have a form, but the process was no different from that of painting, of reaching people with color. At the time I was using cardboard for other works. At first I contemplated the shapes and the repeating patterns of the stacked cartons. Then I saw how they absorbed light and reflected subtleties of color. Then I began to dye the cartons. Regardless of the form, the process of art is the same. For me the "Sunset Series" are paintings that deal mainly with color problems.

JM: Who do you paint for?

DB: Artists work for other artists. Only other artists appreciate your work. Photography differs in its satisfaction. It's more of a state of mind. Publication is the rush. In journalism the great thing is an immediate audience. So there's a performance satisfaction in photography. Painting is done in intellectual isolation.

JM: If you work in intellectual isolation, how important are the ideas, the work, of other artists?

DB: Very. I would like to fight it out in New York. Obviously an artist working in Las Vegas doesn't know what interchange of ideas he's missing by not being where artists are numerous and addressing the problems of art. Here it's a one on one thing; each one fighting it out alone. I do borrow ideas from artists--from all the Impressionists, especially Degas and Monet: The colors of Monet and the compositions of Degas.

JM: What modernists do you admire?

DB: David Smith is an influence because his sculptures are often geometric volumes. He was the first abstract sculptor working in direct metal on a large

scale. He did line drawings in metal, pictures that were two-dimensionally viewed. Eventually he became completely non-figurative.

DB: I'm drawn to Frank Stella, Ellsworth Kelly, and Barnett Newman. They are all non-figurative painters who work large and whose work evolved from color field paintings. Jules Olitsky interests me because one of his problems is painting on the edge. (Of the picture.) This is related to photography in that the only real choice you have is where you place the edges of the frame. Unlike a painter, a photographer cannot change the composition within the frame unless he wants to resort to other manipulations.

JM: What are the problems of art? What does that mean?

DB: The artist must decide on the problem. That's the hardest thing: Finding the problem to solve. No one can decide what is art today. Mainstream art indicates there is a main problem to solve. In this era that main problem is very difficult to identify. One common problem for artists to solve is that abstract art has been accepted as decoration. For example, people have begun asking me to do egg carton paintings in decorator colors. For some artists exposing the structure in the process is still a problem worth solving, although California artists were doing that in the early 70's. Fine art has to ask questions. Modernism has been swallowed by public acceptance. That's a problem.

JM: What's the solution?

DB: Figurative painting has made a comeback in order to refute the acceptance of modernism. Phillip Guston's painting is a current inspiration to mainstream painters. Guston took mainstream painting back from abstract art to figurative painting in his use of personal iconography and visceral colors.

JM: How are artists different from other people?

DB: It takes a special kind of person to dedicate himself to such unimportant matters. One thing to make clear to artists: Art is never clear.

JM: How do you know if a work is great?

DB: Great art has the power of setting the participant off into his own private world. It is the making of the day dream.

JM: What keeps you here?

DB: The fact that I live here I know my way around town. It's a sly fox knows his own territory.

JM: What is the most immediate problem you're working on?

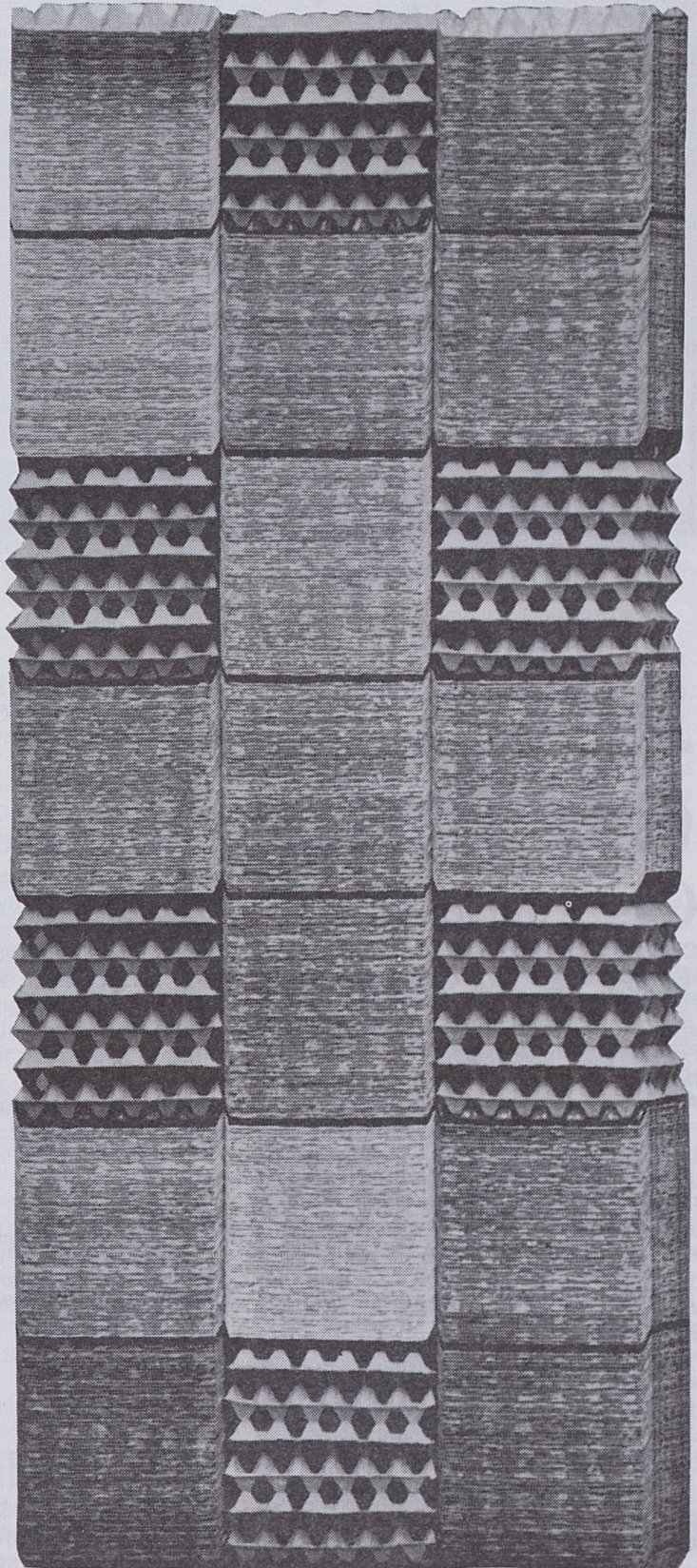
DB: The collection and storage of thousands of egg cartons. We get them from the hotels. The ones I'm working on now are all from the Maxim.

The Last Poet

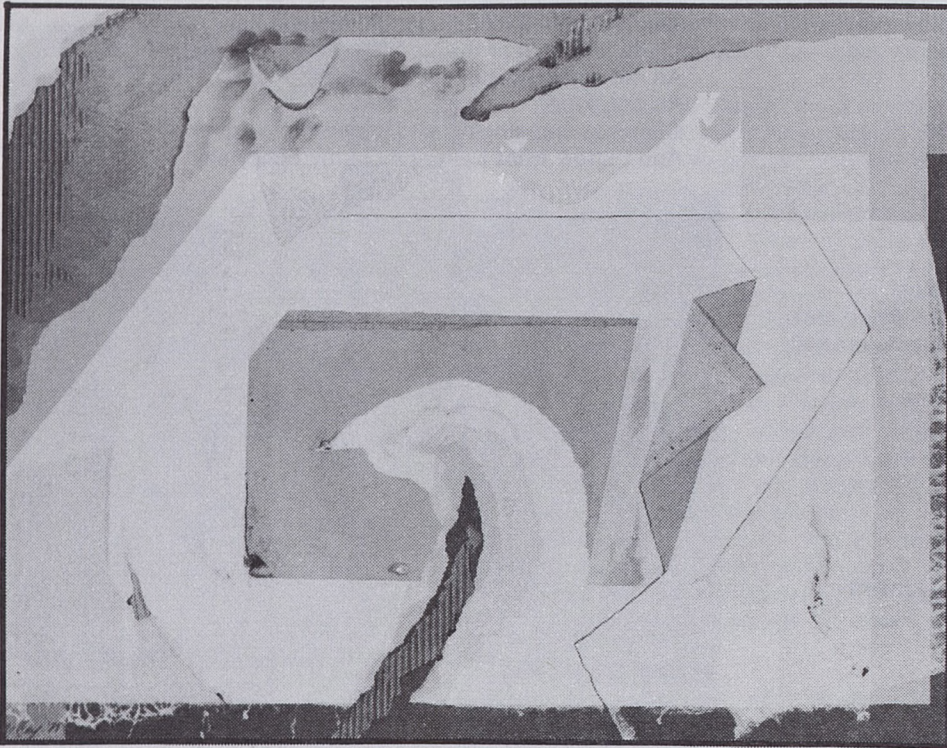
by Stan Mitchell

The last poet comes to my door in Las Vegas
With a 357 magnum in one hand cocked
And a soft light in the palm of the other
And a hole in the palm of the third
And a policy held in the fingers of the fourth
And the fifth chained behind his back
And the sixth tattooed on the wrist in faded blue
And the seventh stained with ink and cramped like a claw
And the eighth waving in a gesture of continuous farewell.
The last poet winks with one good eye
And the other is a black burned hole like space
With the Pleiades inside
And the third is a sandstorm
And the fourth is like the moon's volcanos
And the fifth is an Eskimo's eye
Lost trying to remember something lost
Staring at winter
And the sixth has seen the children die in Auschwitz
And will not open
And the seventh eye is a cotton eye
And the eighth obsidian arrowhead
The ninth an emerald
The tenth eye cruel like a lover's eye
The eleventh eye is an ocean spilling over
The twelfth a pendulum
The last a clock face the hour hand spinning like a blur.
The last poet stands there dry as hawkwings
Dripping wine in the porchlight of evening.
The last poet smells like napalm and lilac
Like wine and rats' feet
Like salt stone and turned earth
Like city streets in rain
Like lilies of the valley and the honey bones of the lion.
The last poet tries to speak and his mouth drips blood
The last poet's breath is cinnamon and seawind
The last poet mumbles and his mouth drools oil
And silk and the seeds of hollyhocks
The last poet whispers
And his breath is the pocket linings
Of old women wandering the malls.
The last poet babbles about fountains dozed under
He screams about the holocaust
He shrieks about the slaughter
He whispers starsong and turns in a circle.
The last poet's hair is black as boughs
As clean as gold as red as masks as white as clay.
He moves and leaves a burned place
He turns and the air is like explosions
He tries to speak and his teeth are summer storms
Words more words more words the music of words
Combinations of words and the last poet throws up.
And his vomit is the excrement of the doomed
And the flowers and stones of the war zones.
He dances and I see my dreams.
He stops and takes out his brain
And gives it a shake and rubs it with a penny
And tries again.
But the words are old, worn like rags tattering in wind
Husks tumbling on dry roads, burned moth wings
Dustbin things, ash string.
So the last poet backs up like an engine
And hands me the pages of the policy
And grins like a mastodon
Like ball lightning like bell monsters.
The last poet walks slowly away backwards

The last poet fades away silhouetted
In the last rays of the weekday
An old motor idling
An antelope
Clapping and singing and playing his drum.
And I know what the pages of my policy say.



"Sunset and Fairfax" by David Brown,
watercolor on egg carton, 3' X 7', 1982



"Scenes from a Broken Villa" by Cindy McCoy. 1979 (detail), collage/mixed media, 3' X 4'. Photo by Phil DiMarino.

july exhibits

01 Thursday

Craig Burgwardt, oils and watercolors, Henderson Library, through July 31. Free. 565-9247.

Jim Rozzi, oil paintings; Western art, First Western Savings, 2700 West Sahara, through July 16, presented by the Allied Arts Council. 871-2208.

"Four Artists," premiere exhibition of the C4 Gallery, featuring Susan Bryan, Jean Giguet, Maureen Hinds, and Alan Platzer, Clark County Community College, through August 12. 643-6060.

"Magic Realism," show on loan from the Utah Museum of Fine Art, Reed Whipple Cultural Center, through July 23. 386-6211.

"Impressions Along the Nile," Leo Helena Rubbens' black and white wash drawings of life along the Nile, Flamingo Library Main Gallery, through July 30. 733-7810.

04 Sunday

Las Vegas Art Museum, Lorenzi Park, features works from the permanent collection in the Main Gallery and the Neva-

da Artists Gallery, and watercolors in the Young People's Gallery, through August 31. 647-4300.

06 Tuesday

Isaac Shamsud-Din, "Image Maker," massive portraits by an Afro-American artist, Charleston Heights Arts Center, through July 23. 386-6383.

Fred N. Sigman: "Wildlife Portraits;" a selection of photographs from the artist's soon-to-be-published book, Flamingo Library, through July 30. 733-7810.

Nevada Camera Club, general meeting, Las Vegas Library, 6:50 pm. 871-6547.

19 Monday

Donna Beam, mixed media, First Western Savings, 2700 West Sahara, through July 30, presented by the Allied Arts Council. 871-2208.

25 Sunday

"Multiples," an exhibit of contemporary and traditional printmaking techniques, with the work of several Nevada printmakers, Reed Whipple Center, through August 20. 386-6211.

26 Monday

Jon Winet: Nevada Series 1982, Charleston Heights Arts Center, through August 20. 386-6383.

29 Thursday

Jarbidge; an exhibit of 60 photographs of the old gold camp, funded in part by a grant from the Nevada Humanities Committee, Flamingo Library, through August 30. 733-7810.

july events

01 Thursday

"The Woman Next Door," directed by Francois Truffaut, presented by the Las Vegas Cinema Society, Mountain View Theaters, 7:30 and 9:30 pm. 733-0536.

**ONE OF THE
YEAR'S TEN BEST.**

—Vincent Canby, New York Times



JUNE 30, JULY 1 & 2

Francois Truffaut's

The Woman Next Door

with

Gerard Depardieu and Fanny Ardant

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"An Evening of One-Acts," Las Vegas Little Theatre, Thursdays through Saturdays at 8:30, through July 3. 382-7556.

01 Thursday

The Ernie Andrews Quintet, at Alan Grant's Jazz Night at the Four Queens, 10 pm. to 2 am. through July 4. 737-5746.

James Toney and the Countdowns, the Speakeasy, all month, seven nights a week, midnight to 5 am. 735-5053.

02 Friday

"The Woman Next Door," directed by Francois Truffaut, presented by the Las Vegas Cinema Society, Mountain View Theaters, 7:30 and 9:30 pm. 733-0536.

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

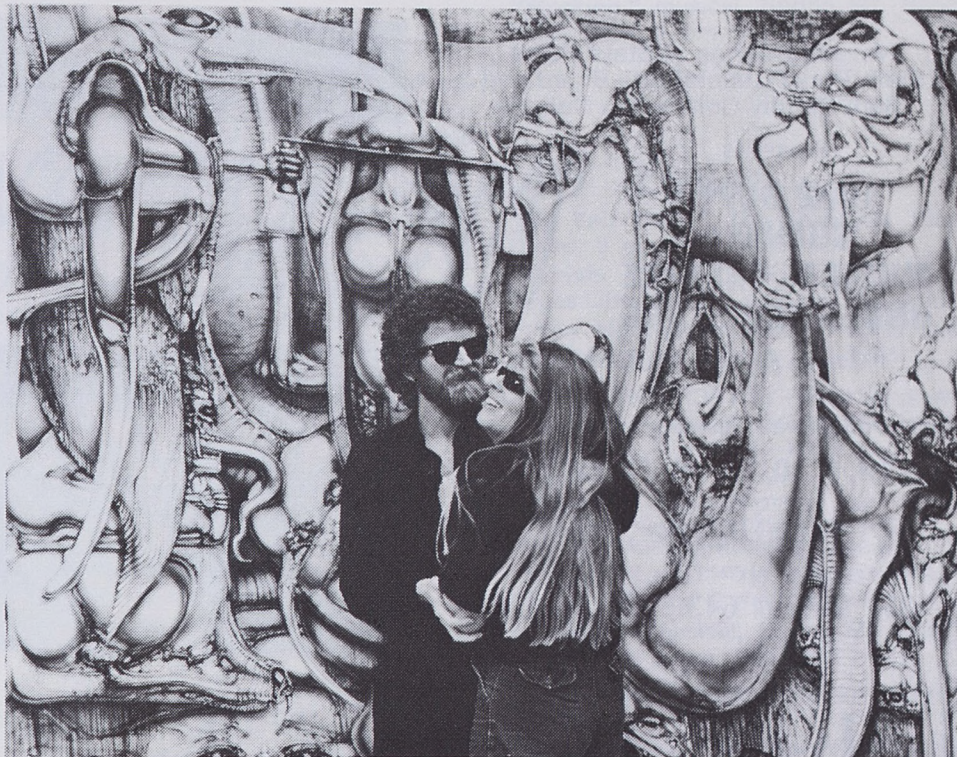
The Ernie Andrews Quintet, at Alan Grant's Jazz Night at the Four Queens, 10 pm. to 2 am. 737-5746.

03 Saturday

The Ernie Andrews Quintet, at Alan Grant's Jazz Night at the Four Queens, 10 pm. to 2 am. 737-5746.

04 Sunday

Nevada School of the Arts Elementary I Music and Dance Camp, through July 11, Lee Canyon. 739-3502.



Ken Matheson and Lisa Ireland stand before Matheson's work "Ero Dynamia," watercolor/airbrush, 8' X 11", 1981. Photo by Patricia Mortati.

06 Tuesday

"Nickelodeon," at Las Vegas Department of Recreation and Leisure Activities community centers. Call center nearest you for date and time. 386-6511.

Las Vegas Poetry Group, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

"My Fair Lady," The Meadows Playhouse, 8 pm. Tuesday through Saturday, with a 2:30 pm. Saturday matinee and a 7 pm. first night social hour, through July 31. 739-7525.

07 Wednesday

Funding Collection Workshop; how to use the Funding Collection at the Flamingo Library. Pre-registration requested. Free. Community Relations Department, 733-7810.

Misfit Players theater workshop, Renaissance Theatre, Tropicana Plaza, every Wednesday, 7:30 pm. Open to the public. 649-2601.

"101 Dalmations," Jaycee Park, dusk. Free. 386-6511.

"The Sound of Music," benefit performance by Rainbow Company, Charleston Heights Arts Center, 8 pm. 386-6553.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

"101 Dalmations," Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

08 Thursday

"Nickelodeon," Baker Park, 6 pm. Free. 733-6599.

"The Long Grey Line" with Tyrone Power, Maureen O'Hara, and Ward Bond, part of Cinema '82, West Las Vegas Library, July 8, 7 pm.; Flamingo Library, July 11, 2 pm.; Las Vegas Library, July 12, 7 pm. Free. 733-7810.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.



Photograph by Stan Mitchell.

05 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

Dick Berk and the Jazz Adoption Agency, led by the former drummer for Cal Tjader, at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.



Loy McCrea and Deborah Sankuer, in Rainbow Company's "The Sound of Music," a benefit scheduled for July 7, 8:00 pm., Charleston Heights Arts Center. •

Nevada Division of State Parks
State Parks Cultural Arts Board and
Clark County Community College

Presents

1982 SUPER SUMMER MUSICAL THEATRE UNDER THE STARS

From the Book by STUDS TERKEL

Adapted by STEVEN SCHWARTZ & NINA FASO
Directed & Choreographed by JIM SEMMELMAN

JULY 8, 9, 10, 15, 16, 17, 22, 23, & 24

ALL PERFORMANCES AT 8:00 P.M.
SPRING MOUNTAIN RANCH STATE PARK
RED ROCK CANYON RECREATIONAL LANDS
FOR INFORMATION CALL:

362-6958 or 643-6060, EXT. 259



july events

08 Thursday

"Working," musical from the book by Studs Terkel, Spring Mt. Ranch State Park, Thursdays through Saturdays, 8 pm., through July 24. 362-6958.

09 Friday

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

10 Saturday

"My Fair Lady," The Meadows Playhouse, 2:30 and 8 pm. 739-7525.

Organ Concert, featuring Jerry Glaze of the Las Vegas Home Organist Club, Flamingo Library, 3 pm. Free. 733-7810.

Melodrama, Jaycee Park, 8 pm. Free. 386-6511.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

11 Sunday

Nevada School of the Arts Elementary II Music and Dance Camp for 8 to 10 year olds with some training, through July 18. 739-3502.

"The Long Grey Line" with Tyrone Power, Maureen O'Hara, and Ward Bond, Flamingo Library, 2 pm. Free. 733-7810.

Festival Chamber Players and Las Vegas Brass Ensemble, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

Melodrama, Mirabelli Park, 8 pm. Free. 386-6511.

12 Monday

"The Long Grey Line" with Tyrone Power, Maureen O'Hara, and Ward Bond, Las Vegas Library, 7 pm. Free. 733-7810.

"One Little Indian," captioned film for the deaf, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

Lorez Alexandria, with Art Hillary, piano; Bob Badgely, bass, and Mel Lee, drums, at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

13 Tuesday

"One Little Indian" with James Garner and Vera Miles, captioned for the deaf, with sound, Flamingo Library, 7 pm. Free. 733-7810.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

14 Wednesday

"for colored girls who have considered suicide/when the rainbow is enuf," play by Ntozake Shange, produced by Leain Thompson, Flamingo Library, 7 pm. Free. 733-7810.

Great Books Discussion Group; topic: "The Dark Night of Ramon Yendia" by Lino Novas Calvo, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

Misfit Players theater workshop, Renaissance Theatre, Tropicana Plaza, every Wednesday, 7:30 pm. Open to the public. 649-2601.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

"The Trouble with Angels," with Rosalind Russell, Charleston Heights Center, 10:30 am. and 2:30 pm. Free. 386-6383.

15 Thursday

"for colored girls who have considered suicide/when the rainbow is enuf," play by Ntozake Shange, produced by Leain Thompson, Flamingo Library, 7 pm. Free. 733-7810.

Clowns of America, monthly meeting, 7:30 pm., Frontier Hotel; either the Board Room of the Gold Room; free instruction for anyone who would like to become a clown. 458-8313.

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

Clark County Library District Board of Trustees monthly meeting, Flamingo Library board room, 11:30 am. Open to the public. 733-7810.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

july events

16 Friday

Las Vegas Community Theatre fundraiser, Riviera Hotel; cocktails, 6:30; dinner, 7:30; show, 8:30. 382-7225.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

17 Saturday

"My Fair Lady," The Meadows Playhouse, 2:30 and 8 pm. 739-7525.

Melodrama, Lorenzi Park, 8 pm. Free. 386-6511.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

18 Sunday

Nevada School of the Arts Junior High Music and Dance Camp, Lee Canyon, through July 31. 739-5302.

"The Sound of Music II," the Children's Brass Quintet presents the sound, style, and history of modern-day brass instruments, Flamingo Library, 2 pm. Free. 733-7810.

John Tran, violin, in recital, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

Las Vegas Civic Symphony, season finale, Reed Whipple Center, 3 pm. 386-6211.

Melodrama, Jaycee Park, 8 pm. Free. 386-6511.

19 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

The Woodwind Quintet of the Air Force Band of the Golden Gate, from Travis Air Force Base, Flamingo Library, 7:30 pm. Free. 733-7810.

Bobby Shew, with Tom Ferguson, piano; Carson Smith, bass; and Mel Lee, drums, at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

20 Tuesday

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

21 Wednesday

Summer Survival Techniques I: Preparation for Reading: teaches parents to help children, ages 4 to 6, to develop pre-school skills. Flamingo Library conference room, 7 pm. Free. 733-7810.

"Freaky Friday," with Jodie Foster, Charleston Heights Arts Center, 10:30 am., 2:30 pm.; Jaycee Park, dusk. Free.

Misfit Players theater workshop, Renaissance Theater, Tropicana Plaza, every Wednesday, 7:30 pm. Open to the public. 649-2601.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

22 Thursday

"Two Minute Warning," film, Baker Park, 6 pm. Free. 386-6511.

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"Curtain Call," musical review, Las Vegas Little Theatre, Thursdays through Saturdays, 8:30 pm., with matinees July 25 and August 15, 3 pm., through August 21. 735-0167.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

23 Friday

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958.

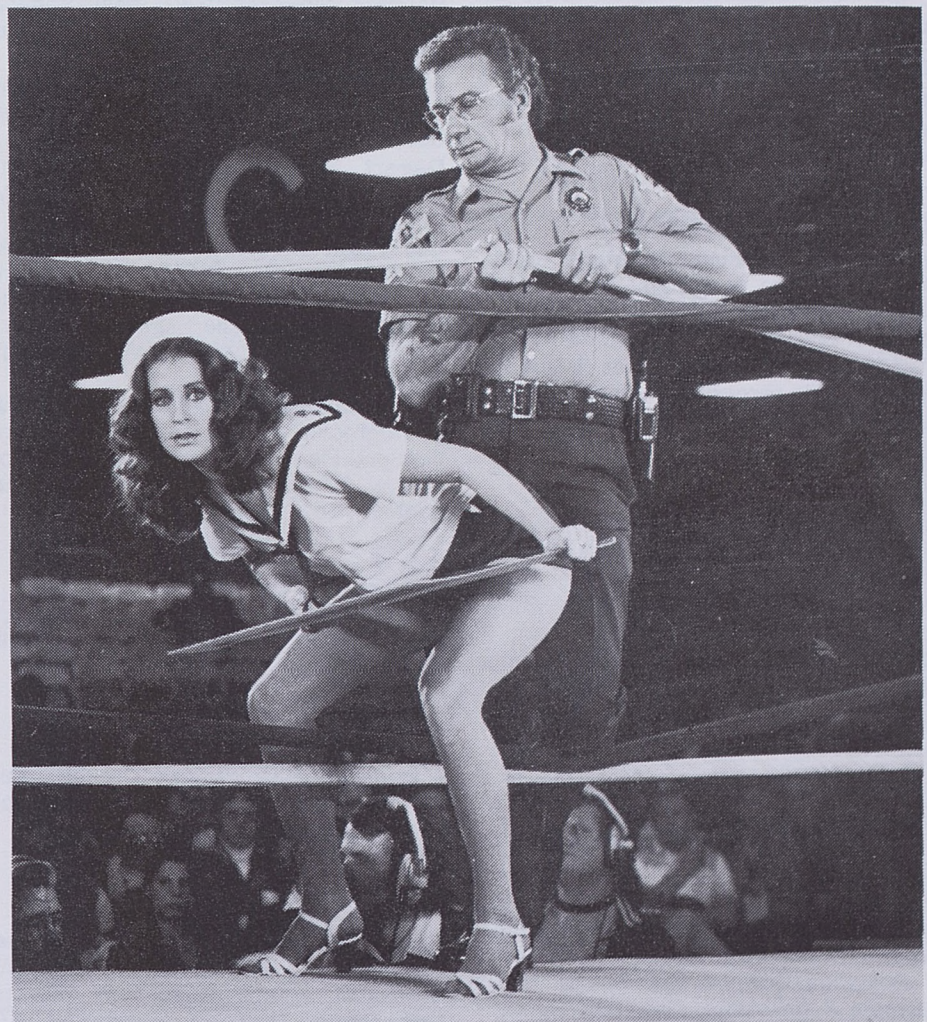
24 Saturday

"My Fair Lady," The Meadows Playhouse, 2:30 and 8 pm. 739-7525.

"Working," musical, Spring Mt. Ranch State Park, 8 pm. 362-6958

Melodrama, Freedom Park, 8 pm. Free. 386-6511.

"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.



"Between the Ropes" by David Brown.

july events

25 Sunday

"Curtain Call," musical review, Las Vegas Little Theatre, 3 pm. 735-0167.
Melodrama, Lorenzi Park, 8 pm. Free. 386-6511.

26 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.
Sonny Stitt, at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

27 Tuesday

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.

28 Wednesday

Great Books Discussion Group; topic: "Mario and the Magician" by Thomas Mann, Flamingo Library conference room, 7 pm. Public invited. 733-7810.
Summer Survival Techniques II: Beginning Reading through Language Experience: teaches parents to help children, ages 4 to 10, to read using personal experiences, Flamingo Library conference room, 7 pm. Free. 733-7810.
Misfit Players theater workshop, Renaissance Theater, Tropicana Plaza. Open to the public. 649-2601.
"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.
"The Aristocats," Charleston Heights Arts Center, 10:30 am. and 2:30 pm.; Jaycee Park, dusk. Free. 386-6383.

29 Thursday

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.
"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.
Community Drama Workshop, Church of Religious Science Rec Room, 1420 Harmon, 8 pm. Free. 731-4291.

30 Friday

"My Fair Lady," The Meadows Playhouse, 8 pm. 739-7525.
"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.
Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

31 Saturday

"My Fair Lady," The Meadows Playhouse, 2:30 and 8 pm. 739-7525.
"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.

august exhibits

01 Sunday

William Schlennenger, paintings, First Western Savings, 2700 West Sahara, through August 31, presented by the Allied Arts Council. 871-2208.
Marie Bennett, calligraphy, Henderson Library, through August 31. Free. 565-9247.
Desert Tortoises; photographs by Norma Engberg, Flamingo Library, through September 3. 733-7810.
Las Vegas Art Museum, Lorenzi Park, will feature works from the permanent collection in the Main Gallery and the Nevada Artists' Gallery and watercolors in the Young People's Gallery through August 31. 647-4300.
Alan Platzer: Landscapes and Interiors; photographs of Florida and southern Georgia, Flamingo Library, through September 3; opening reception 3 pm. August 1. Free. 733-7810.

02 Monday

"A Tribute to Alice in Wonderland," papier mache exhibit, Meadows Mall, through August 10. 386-6511.

22 Sunday

"From the Reed Whipple Center," gallery exhibit, Reed Whipple Center, September 17. 386-6211.

23 Monday

"Visual Dialogue: Photography and Printmaking," with works of significant Northwest artists, Charleston Heights Arts Center, through September 17. 386-6383.

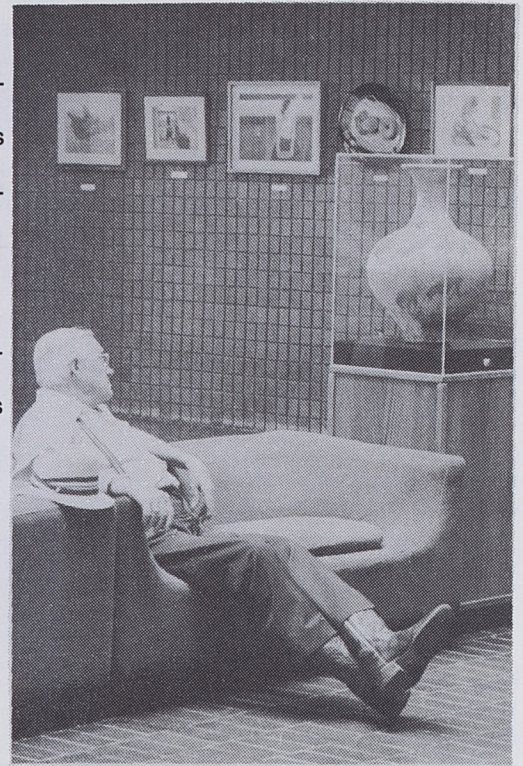


Photo by David Brown.

august events

01 Sunday

Nevada School of the Arts Senior High Music and Dance Camp, Lee Canyon, through August 7. 739-3502.
The Rising Sons, concert, part of the Sundown Hoedown series, Lorenzi Park, 7 to 9 pm. Free. 386-6511.

02 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.
The Bud Shank Quartet at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

03 Tuesday

Las Vegas Poetry Group, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

04 Wednesday

Summer Survival Techiques III: Arts and Crafts as a Learning Experience; how parents can use hands-on training in relation to children's language arts development, Flamingo Library, 7 pm. Free. 733-7810.

Misfit Players theater workshop, Renaissance Theatre, Tropicana Plaza, every Wednesday, 7:30 pm. Open to the public. 649-2601.

Funding Collection Workshop; how to use the Funding Collection at Flamingo Library. Pre-registration requested. Free. Community Relations Department, 733-7810.

"Song of the South," Disney film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm.; Jaycee Park, dusk. Free. 386-6383.

05 Thursday

"Starship Invasions," Baker Park, 6 pm. Free. 733-6599.

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.

06 Friday

"Curtain Call," musical review, Las Vegas Little Theater, 8:30 pm. 735-0167.

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

07 Saturday

Damascus Road, concert, part of the Sundown Hoedown Festival, Lorenzi Park, 8 to 10 pm. Free. 386-6511.

"Curtain Call," musical review, Las Vegas Little Theater, 8:30 pm. 735-0167.

08 Sunday

Dry and Dusty, concert, part of the Sundown Hoedown Festival, 7 to 9 pm., Lorenzi Park. Free. 386-6511.

09 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

Laurindo Almeida at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

10 Tuesday

"On Her Majesty's Secret Service" with George Lazenby and Telly Savalas, captioned for the deaf, with sound, Flamingo Library, 7 pm. Free. 733-7810.

11 Wednesday

Great Books Discussion Group; topic: "The Wall" by Jean-Paul Sartre, 7 pm. Public invited. 733-7810.

Misfit Players theater workshop, Renaissance Theatre, Tropicana Plaza, 7:30 pm. Open to the public. 649-2601.

"The Light in the Forest," film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm.; Jaycee Park, dusk. Free. 386-6383.

12 Thursday

"His Girl Friday" with Rosalind Russell and Cary Grant, part of Cinema '82, West Las Vegas Library, August 12, 7 pm.; Flamingo Library, August 15, 2 pm.; Las Vegas Library, August 16, 7 pm. Free. 733-7810.

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"Curtain Call," musical review, Las Vegas Little Theater, 8:30 pm., 735-0167.

13 Friday

"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

14 Saturday

"Curtain Call," musical review, Las Vegas Little Theatre, 8:35-0167.

15 Sunday

"His Girl Friday" with Rosalind Russell and Cary Grant, Flamingo Library, 2 pm. Free. 733-7810.

"Curtain Call," musical review, Las Vegas Little Theatre, 3 pm. 735-0167.

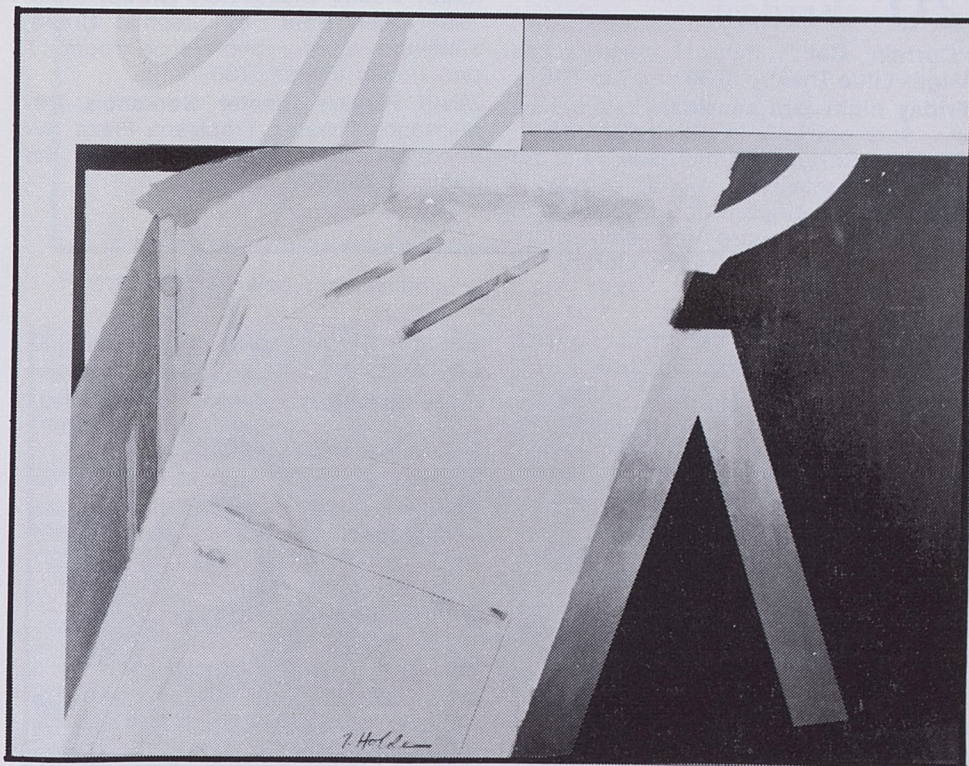
Sagegrass, concert, part of the Sundown Hoedown Festival, Lorenzi Park, 7 to 9 pm. Free. 386-6511.

16 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

"His Girl Friday" with Rosalind Russell and Cary Grant, Las Vegas Library, 7 pm. Free. 733-7810.

Jazz act TBA at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.



"Nevada Landscape" by Tom Holder. Acrylic. 72" by 61." This painting is included in the Nevada contemporary exhibition currently being held at the Sierra Nevada Museum of Art in Reno. The exhibition will travel to Las Vegas to inaugurate the gallery of the new Alta Ham building on the UNLV campus September 6 through 24.

august events

18 Wednesday

Misfit Players theater workshop, Renaissance Theater, Tropicana Plaza, every Wednesday, 7:30 pm. Open to the public. 649-2601.

"The Black Stallion," Charleston Heights Arts Center, 10:30 am. and 2 pm.; Jaycee Park, dusk. Free. 386-6383.

19 Thursday

Clowns of America, monthly meeting, 7:30 pm, Frontier Hotel; either the Board Room or the Gold Room; free instruction for anyone who would like to become a clown. 458-8313.

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.

Clark County Library District Board of Trustees monthly meeting, Flamingo Library board room, 11:30 am. Open to the public. 733-7810.

20 Friday

"Curtain Call," musical review, Las Vegas Little Theatre, 8:30 pm. 735-0167.

Friday night jam session, Pogo's Tavern, 9:30 pm to 2 am. 648-9935.C6

Summer Survival Techniques: "School Days: A Whole New World;" a special audio-visual program for parents and children to prepare for elementary grades, Charleston Heights Library, 10 am. Free. 733-7810.



"Rachel's World" by Minnie Dobbins, acrylic, 55" X 110", 1982.

Page Fourteen

21 Saturday

"Curtain Call," musical review, Las Vegas Little Theater, 8:30 pm. 735-0167.

Summer Survival Techniques IV: "School Days: A Whole New World;" audio-visual program for parents and children to prepare for elementary grades, Flamingo Library, 11 am. Free. 733-7810.

23 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

The Four Freshman at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

24 Tuesday

Friends of Southern Nevada Libraries board meeting; public invited, Flamingo Library board room, 7:30 pm. 737-7810.

25 Wednesday

"Alice in Wonderland," captioned film for the deaf, Charleston Heights Arts Center, 2 pm. Free. 386-6383.

"Curly Warburton and Family," concert, part of the Sundown Hoedown Festival, Lorenzi Park, 7 to 9 pm. Free. 386-6511.

Great Books Discussion Group; topic: "The Open Boat" by Stephen Crane, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

Misfit Players theater workshop, Renaissance Theater, Tropicana Plaza, every Wednesday, 7:30 pm. Open to the public. 649-2601.

26 Thursday

Community Drama Workshop, Church of Religious Science Rec Room, 1420 E. Harmon, 8 pm. Free. 731-4291.

"Making Libraries Work for You;" orientation/tour of Flamingo Library with Beverly Carlino, Flamingo Library, 10 am. and 7 pm. Reservations requested. Free. 733-7810.

27 Friday

Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.

Summer Survival Techniques: "School Days: A Whole New World;" see August 20 for description; Charleston Heights Library, 10 am. 733-7810.

28 Saturday

Summer Survival Techniques IV: School Days: A Whole New World;" see August 20 for description; Flamingo Library, 2 pm. 737-7810.

"The Old World Musicians;" European folk music in concert, Flamingo Library, 2 pm. Free. 733-7810.

29 Sunday

Nevada String Quartet," first concert of their 7th season, featuring the return of Rodolfo Fernandez, Flamingo Library, 2 pm. Free. 733-7810.

30 Monday

Las Vegas Community Band rehearsal, location TBA, 7 pm. Call 736-6037 any night but Monday between 6 and 7 pm.

Barney Kessel at Alan Grant's Jazz Night at the Four Queens, 9 pm. to 2 am. Broadcast live in part on KNPR 89.5 FM. 737-5746.

Arts Alive

Classified Ads

Arts Alive Classified Ads reach a select audience of artists, art groups, and Las Vegas interested in the arts. Our rate is \$1.00 per line.

On Beauty

"Three things are needed for beauty, wholeness, harmony, and radiance."

--St. Thomas Aquinas,
as translated by James Joyce.

Pasha Rafat: Art In Transition

by Dorothy Ritenour

Pasha Rafat came to the United States to go to school at Arizona State sixteen years ago from his native Iran and decided to stay. Since that time he has earned a master's degree, had several showings of his work, held a variety of jobs and most recently, taught at UNLV. Along the way he has continued to produce his art, as time and the necessity of earning a living would allow.

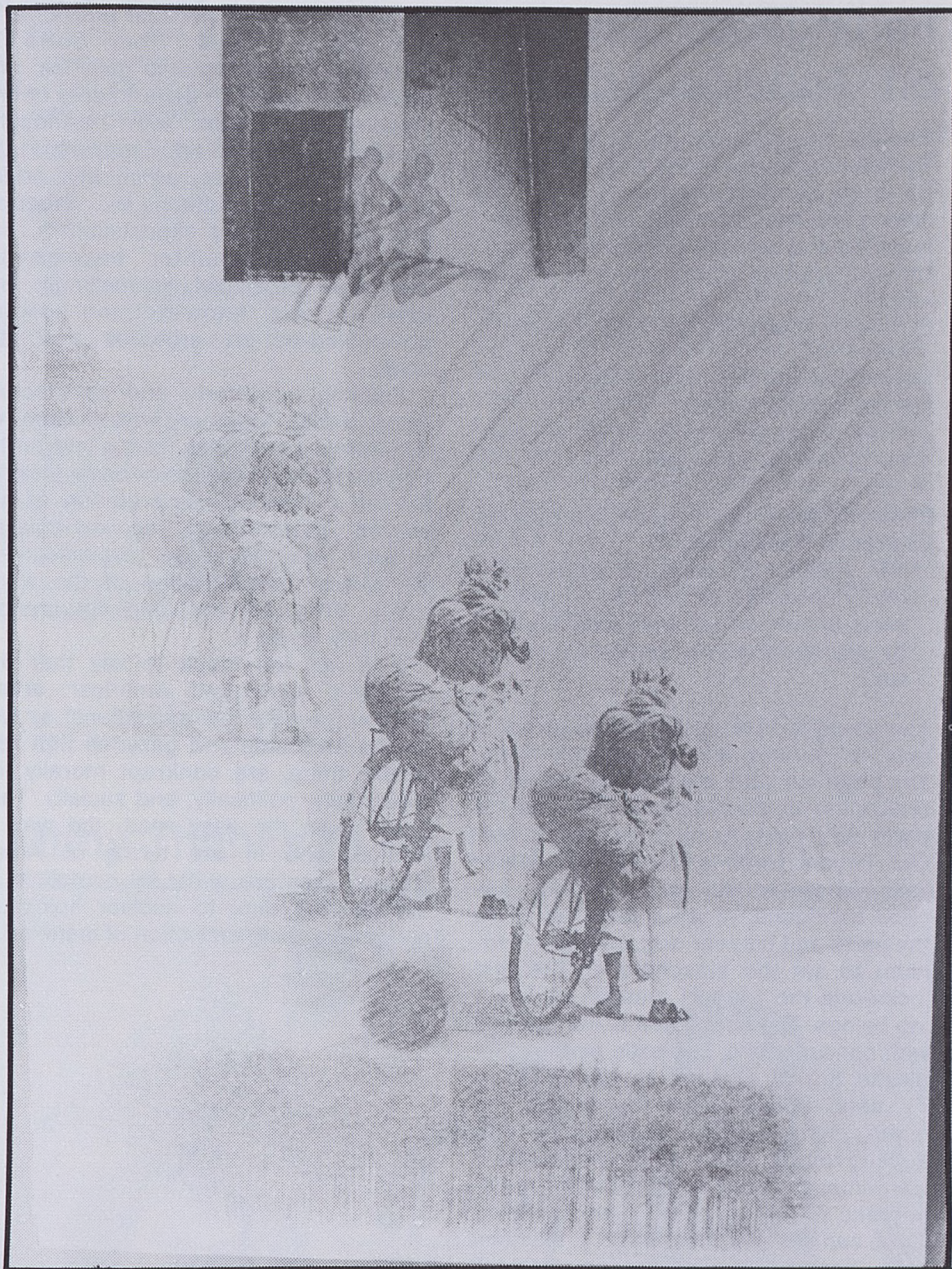
For Rafat, art is a personal and constantly evolving process. His own work has changed considerably in the time since he graduated from Cal State Fullerton with a double major in printmaking and photography. The work he assembled for his master's show involved a process of silkscreening in which he applied layers and layers of paint, sometimes eighty or ninety layers to the same abstract design, with a resulting look and texture that were totally unique. The handsome, embossed-looking pieces were received very favorably by the graduate committee, and one of them later won first prize at the Clark County Library Art-A-Fair.

But he stopped doing those pieces. "I was really caught up in the technique," he said, "but it became very mechanical, and after awhile I wanted to go on to something else. Someone referred to those prints as my 'corporate' work; it was meant as a compliment. In fact, about half of them were purchased by an interior decorator. But I wanted to do something more spontaneous."

What he went on to was a series of photo-etching collages that became the basis for a one-man show at Reed Whipple Center in January, 1981. Many of the etchings had a strong political theme. "I didn't intend to be making political statements", he said, "but this was at the time of the Iranian crisis, and everybody I knew was talking about it. I guess that's reflected in the work".

During the spring semester of 1982 he taught two classes in print-making at UNLV, replacing Associate Professor Bill Leaf who was on sabbatical leave. He has also taught at Clark County Community College. He says, "I really love teaching. It's a challenge, and it's a lot of fun."

His latest work has involved experimenting with color Xerox. One piece that was selected for the 1982 Art-A-Fair is a subtle and muted series of repeated images that are striking because of the unusual color that can be obtained from the Xerox process. "I'm not always sure



Pasha Rafat, untitled, mixed media, 22" X 30", 1982.

exactly what results I'll get from this process. I like that element of chance in the work, the lack of being totally in control."

Of art Rafat says, "Art can be conceptual as much as visual. It can be provocative, even disturbing. It should be more than pretty pictures. The idea behind the piece is the important thing. A lot of the work that most artists do is in response to public pressure. Most of it isn't that original. Either they're trying to sell their work, or people liked one thing they did and they're trying to repeat it. But an artist should also be obligated to himself. If that means only making one piece every two years, then that's what he should do."

"When I'm finished with a series I like to try something else, and not look back.

I haven't produced much in the last three years. Maybe I'm just not as dedicated as some artists, but I don't like to keep doing the same thing, even if that means sometimes I don't do anything. I think it's important for an artist to always be looking for ways to break out of traditional boundaries, to do something fresh."

Memory

One had a pretty face,
And two or three had charm.
But charm and face were in vain,
For the mountain grass cannot but keep
the form
Where the mountain hare has lain.

--W. B. Yeats

Ferlinghetti Takes on Today's Artist

Endless the splendid life of the world
 Endless its lovely living and breathing
 its lovely sentient beings
 seeing and hearing feeling and thinking
 laughing and dancing sighing and crying
 through endless afternoons and endless
 nights
 of love and ecstasy joy and despair...

Insane the waiting without action
 for the insane ending!

From *Endless Life: Selected Poems*
 by Lawrence Ferlinghetti

Excerpts from *An Artist's Diatribe* by Lawrence Ferlinghetti

(Mr. Ferlinghetti read his poetry at UNLV on June 3 as part of a conference on the nuclear arms race funded by the Nevada Humanities Committee.)

The world is in a desperate situation; it may not survive; it's very unlikely it will. The polar ice caps are melting. Industrial civilization is carcinogenic; it's bad for earth and man; it must be dismantled. Our Trojan Horse is staffed with establishment plutocrats, and they have nuclear handguns, missiles that can circle the earth and hit your dog, enough plutonium to set the biosphere on fire and incinerate the support systems of all living beings. The population is tranquilized with consumerism, in plastic clothes and plastic furniture ready to burn, cyclo TV sets replacing the log fire in the home, turning new generations into autistic robots; kids trained on electronic wargames to shoot and kill. Cynical technocratic morals rule: If it works, use it; if you can get away with it, do it. Humans have been taught to live in faceless homes, highrises that look like refrigerators, halls of justice that look like Hitler's architect was here, totalitarian malls and blockhouse museums designed for crowd control. Establishment America honors painting and sculpture without profound idea or emotion, and poetry which is prose masquerading in the typography of poetry. And the consciousness of three-quarters of our population controlled by the electronic communication industry, programmed with desire to consume steadily like obedient worker ants.

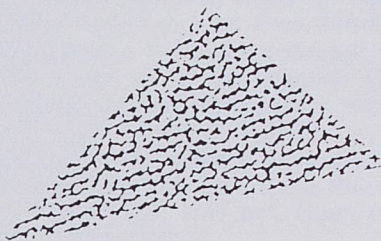
II

It has been a long time since a major artist in this country has made any social or political statement of any real importance. In general, the American artist, secure in his academic sinecure with magnificent campus studio, or walled up in his room or garage, has long since retreated to the closed world of reac-

tionary social and political positions. In the United States, from SoHo to Berkeley, the fashionable galleries, museums, and painting departments of universities are awash with no-thought, no-idea, no-content art. Especially in the San Francisco area, which still prides itself for having been the breeding ground of abstract expressionism, has the American painter become increasingly provincial, increasingly isolated in his know-nothing-but-art, do-nothing-but-art attitudes and lifestyle.

Painting, sculpture, and architecture today suffer together from having no dynamic original ideas for the interpretation of life, no live ideas or novel insights for the subjective interpretation of observed phenomena, no articulated scheme--esthetic, social, or political--for the overall interpretation of the world today. They are lost and floundering, and they know it.

It is not too much to say that this decade's recognized American artists (with some very few exceptions) as well as the museums and galleries that recognize them, are bankrupt morally, intellectually, politically, and socially. They have taken the easy road, the way of silence, and in the terms of Albert Camus, they are guilty by complicity in the general slide to nuclear holocaust and the possible extinction of mankind. •



Why We Should Drop the Bombs

by Alia Johnson

it would be so exciting
 it would be so powerful
 it would punish us for our sins
 things wouldn't be so boring anymore
 we could get back to basics
 we would remember who we love
 it would be so loud
 it would be so hot
 the mushroom clouds would rise up
 we could start over
 we wouldn't have to be afraid of it anymore
 we wouldn't have to be afraid anymore
 we would finally have done it
 better than Raskolnikov
 it would release our anger
 in the ultimate tantrum
 then we could rest



"Justice," by Margherita Bratta, 18" X 24", oil, 1982.

Bratta Succeeds In Competition

Las Vegas artist Margherita Bratta has been notified that her painting "Justice" has been selected for final review in the West '82/Art and the Law Fourth Annual Competition. Her painting is one of a small number chosen from 1300 entries from American artists.

Judges for the prestigious competition are artist Will Barnet; Lawrence A. Fleishman, Director Kennedy Galleries, N.Y.C.; and Gerard L. Cafesjian, Vice President of West Publishing Company. The final exhibit will be on display at the Landmark Center, Saint Paul, Minnesota.

Bratta, a native of Albisola, Italy, studied painting and sculpture at the Collegio St. Anna in Torino. In Milan, Bratta worked with painter-sculptor Lucio Fontana. In Venice, she collaborated with Asger Jorn on a massive bas-relief sculpture which was later installed in Aarhus, Denmark.

The philosophical context for Margherita's work is post-war European existentialism. "Sartre gave intellectuals a program for dealing with the emotional aftermath of the war," says Bratta. "For artists, the act of painting was identified with the release from the paralysis of will."

Of "Justice," the artist says: "In this allegory, the Statue of Liberty in the corner is faded and red and represents the cost of freedom--an ocean of blood. The figure is humanitarian but tired and alienated. His burden is oppressive in an unjust world. The books at the top symbolize the institution of man-made law. The image is tragic but still possessed of vitality."

Bugsy and the Pink Flamingo

Bugsy and the Pink Flamingo
by Donald Dickerson

The Pink Flamingo
She smelled so floral
As she cried out "Bingo!"
She blushed like coral

Flamingo!
The Pink Flamingo
Bimbo!
What a beautiful bimbo

She carried a suitcase
Across the nation
Full of dirty money
For the Combination
And when she came across
It was more than just moola
For every gangland boss
She did a torrid hula

Flamingo met Bugsy
It was love at first sight
And when they weren't wooing
They were in a vicious fight
Bugsy was the kingpin
Of the California rackets
A suave little viper
In a raw silk jacket

Bugsy!
What a wonderful mug
Bugsy!
What a homicidal thug

In 1946
Bugsy had a dream
He'd build a grand casino
With a high class theme
There'd be blackjack and craps
Slots, roulette, and bingo
And he'd call this swanky joint
The fabulous Flamingo

The doors were thrown open
For the Hollywood crowd
While torpedos in tuxedos
Were bragging out loud
"We got Jimmy Durante
We got Xavier Cugat
Youse all come inside now
Let Bugsy take what you got"

Flamingo!
De Hotel Flamingo
Flamingo!
De Fabulous Flamingo

But nobody showed
The Flamingo was a flop
And Lucky Luciano
Said, "You better pay up
You owe three million skins
You been committin' abuses
The East Coast boys
Are gettin' tired o' your excuses"

No one!
Can talk that way to Bugsy
No one!
No greasy little dago

Well the Pink Flamingo
Downed a bottle of pills
While Bugsy went bananas
Trying to cure his ills
Mad as a March hare
As the hounds circle round you--
Little Moey, Icepick Willy
And Davie the Jew

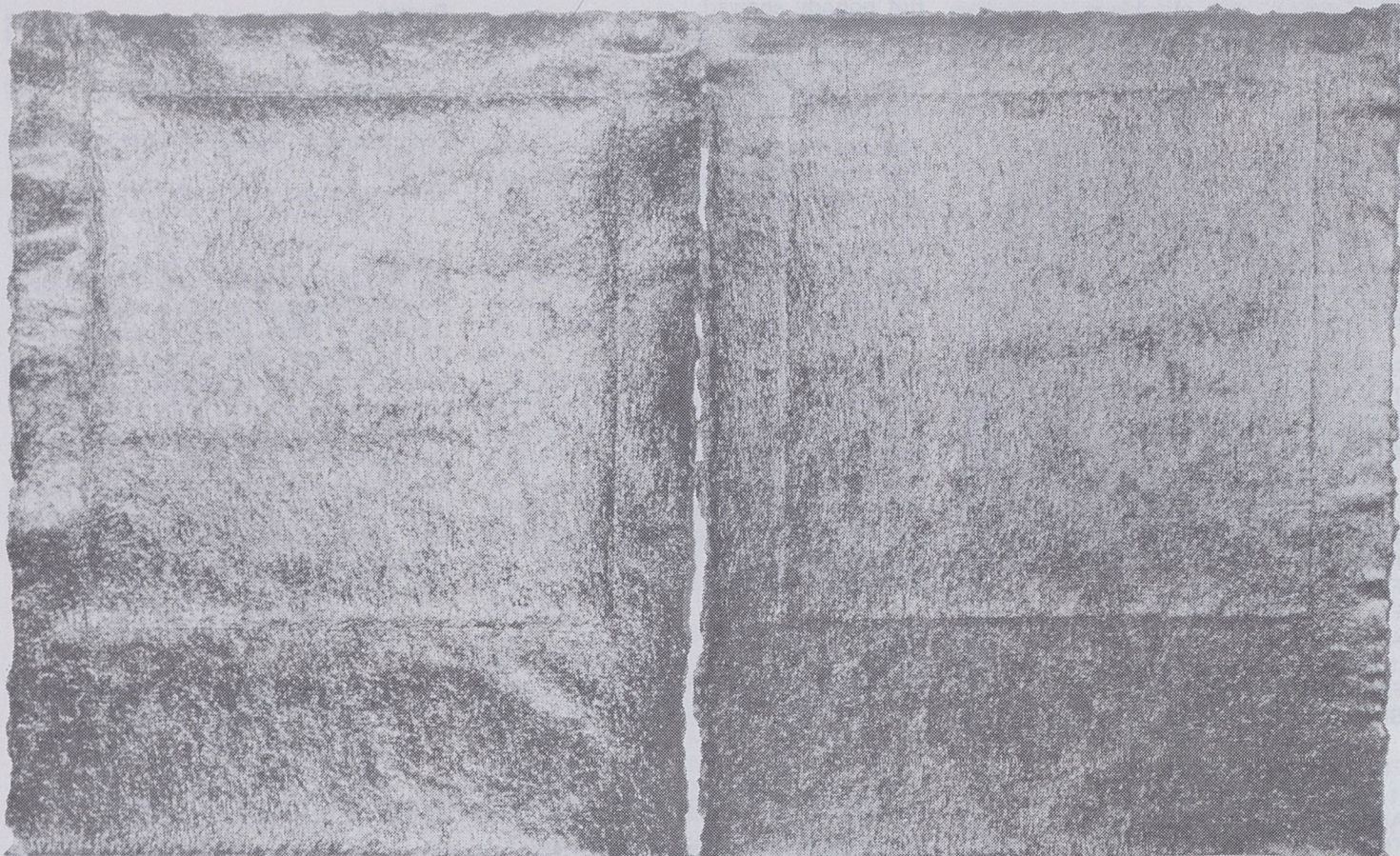
Bugsy!
Just sits there like a dummy
Bugsy!
For once he looks real crummy
Bugsy!
Didn't have a chance to shoot
Bugsy!
They've ruined your suit

Lyrics from a song by Donald Dickerson. Donald Dickerson is a Las Vegas native currently in Reno, where he writes music for two Reno new wave bands, the Virons, for whom he penned tunes which have received heavy Reno radio airplay, and his own band, the seldom-heard Somewhat Penquin Boys. The above is the lyric to one of his most recent numbers, which he describes as a "more or less historically accurate account of B. Siegel and girlfriend Virginia Hill, the 'Pink Flamingo'."

Many Thanks to the Las Vegas SUN.



A few of the many Las Vegas Sun staffers who assisted in the enormous improvement of Arts Alive over the last year. Left to right, Danny Greenspun, Rex Taylor, Jim Howell, and Paul Estrella.



Painting by Jean Giguet; oilsticks on handmade paper, 1981. •

Jean Giguet Paints Love and Death

by Dorothy Ritenour

Jean Giguet is an artist who believes in hard work. "Art is discipline, he says. "Like any form of creating, you don't wait for inspiration; you work every day, and inspiration is something that comes as a bonus."

Born in Africa, educated in Africa, England, France, and the U.S., Giguet brings a high degree of training to his art. After two years at the University de Caen, France, he entered the prestigious Ecole Nationale des Arts Decoratifs (The National School of Art) in Nice. Giguet describes the course there as rigorous, with the emphasis on formal training in drawing and painting. "Classes were from 8 am. to 5 pm., six days a week."

After a year at the Ecole Nationale he came to the United States to complete his education at Southern Illinois University, where he received a B.A. and M.F.A. in painting. As a graduate assistant he was responsible for the design and installation of the university museum and art galleries' exhibitions. This experience led to his current position as Curator of Exhibit Design at the UNLV Museum of Natural History. There he

installation of all exhibits as well as posters and brochures. To these tasks he brings a wide variety of talents, including photographic skills. (He has won several awards for his photography.)

But his real love is painting. "I would like to do nothing but paint," he says. "But there is no market in Las Vegas for the kind of art that I do."

As Giguet describes it, two movements which flourished in the art world in the sixties influenced the direction of his work; the conceptualist and minimalist movements. He says, "Art should express ideas. That's more important than the form."

Giguet's paintings are severe squares of dark color, painstakingly applied on rough paper. (He used to use his own handmade paper, but now uses newspaper for the texture.) The paper is first coated with acrylic gel to make it tough, then covered with several coats of primer. Then Giguet applies oil acrylics, using up to fifteen coats of various colors. To a casual observer, the work seems simple, even facile. But careful study reveals the subtleties of the texture and color variations. His recent work is less stark, juxtaposing photographs with oversees the scripting, fabrication, and the paintings and occasionally being ac-

companied by a quote from literature.

His work, Giguet admits, is aimed more at his peers in the contemporary art world than to a popular audience. It is also an expression of his own personal feelings and view of life. This view encompasses two major themes which form the basis of his work; the themes of love and of death. "These are the most common themes of Western society," he says. "Love and death are common to all humans, and both are inevitable to human existence."

Giguet sees intellectual curiosity and knowledge as equally important prerequisites for an artist. "To be an artist, you have to know something about the world; about history, literature, other languages, other customs. You have to be interested in what's going on around you." Giguet himself has had a classical education, studying Latin, Greek, and German in addition to English and his native French. Currently he is pursuing an additional M.A. degree in French literature.

"A good grounding in the humanities is important to understanding and appreciating art, as well as creating it. Knowledge is the key to art, whether you're trying to be an artist or to build an art museum." •

NSA Dance Camp For Kids Due

by Carol Blanton

Professional ballerina Lynn Morton loves both ballet and backpacking. She can indulge in both as the ballet faculty member for the Summer Music and Dance Camp in forested Lee Canyon.

Morton has danced professionally with Atlanta Ballet, Dance Theatre West, and has just completed her fourth season with Nevada Dance Theatre.

"Our young dance campers will benefit from the opportunity to study with such an accomplished and experienced artist," stated Stephanie Myers, Nevada School of the Arts Dance Program Director, "and this points up the professional quality of NSA instruction."

Myers will teach dance theory classes, covering aspects of historical dance, dance notation, drama for dancers and application of stage make-up. After earning a B.A. in drama at U.S.C. and an M.A. at U.C.L.A. in dance she taught dance at Southern Illinois University, Northern Arizona University and U.N.L.V. She has been a guest director with Contemporary Dance Theatre and also danced with Nevada Dance Theatre.

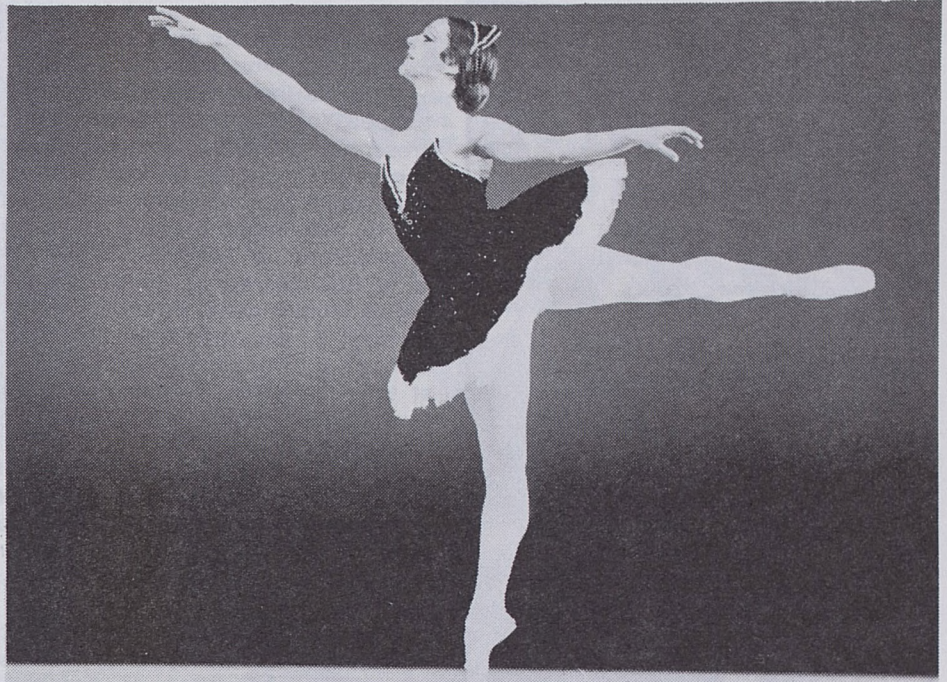
Elementary and Junior High modern dance and jazz will be taught by Cathie Gilbreath, local founder of modern dance ensemble *Alphabet Soup*. Currently dancing in the Stardust *Lido de Paris*, Gilbreath is a native of Ohio.

Fresno City College instructor Janice Jansen will teach Senior High modern dance and jazz. Jansen, educated at Stanford University and U.C.L.A., has performed and choreographed countless operas and musicals, most recently for the California Lyric Opera.

"Master classes in such diverse areas as Spanish, musical theatre dance, ballet, tap, ballet repertory, jazz, dance exercise, and character dance will feature the talents of Las Vegas' finest dancers and choreographers", explained Dance Program Director Myers. "We will welcome Vassili Sulich, JoAnna Kneeland, Garold Gardner, Vicki Chapman, Michel Zaplatilek, Janet Woodbury, Marisa Vincent and Luisa Triana to teach special guest classes".

Beginners aged eight to eleven can sign up for Elementary I camp for July 4 to 10. July 11 to 17 is Elementary II camp for students with at least two years training. Two-week Junior High camp for students with three years training is July 18 to 31. August 1 to 14 are the dates for the new Senior High dance program. Enrollment is limited to twenty dancers for each session.

"Our residential arts camp offers students a unique cultural experience", said



Professional ballerina Lynn Morton

Photo by David Brown.

Bill Lowman, Director of Nevada School of the Arts. "Not only are campers exposed to an outstanding professional faculty and a rigorous daily schedule, but each camper becomes involved both socially and academically with other young people interested in the arts."

For more information and a brochure call Nevada School of the Arts at 739-3502.

Cinema Society Releases Schedule

The Las Vegas Cinema Society Foreign Film Series will inaugurate a new policy June 30, July 1 and 2 with Truffaut's love story "The Woman Next Door." The Society and film interest have grown enough, according to co-chairman Dr. Gary Hoffman, to support a pay-as-you-go policy, and for the first time, nonmembers as well as members will be able to see the films.

All of this season's films will be shown six times; the first Wednesday, Thursday, and Friday of every month at 7:30 pm. and approximately 9:30 pm., with the exception of "The Woman Next Door,"

which will begin the last Wednesday of June. All showings will be at the Mountain View Theater, at Spring Mountain and Jones. All tickets will be sold at the door. There will be no season passes. Ticket prices will be \$4. to \$5.

Chosen for entertainment value as well as for critical acclaim, the films are all in their original languages with English subtitles and are the highest quality prints currently available.

This season's films will be: "The Woman Next Door" (France, 1981); "Ob-lomov" (Russian, 1980); "City of Women" (Italy, 1981); "Pixote" (Brazil, 1981); "I Hate Blondes" (Italy, 1981); "It's a Long Time That I've Loved You" (France, 1981); "The Boat is Full" (Sweden, 1981); "Beau Pere" (France, 1981); "Man of Marble" (Poland, 1978); "Heart to Heart" (France, 1981); and "Three Brothers" (Italy, 1981).

Hoffman urges supporters to encourage friends and associates to attend these films in order to demonstrate to theater owners in Las Vegas that foreign films can be financially successful.

For information, call weekdays only, 9 am. to 5 pm.: 733-0536. •

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Alice Garcia and Paula Perkins, dancers with the Nevada Youth Ballet Company

Youth Ballet Ages

"In July, our company will be two years old, but we'll celebrate it as our first anniversary, because that's when in 1981 the Nevada Youth Ballet Company officially became a non-profit Nevada corporation," stated Fern Adair, president and artistic director.

The twenty-member ballet company is in residence at the Fern Adair Dance Studio, Inc. "But it's an entirely separate

corporation," Adair is quick to point out. "We just contribute our classrooms and facilities. And our love.

Since its incorporation last year, the Nevada Youth Ballet Company, Inc. has presented a lecture demonstration at Tomiyasu Elementary School, performed in a feature production for KLVX, Channel 10, videotaped a public service announcement for National Dance Week at KVBC, Channel 3, presented a bilingual lecture demonstration on KLAS, Channel 8, and presented two performances of "The Little Match Girl" ballet at the Charleston Heights Arts Center to a standing room only audience.

Valda Esau, Associate of the Royal Academy of Dancing, London, is ballet mistress and first vice president of the Youth Ballet. As a professional dancer she performed in Europe, Australia and the United States before settling in Las Vegas.

Esper Esau, assistant to the producer of "Jubilee" at the MGM is the company's technical advisor. He has extensive management production credits here and abroad.

"We're so pleased to have the expertise of these people available to us. Esper and Ray Criddle, our electronics whiz, work closely in stage management with the Youth Ballet," Adair commented.

Ranging in ages from eight to seventeen, members were accepted into the ballet company through open, publicly announced auditions. "We have rules and regulations for our company members," Adair noted. "They must attend two company classes plus one ballet technique class each week. Auditions and membership are open to the entire community; therefore, our rules state that that company members must continue technique classes and remain with their respective dance schools," she explained.

Company members pay dues into their own corporation. That, together with proceeds from the sale of their concert tickets, and some contributions, cover their expenses. "We are independent. We have never asked for or received any grants from any government source," Adair continued. "We hope we never will. There's a certain pride and



freedom that comes with independence."

The young ballerinas are presently at work on new choreography to be presented at a forthcoming concert in the fall.

Fern Adair is certified by Dance Masters of America, and in addition to her teaching here, in California, and in Europe, she toured extensively with her own act as a dancer-singer.

Serving with Adair and Esau on the board of directors of the Nevada Youth Ballet Company, Inc. are Ray Criddle, Nancy Austin and Althea Thomas.

"We would appreciate it if the public could recognize us as an *independent* youth ballet company. We are *not* affiliated with the university or any other dance companies," she said, smiling. "We *are* a member of the Allied Arts Council!" •



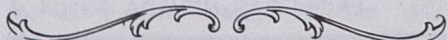
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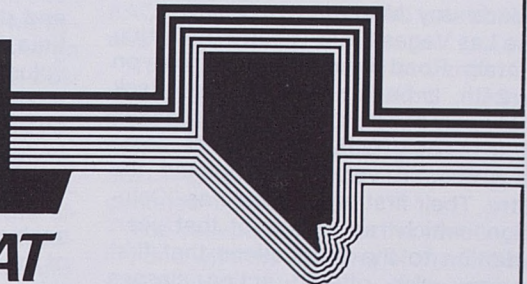
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