

# ARTS ALIVE

The Southern Nevada Magazine of the Arts



**Allied Arts Council**

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Volume 2, Number 5

# Take It From The Top



Mark Tratos

Photo: David Brown.



If you were to review the history and background of the Allied Arts Council, as I have since assuming the presidency, you would find revealed an impressive view of what a powerful force the Council has been in the local cultural community. Many accomplishments of the Council seem to be known only to a few. Even fewer seem aware of the full picture of the changes the AAC has wrought in Southern Nevada.

It's impossible to list everything the Council has done since its beginning in the early 60's, but even the following sketch of some of the most memorable will suggest the effect the Council has had.

The long series of special projects sponsored by the AAC has been in itself a major contribution to the cultural life of our area. *Gertrude Stein: A One-Woman Show* in 1981; the excellent *Roadside Theater* and "James Joyce Week" this year; the continuing tradition of the Council's Dance Week which last year brought us the Ruth St. Dennis Dancers and this year the Choreographers' Workshop; last year's two Artists and Business Workshops, in which I enjoyed participating; the series of Art-A-Fairs, co-sponsored by the City and the library system; this year's Jazz Month, which the Council co-sponsored with the Jazz Society; the presence of Jon Winet this year, the Council's first artist-in-residence, along with countless others, helped enrich our lives.

A series of arts festivals sponsored by the Council: The 1977 and 1978 Arts Fairs at Clark County Community College, Arts A La Carte, which opened Meadows Mall, and the Allied Arts Festival held there last August, brought together the entire spectrum of local artists. The view they gave us of the art community here was impressive and inspiring.

The Council has provided more assistance to local arts groups than can be tallied.

Major assistance in the form of grant writing and public relations went to

groups such as Young Audiences, the Las Vegas Jazz Society, and Nevada Dance Theatre. The Council has acted as fiscal agent for many of its major groups. The Council has also provided cheap office space for the Historical Society, the Preservation Association, SNSMS (now the Nevada School of the Arts), and the Nevada Alliance for the Arts, which the Council was instrumental in forming.

The Council also founded two of our most important arts organizations: Cultural Focus is part of the AAC and, despite the setback of its recent loss of funding from the convention authority, is still our arts community's ambassador to the world. The Southern Nevada Art Museum, soon to begin fundraising toward the building of a major museum on land leased to the AAC by the university, began as an AAC committee and has grown into a strong independent organization.

Perhaps the major contribution of the Council is what it has done for local arts publicity. You hold in your hand an example of the professional image the AAC is now providing.

A very few years ago, there were no lines of communication between the media and the arts community. Now look at the Sunday papers. The AAC is largely responsible for the difference.

Further, the Council maintains the only computer Community Calendar, in an attempt to weed out scheduling conflicts in all types of events, whether art-related or not.

The Council's accomplishments are especially remarkable when you realize that all of this has been done with a paid staff of only 2½, plus the work of dedicated volunteers and the help of local businesses such as the MGM Grand Hotel, the Union Plaza, the Las Vegas SUN, Southwest Gas, Donrey Media, to name only an outstanding few.

Next issue, I'll sketch out some of the exciting projects the Council has scheduled for the near future.

--Mark Tratos •

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Cover: Nevada Dance Theatre Hungarian Dances, February, 1982. Photo by David Brown.

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The Meadows Looks to The Future

William Damron and Darius Hamburg in "A Christmas Carol."

Anyone familiar with theater in Las Vegas is familiar with The Meadows Playhouse. Under the directorship of Joan Snyder, it established itself as the flagship of local theater in Southern Nevada, the nearest thing to fully professional theater Las Vegas has to offer. Frequently teetering financially, it has managed to continue to grow stronger artistically as it employs more professional actors and each new season promises more to the theatergoer. Administrative Director Kem Schneider and Artistic Director Judith Brenner were between *My Fair Lady* and *The Sunshine Boys* when *Arts Alive* briefly cornered them. Brenner, recruited by Snyder while singing at the Thunderbird, has been with The Meadows in various capacities since before it opened. Schneider has been with the theater since January. Both have extensive backgrounds in theater stretching across the country.

**AA:** Why is it that theater here is taking so few chances and instead of *El Grande de Coca-Cola* we're getting *My Fair Lady* and instead of something like

*American Buffalo* we're getting *Streetcar*? Is that kind of conservatism robbing local theater of some of the excitement it might have?

**Judith Brenner:** We have been on the conservative side here primarily because of the audiences. We had a discussion about four years ago as to whether we were going to do academic theater or experimental theater or commercial theater. Our financial situation being what it has been, we have obviously chosen to do as close to commercial theater as possible in order to get as many people in the front door as we can. There are things in experimental theater--and environmental theater--that I would certainly like to try my hand at. We have had some requests to do some more serious pieces, but that's still in the very classic vein of American theater.

**Kem Schneider:** At least that is the way we read the request--that it is more in line with *Picnic* and *Bus Stop* and *Streetcar*, things like that and perhaps even getting into the classics like Shakespeare, Shaw, Ibsen, and Moliere,

comedies, and so on.

**AA:** Do people here only want to see pieces they have seen before?

**KS:** We're not sure.

**JB:** It's second guessing the theatrical education and sophistication of the audience. It's very difficult to do that. When you sit down to plan a season, what it generally comes down to is what will bring the most people in.

**KS:** As we are able to move forward with The Meadows, this is one of the things that we will get an idea about. For example: You can put together a season subscription drive based around a shopping list of shows. That's done in the East. It is very successful. Whether or not we can do that here is still very much in question; whether we can say we are going to do one of these two or three musicals, one of these two or three serious shows. What we have to do in this town is sell the idea of theater, and the idea of doing theater, and get people to buy the package, the whole See MEADOWS PLAYHOUSE page 27.

## Rainbow Company Shines Brightly

Children's theater is regarded as a never-never land by most playwrights, directors, and producers. Very few theater companies take the risk of trying to reach and hold an audience of children--fewer yet succeed. There are rare examples of good children's theaters, however, with none shining more brightly at the moment than Las Vegas' Rainbow Company.

Now about to begin its seventh season, Rainbow has achieved national recognition for the quality of its work for and with children. The recipient of the Zeta Phi Eta-Winifred Ward Award from the Children's Theatre Association of America in 1980 as "the best new children's theater in the U.S.," The Rainbow Company has been featured on network television and by *People* magazine. It has been chosen this year, for the fourth time, as a model site (one of 10) by the National Committee "Arts for the Handicapped." Its managing coordinator, Jody Johnston, is governor-elect of the western region of the Children's Theatre Association of America.

What is it that sparks The Rainbow Company to artistic and box-office success at a time when many companies are withering both creatively and financially? Why is Rainbow supremely confident about taking giant steps where many fear to tread? Arts Alive put these questions to Johnston. She was quick to credit Rainbow's artistic director and playwright-in-residence, Brian Kral, pointing out that very few companies have their own playwright. She then proceeded to share her thoughts on children's theatre:

**Q. What is the state of children's theater in general and of The Rainbow Company in particular?**

A. Many children's companies are folding because they have been severely hurt by the withdrawal of government CETA funds. There are only a few true children's companies, that is, companies with child actors performing for other children. The children's theater of Palo Alto is on a level with The Rainbow Company, and there's the children's theater of Minneapolis. For the most part, existing theater companies have stopped producing shows for children, and there is very little going on in the schools. Rainbow is doing well because we have a broad base of community support. Some 87% of the season-ticket holders from our very first season are still with us. We have consistently held our ticket prices down--a family of four can be season-ticket holders for a total of \$22.50--that's five plays--when you can barely take a family of four to one movie for that.



Kirk Stowers played Wiley, and Katie Schrader Trusty Dog in Rainbow Company's "Wiley and the Hairy Man," January, 1982.

Photo: David Brown.

**Q. The average child watches beaucoup television and is mesmerized by movies like "Star Wars." How then does live theater compete for a child audience?**

A. There is no comparison between a child watching television or the movies and being involved with live theater. There is a sense of immediacy about the stage that excites children. We can't compete with special effects on the screen, but we can create our own.

**Q. What is it you are looking for when you read scripts for children?**

A. Artistic integrity. We have scripts from our third annual national playwriting contest all over this office. Most of the plays we see are patronizing, they are trite--what we call "deadly" children's theater with two-dimensional characters. There is a certain honesty to the classics that children recognize and respond to; "Winnie the Pooh" and "The Wind in the Willows," for example.

**RAINBOW** Continued from page 4.

**Q. When you plan a season, do you appeal to varied ages?**

A. Certainly. This season's plays include "The Wind in the Willows" which is for all ages, "The Ransom of Red Chief" which we recommend for ages 6 through 13 and Brian Kral's adaptation of "Beauty and the Beast," which is exceptionally suited for ages 8 through adult. By the way, the junior high age group is traditionally the "lost audience" of children's theater.

**Q. Are you saying that a young person in the throes of adolescence might identify with the story of metamorphosis that is "Beauty and the Beast?"**

A. Exactly.

**Q. Aren't you taking a chance featuring a new play each season?**

A. Yes, but we can afford to. When our ticket prices are so low, the audience is willing to take a chance with us. Its what keeps us growing.

**Q. How do very young children react to a live production?**

A. Little kids have a very fragile hold on reality. When they watch a play, there is complete suspension of disbelief. We rarely do an intermission because the children in the audience do not want the action to stop. They want to know the action is continuous, much like they believe there really are little people dancing around inside of their television sets. If we do an intermission, children will peer behind the stage, convinced that the characters are still carrying on up there. When we bring our actors out to meet the audience after a performance, the children don't think of them as actors, but as the characters they have portrayed. Villains, especially, provoke strong reactions. A child will often pull at a costume or poke the actor just to prove to himself that "you're the bad guy but you didn't get me!"

**Q. What is new this year about The Rainbow Company?**

A. This year we have young people serving as our lighting designer, costume designer, and stage manager/assistant director. Our classes will continue to involve children from preschool age to teens with all aspects of theater. We are confident we are preparing our young people for a future in theater. But more importantly, we are exposing children to the theater, all children--upper, middle, and lower-income.

**Q. It really is crucial to get children involved with the arts. Why do you suppose more people don't realize this?**

A. I don't know. We believe if you don't interest a child in theater when he is young, you won't have a theater audience in the future. We're here and we're committed to delivering our best. We're proud to be so well supported by the people of Las Vegas.

--Barbara Chulick •

## Creative Children's Productions, Inc. Fills Gap in Lives of Las Vegas Kids



While The Rainbow Company strides confidently into its seventh season, a new performing arts group for children is taking its first steps towards success. Creative Children's Productions, Inc. produced its first musical revue, "To Broadway--Luv and Kisses, Kids" June 25 and 26 at the Charleston Heights Arts Center.

The company is planning a command performance of "Broadway" in October to "accommodate all those we had to turn away," according to Creative Children's president, Barbara Round, and will stage another original revue in the spring of 1983.

Christine Harper shares Round's sentiments that the new company is "filling a gap in the lives of Las Vegas children." Harper is assistant choreographer to Inex Mourning, Creative Children's artistic director.

"Las Vegas is geared for adults," she says. "What is there besides Rainbow Company for families? We found 75 children willing to go through seven months of rehearsal (three times weekly in June) just to have the experience of being in a production show."

Harper was asked the difference between a child dancing in a dance school recital and dancing for Creative Children's Productions.

"It's completely different," she says. "There is no training like performing. These kids had the opportunity to go through rehearsals, through performing on stage before an audience and with a live orchestra. There are no other dance companies for children in Las Vegas. We did 24 musical numbers and used 75 kids. That's giving a good number of kids the chance to perform"

Round says the group hopes eventually to hold open classes when funding is available. The premiere performance of "Broadway" was possible, she says, because of the children's willing participation in fundraising activities and because of the number of professionals who donated their time and talent.

"We'd like the community to get behind us," Round says, noting that the company has a need for donated rehearsal and performance space. Last spring Dancer's Workshop donated rehearsal space.

"We're here so that a young girl or boy who wants to be a professional dancer can get training in Las Vegas, in their own town," stresses Harper. "We don't think they should have to wait until they are 16 and go to L.A. to be a member of a dance company."

-- Barbara Chulick •



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Photo left: Cast rehearses Las Vegas Little Theatre's original musical *Curtain Call*.

Photo below: Henry Shead sings of hardships while Nancy Auteri (left) and Tracy Campbell listen in "The Me Nobody Knows," at Las Vegas Little Theatre, March 1982.

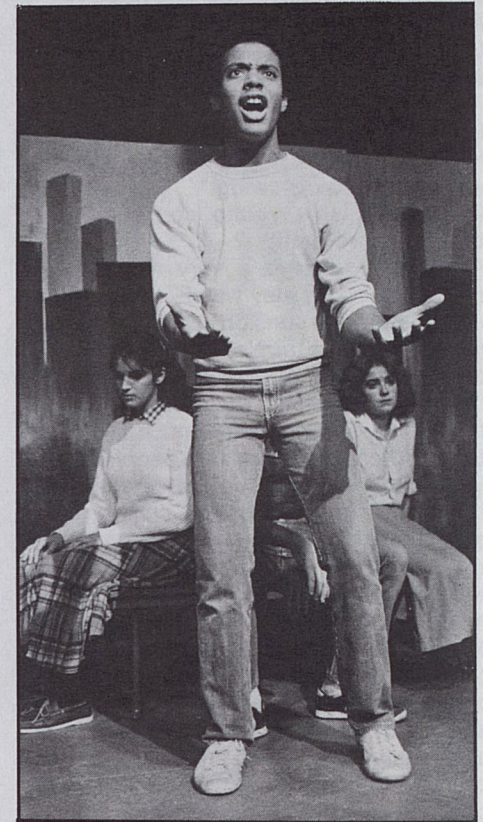


Photo: Patricia Mortati.

## L.V. Little Theatre Faces Money Crisis

One of the hard facts of life in theater is that it takes money to put on a show and it takes money to keep a theater space available even when there isn't a show running.

Since 1978 the Las Vegas Little Theatre at 2228 Spring Mountain Road has brought theater to the community. During that time it has offered anyone in the area who wanted to work in theater an opportunity to do so. Survival has sometimes hinged on how much members could contribute to pay the bills.

Sometimes that isn't enough. This fall the Las Vegas Little Theatre faces a deficit too big to cover in that way. In order to continue its existence the the-

ater must raise \$15,000 by mid-September. For the first time since opening its doors, members are going to have to go to the community and ask for donations. If the money is raised, there will be a future for the theater. If not, the theater will close its doors.

The theater's last production, *Curtain Call*, an original musical revue, had a basic story line which dealt with a theater closing. In the show the theater closed. The Las Vegas Little Theatre hopes the real life ending is different.

Contributions of any amount, no matter how small, are tax-deductible and can be sent to the theater at 2228 Spring Mountain Road, Las Vegas, NV 89109.

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## Ten Years After: The Burk Gal'ry

When Darlene Burk opened her Western art gallery in Boulder City ten years ago, she never doubted she'd make a success of it.

"My husband and I are art collectors," she says, "and we opened not expecting to make a lot of money, but for the enjoyment. At that time, there were no art galleries in the area, so we felt ours would go. It was a challenge, and I love challenges."

Mrs. Burk's determination is evident as she sits in her comfortable office, reflecting on her gallery's steady growth.

"When my husband and I opened the Gal'ry in the fall of 1972, our space consisted of a slot between Boulder City's Men's Store and the Tavern. The whole place was only 14 by 30 feet, and that included my office, a stockroom, and the showroom out front.

"We carried the works of a dozen or so artists then, and they were very gracious in giving us their work, not knowing us any better than they did. Roy Purcell came in one day and looked around, then went across the street for a cup of coffee. I'd heard all these great things about him, of course, but I didn't have any of his work. He came back after his coffee and said, 'I'd like to show my work here.'

"Other artists I carried were Cliff Segerbloom; he was here from the start; Don Pollard; Pete Golden, who wasn't very well known then; Lyle Ball from Reno; Dottie Burton; and John Hilton. All of them were great. But the man who was most supportive in helping me get shows set up and artists to exhibit was Steve Lesnick. When we started, he was a tremendous help."

Eventually, as the reputation of the Burk Gal'ry and its artists grew, the small space the Burks operated from became inadequate.

"We looked around in Boulder for a suitable building we could renovate," Mrs. Burk says, "because we wanted to avoid building a new place. There wasn't a lot of business property available in town then, but there was an old Ford garage right on the highway downtown which was empty. We bought that."

The old Ford garage and showroom, one of the first buildings put up in Boulder City early in 1932, is now considered a local historical landmark. Maintaining the integrity of the old building, the Burks transformed it in 1977 into a light and spacious gallery of over 900 square feet. They bought the whole corner, christened it the Plaza de Penasco, and leased part of the building out to small shops.

With so much space at last at her disposal, Burk began engineering major art shows and exhibitions. She hosted



Photo: David Brown.

One of the cast members of "To Broadway with Luv and Kisses, Kids," presented by Creative Productions.

her first annual Western Art Show the year she moved into her new building, and she has held it, with increasing success, every year since. During the last two years, the show has evolved into an invitational.

Many times, the Burk Gal'ry has reciprocated generosity from the community by holding benefit shows and sales. For instance, Burk has donated a percentage of her profits from several shows to the Allied Arts Council. When Boulder City needed funds to build a new library, Burk held the Boulder City Library Benefit Art Show and Sale in 1978, which drew artists and art lovers from throughout the Southwest.

During the September 24-26 Western Art Show, art work will be raffled off with *all* proceeds going to Public Radio KNPR 91.5 FM. Only 100 tickets will be sold per category, and only quality work will be raffled: A Mike Miller watercolor, a Ralph Trethewey wood carving, a Lynn Grence batik, plus a surprise offering. Tickets will be available at KNPR and the Allied Arts Council in Las Vegas and at Burk Gal'ry and Nevada Drug in Boulder City.

"We may be doing well now," Burk says realistically, "but like any business, there were times in the last ten years when I was afraid we wouldn't make it. I have to admit I've had excellent support, not only from Boulder, but from Las Vegas and all of Southern Nevada. We're very fortunate, but always, I remember to treat my customers as I'd like to be treated; with respect and honesty."

--D. R. McBride •

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## Experiments In

**Theater Exposed**, a small, dedicated, and sometimes vagrant band of thespians, has been bringing experimental and often exceptional theater to Las Vegas for several years. Last year's double bill of **Sexual Perversity in Chicago** and **The Duck Variations** gave area residents a first chance to see the work of the young, highly acclaimed dramatist David Mamet. **Perversity** especially was performed with elan. The military drama **Streamers**, given several months earlier, received excellent local reviews. The most recent **Theater Exposed** production was **Dark Party**, composed of selections from a number of works by horror specialist Stephen King.

The core of **Theater Exposed** is made up of Jim Hansen, Jerry Cleary, Edward Stone, Jim Bennett, and Marguerite Hall, actress, sometime director, business administrator and only paid employee of the company, who managed a 9 am. coffee-powered interview by **Arts Alive** at the Allied Arts Council office.

**AA: Do you find that doing the kind of experimental theater you do makes it harder for Theater Exposed to survive?**

**Marguerite Hall:** Absolutely, because the theater we do is not the kind of work that's gained a great deal of public exposure. We're not doing for the most part plays that have been very successful films or television takeoffs. We came to the conclusion that in order to do the kind of material that we want to do, then the name of the theater has to become the draw and not the titles.

**AA: What kind of theater do you want to do?**

**MH:** The public gets a lot of exposure to legitimate theatre that's been done before. So we felt that we would provide a different kind of theater for the community and provide the kind of work for us that we as actors want to do. How



Marguerite Hall.

## Theater Exposed

also four of the most commercial shows we have ever even entertained the idea of doing, but I think we chose them judiciously. Aside from being shows that everybody's heard of, with the possible exception of *Berlin to Broadway*, they're interesting pieces. *Lenny*, of course, is about Lenny Bruce, and was a major motion picture, which we are hoping will aid and abet our situation. It makes a strong political statement, as you know, and so does *Berlin to Broadway*, which is from a completely different era. But it made very much the same statement. And then *Boys in the Band*, which is another political show, another social show.

**AA: Besides working with experimental plays, you're also experimenting with staging and special effects.**

**MH:** Yeah, we're pretty nifty with special effects. Aside from the obvious difficulties with special effects, there are a number of other problems; money for one; that stuff is expensive. For instance, theatrical blood is tremendously expensive.

**AA: And you've been using gallons of it.**

**MH:** Gallons of it, yeah, it's the truth. And also, every night after you do your show there's an exodus to the laundry. It's not like you can hang up your clothes and give them a quick press or wash out a couple of shirts. Everything goes, and you're up until three o'clock in the morning, and the next day you get up and press them all over again, and God help you if you do two shows a day. It teaches you a great deal of patience and control to work with special effects, especially when you're concerned with knife work. Gun work isn't so difficult, because there's very little actual contact. It's just a matter of the old cowboy bit where you fall on your blood pack and it breaks. But when you're actually dealing with instruments, actors must exhibit extraordinary control, which is not an easy thing to do, and it gets very tedious; it's like always being a tech person, where you have to stop and go over it and over it and over it and over it so that every single movement within a fraction of an inch is positive. You know precisely what you're doing at every moment when you have an instrument, a weapon in your hand. On top of that, you're concerned with breaking the dopey blood pack and getting all that stuff done and not being so concerned with the instrument that you're no longer the character you're supposed to be. So it is a source of stress for directors, See EXPOSED on page 26.

many times can you do *The King and I*? How many *Carousels*? How many *Mourning Becomes Electra*? although they're all fabulous shows. We'd rather do David Mamet. We'd rather do something by David Rabe, who authored *Streamers*, which was tremendously successful. However, the public doesn't hear the name *Streamers* and run to buy tickets, because they don't know if you're talking about something that happens on the Fourth of July or what. So the name *Theater Exposed* again has to be coming from what's important to us.

**AA: When is the Theater going to find a permanent home?**

**MH:** I don't know. We're not really looking for one. It's a mixed blessing. If you have your own theater, then you're talking not only overhead, you're talking about insurance, and lighting instruments, and God knows what else, and box office personnel, and it just goes on and on and on and we don't have the means to do that. Especially not with the kind of theater that we do. It's not like we're going to get audiences of 2,000 to come and see *Sexual Perversity in Chicago*. It simply isn't going to happen, not here. We're doing *Frankenstein* now, which is as close as we're ever going to come to going commercial. This is our most commercial season--well--this is our first *season* ever. It's

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## Southern Exposure Demonstration Due

*Southern Exposure Dance Consort*, Southern Nevada's newest dance ensemble, will present its 1982-83 lecture-demonstration "Designing the Dance" in a 60-minute program at the Charleston Heights Arts Center on September 13, 14, and 15.

Southern Exposure was conceived in the fall of 1981 by Cathie Gilbreath and Robert Elliott during production rehearsals for "Songs from the Radio." The ensemble seeks as its long-term goal to offer afternoon and evening programs which will expose the public of Southern Nevada and, later, the Southwest to a unified arts program; i.e., an evening of dance theater with live music ensembles and displays by visual artists.

SEDC's first project, "Designing the Dance," is scheduled to go into Clark County's middle and high schools in the coming year. A similar lecture-demonstration will be presented to the elementary schools. "Designing the Dance" will use familiar concepts of natural movement and music to lay a visual groundwork which explains how a choreography is created.

Contact Cathie at 878-2970 or Bob at 457-7936 for more details. •

## Dance Concert Set

The second in a series of dance concerts at the Boulevard Mall will be performed September 30 from 2:30 to 4 pm. The series, produced by the Dance Division of the Allied Arts Council with the cooperation of Joel Blaisdel, mall manager, presented the local groups "Southern Exposure," a modern dance company, and the middle eastern dance troupe "The Magic Carpet Dancers" August 26.

The as yet unannounced performers at the second concert will be drawn from the Dance Division's members, which include Ballet, Modern, Jazz, Spanish, Ethnic, Ballroom, and Square Dance groups.

The Dance Division meets regularly and is open to anyone in the community concerned with dance. It is made up of several dance companies, dancers, dance educators, and persons interested in the dance; and stages events throughout the year such as the Choreographers' Showcase, National Dance Week, and dance and art festivals.

The programs in the Boulevard Mall are free and open to the public. •

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Allied Arts Council, in cooperation with Rums of Puerto Rico, Eastern Airlines, the *Las Vegas Review-Journal* and the Puerto Rican Tourist Authority, announces a new fundraising event for people who like real value for their dollar.

Starting in December, AAC members and affiliated organizations will sell tickets for a drawing that promises a Puerto Rican vacation as Grand Prize. The winners will be announced at the *Review-Journal* Travel Fair, Feb. 6 in the Convention Center South Hall.

Tickets will be available for \$1 each or six for \$5. All proceeds will go to Allied Arts and its participating member groups.

"The organizations can generate money in direct proportion to the amount of time and energy they invest in the drive," explains AAC executive director Sari Aizley. "During the two months preceding the Travel Fair, member groups will keep all the money they earn through advance sales. Sales made during the fair, however, will be credited to the Allied Arts council to support our community-wide projects."

This fundraiser was initiated by Rums of Puerto Rico, an official agency of the Puerto Rican department of tourism. Geraldo Hernandez, western regional director for the agency, expressed interest in the arts of Southern Nevada during a recent meeting with Las Vegas Mayor Bill Briare.

"The tie-in with the Travel Fair was a natural," says Hernandez, "since Las Vegas is a major source of tourists visiting Puerto Rico." Eastern Airlines is a prime carrier in the San Juan travel market, according to Richard Myler, Eastern's regional sales manager in Southern Nevada.

Rums of Puerto Rico will sponsor three booths at the February travel fair, with two hours set aside for "rum tasting." In addition to the traditional rum favorites such as pina colada and bacardi cocktails, they will introduce "new classics," prepared with Puerto Rican rums instead of gin, bourbon or scotch.

Drawing tickets will be sold at booths sponsored by Allied Arts, Rums of Puerto Rico, the *Review-Journal*, and other arts-supporting businesses. In addition, volunteer ticket-sellers will be stationed throughout the Fair.

Upwards of 20,000 people are expected to attend this consumer travel fair to see displays and collect souvenirs from airlines, travel agencies and other travel providers. •



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**Come Have a Sneak Preview!**

# A Feast of Opera Comes to Las Vegas

Local opera lovers will be treated to a veritable feast in the coming season with productions from many sources--some established, some new to the area. In the past, live opera has been presented irregularly, often with just a single production during some years.

In part, this was due to a lack of facilities. The openings of UNLV's Artemus W. Ham Concert Hall in 1976 and the Charleston Heights Arts Center in 1979 have not only alleviated this problem but have also encouraged new productions and expanded schedules. New audiences have been found for opera through the University-based Master Series and Opera Theatre as well as the Las Vegas Symphonic and Chamber Music Society and the Saturday morning broadcasts on KNPR of the Metropolitan, San Francisco, Houston, and other American opera companies.

The biggest concern in continuing to expand opera here is financial. "There's no lack of talent," notes LVSCMS's Music Director/Conductor Virko Baley. The

problem is in financing a fully-staged, fully-costumed opera with orchestra and sets." In spite of this obstacle, several operatic delicacies are being served up this season.

On September 29, Western Opera Company, a touring company from the San Francisco Opera, will perform *Rigoletto* at the Charleston Heights Arts Center. Western Opera is no newcomer to Las Vegas, having performed previously at UNLV.

Another welcome return engagement will be of the Los Angeles-based Opera a la Carte, by consensus the premiere Gilbert and Sullivan company in the world since the recent demise of England's renowned D'Oyly Carte. As part of the Master Series, it will bring *H.M.S. Pinafore* to Artemus W. Ham Concert Hall on December 7.

On October 15, 16, and 17, UNLV Opera Theatre will offer Rick Besoyan's *Little Mary Sunshine* in the Ham Concert Hall. "It is a lighthearted spoof of the old-time operettas," commented Dr. Carol Kim-

ball, the Theatre's director. "It will be an especially fun evening for all who enjoy the Jeanette MacDonald and Nelson Eddy films." The production will include an orchestra.

Also in Ham Hall, The Las Vegas Symphonic and Chamber Music Society plans to stage *Madame Butterfly* in May. "The sets have already been designed by Ellis Pryce-Jones, and we've lined up John Duykers, who sang Cavaradossi in *Tosca*, for Pinkerton," says Music Director/Conductor Virko Baley. "We're negotiating with Nancy Shade for *Butterfly*." Shade, a resident of Boulder City, has sung with the New York City Opera and has appeared in many European opera houses.

In March, Johann Strauss' *Die Fledermaus* will be presented with English translation in the Experimental Theatre of the Alta Ham Fine Arts building, UNLV. Nearly one hundred years old, *Die Fledermaus* is one of the most popular operettas. Other upcoming operatic performances in this theater include Stravinsky's *Les Noces (The Wedding)* and scenes from Carl Orff's *Antigonae*, performed by the LVSCMS.

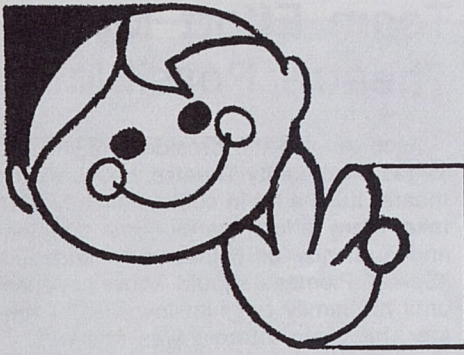
By far the most ambitious project is Las Opera Vegas, headed by Artistic Director Jim Sullivan, who recently moved here from Tucson where he directed the Arizona Opera, and Managing Director George Damskey. With Sullivan See OPERA on page 30.



# CASHELL

LT. GOVERNOR • DEMOCRAT

A REAL NEVADA LEADER FOR THE 80's



## Kid's Museum: Please Touch!

*Directions for Tying a Shoelace: 1) With your left hand, take up the left lace. 2) Close to the top of your shoe, make a loop with the left lace. 3) With your right hand, take up the right lace and wrap it around the loop in the left lace, close to the shoe. 4) Push the center of the right lace between itself and the loop in the left lace so that it forms a loop coming out the other side. 5) Pull both loops taut.*

*Sounds pretty complicated, doesn't it? Yet you know how to do it and do it every day. Indeed, you've known how to do it since you were a small child. Did you learn by reading directions such as these? No. You learned by experience--by watching, by trying it yourself, by doing it.*

*Children's museums (and the name, in its conventional meaning of "a repository for artifacts of a culture" is really a misnomer) fall loosely into two types. On the one hand are science and technology museums, filled with technical apparatus to demonstrate scientific principles which visitors usually operate by pushing a button and then watching a reaction take place behind a sheet of glass. While certainly a step beyond the traditional static museum display, these exhibits are only semi-participatory as they allow for only minimal involvement by the visitor. Different from the science museums are "children's museums," relative newcomers to the museum world, and quickly growing in numbers. Here, rather than push buttons and watch remote reactions behind glass, visitors manipulate actual objects and use the exhibit materials to **create their own experience.***

*--Robin Simons  
Program Director  
The Children's Museum of Denver*

"Participatory" museums are reporting glowing success stories around the country.

From an exhibit which clarifies to children how movies work by giving them a chance to hand-draw animated pictures to a multi-level water table where children open and close locks, create dams and erosion or run a water wheel

## Wind

Late at night  
The wind passing  
Sighs among the plants  
Sobs among the leaves  
Horrified at its own dark shape  
The wind chime dangles its black ribbon

The wind is made of poisons from the stacks and streets  
The dried eyeblood of whales on the decks  
The dried dung of caved-in beasts  
And the eye-mucus of the starving  
Moans and the teeth of alley rats  
Nightmares of the dying and the tears of the witnesses  
Noontime laughter and the screams of the crazed  
Smoke of garbage and the weight of chains  
Isotope sweepings from hospital floors  
Blooddust from abattoirs  
Sulphur dust from the bombing range  
Irradiated dust from the nuclear plague  
Fine bits of flesh still flying from the wars  
The wind is heavy  
Its belly full of death  
Its eyes full of grief  
Crying on the patio

Coming over the sea the wind whines and twists  
Among the clouds and tries to clean itself  
The wind dips down to water and washes in salt  
And aquamarine it writhes in agony  
On the backs of mackerel diving in foam  
And cannot get clean it rises sunward  
Thinking of stallions running and eagles climbing  
It gulps oxygen at the dark edge of starlight  
Trying to get clean it wraps itself around  
The shoulders of mountains eating snow  
Rubbing its eyes with snow bruising its lips  
And arms on granite it falls in the baked desert  
Looking to be purified in silence and cannot get clean

And the wind comes around our house  
And our children are sleeping  
And I hear the wind ask  
And wait for an answer  
And I hear the wind leave again saying  
Even the rain burns

*--Stan Mitchell •*

for energy in order to understand the powers of water, the underlying principle is to create an environment in which children direct their own play with carefully structured apparatus in order to gain a sense of themselves and the world, and of how they fit into it as capable, competent individuals. The Allied Arts Council Board feels the time is right for the children of Southern Nevada to have this unique and exciting learning experience.

The Children's Ad Hoc Committee of the Allied Arts Council is searching for a space with a minimum of 3,000 square feet for a "hands on" museum to entice the senses of the children (and adults!) of our community, but of primary consideration is cost. A donated, or extremely reasonable, site like an old house, a shopping center space or a free-standing building would be suitable locations. If you can help us locate a home, please call the Council at 385-7345. •

Nina Tichman, piano soloist, will perform with the Mainz Chamber Orchestra April 5.



## Master Series To Begin in October

The seventh Master Series, opening October 14 in Artemus W. Ham Concert Hall at UNLV, will offer four major symphony orchestras, two of the most prominent chamber orchestras, the only exclusively Gilbert and Sullivan company in America, and a first-rate ballet.

The Series will be performed entirely in the comfortable and acoustically beautiful concert hall and continues under the direction of Charles Vanda, who has consistently succeeded in attracting the best musical ensembles in the world to southern Nevada.

**On October 14th at 8 pm., the Master Series will begin with the famed Vienna Symphony, performing works by Beethoven and Johann Strauss, under the direction of pianist-conductor Christoph Eschenbach.**

The orchestra will play Beethoven's *Symphony No. 3, Eroica*; several dances, as well as the *Fledermaus Overture* by Strauss.

One of the premier orchestras of Europe, noted for its plush sound, it is sure to stun the Artemus Ham Hall audience with its 130-member ensemble. Eschenbach, born in 1940 in Breslau, has twice won first prize in international piano competitions: In 1962 at Munich he won the ARD Competition and in 1965 he took first place in the Clara Haskill Competition.

Eshenbach's world-wide career as a pianist is now being complemented by his equally important international success as a conductor. His conducting engagements take him to the podiums of

See MASTER SERIES on page 28.

## Team Effort Makes Theatre Possible

According to the president of the Las Vegas Community Theatre, baseball and theater have a lot in common. They both take team effort, careful management and audience participation to succeed. "Spike" Plentzas should know because, until his family got him involved in theater, his main interest was sports.

Plentzas is just one of the people who work to make the LVCT a success. He is quick to point out that the entire board of directors are "very special people" and says it would be impossible to single out any one person.

LVCT is a young organization for Las Vegas, having only started in February of 1981, and it has had its share of growing pains. The first season was interrupted by renovation work at home base, Reed Whipple, so one play was presented at Clark County Community College. The renovation work is now complete, and the 1982-83 season of the LVCT will be entirely at Reed Whipple.

The first production, opening October 7th, is an original musical titled "Speakeasy." This show, directed by Peggy Ryan, is one the group believes really typifies its basic philosophy. Both experts and beginners will work together as volunteers in a real learning experience.

This is something the group feels is very important. The Las Vegas Community Theatre is committed to a belief in community theatre as theatre for the people, offering the opportunity to anyone who wants it to discover what live theater is. The goal is to present an environment which encourages that involvement without penalizing the mistakes.

Mistakes are something many of the members know about, having joined this organization after the Theatre Arts Society, Inc.--better known as TASI--closed. When the LVCT was founded, it adopted many of the people and much of the philosophy of that group, and its experiences have helped the community theater avoid many of the problems a new group usually faces, particularly in the area of finances.

There is no paid staff in this group. It relies entirely on volunteers to produce each show. In addition to the income from productions, there are several fundraising events each year, and the long range goal is to eventually build a theater. With the support of the community and the dedication of the members, that dream seems likely to come true.

--Linda Joy Murnane •

SUPPORT THE ARTS IN LAS VEGAS

RE-ELECT JARED E.

**Shafer**  
PUBLIC ADMINISTRATOR

"For the Good Job He's Doing"

Authorized and paid for by the committee to re-elect Jared Shafer.



Photo: David Brown.

# The Theater Season

## September

### 07 Tuesday

**"The Sunshine Boys"** by Neil Simon, The Meadows Playhouse, 8 pm., Tuesday through Saturday, with 2:30 pm. Saturday matinees and a 7 pm. first night social hour, through October 2. 739-7525.

### 13 Monday

**"Sunshine Boys" special benefit performance**, for Las Vegas Little Theatre; The Meadows Playhouse, 8 pm. 739-7525.

### 16 Thursday

**"The Prisoner of Second Avenue"** by Neil Simon, Las Vegas Little Theatre, 8:30 pm. Thursday, Friday, and Saturday nights, with Sunday matinees 3 pm. September 19 and October 10. 735-0167.

### 23 Thursday

**"Come Blow Your Horn"** by Neil Simon, presented by the Boulder City First Nighters, Boulder City High School, 7:30 pm. September 23, 24, and 25. 564-1234.

**"Frankenstein,"** presented by Theater Exposed, UNLV Little Theatre, 8 pm., Thursdays, Fridays, and Saturdays, with a Sunday performance October 10, the final night. No performance October 2. 386-0649.

### 29 Wednesday

**"The Mousetrap,"** by Agatha Christie, Valley Playhouse, Mesquite, September 29, 30, October 1. 346-5569.

**"Rigoletto,"** Verdi's opera, by Western Opera Theatre, Charleston Heights Arts Center, 8 pm. Admission, \$10. 386-6383.

## October

### 02 Saturday

**"The Undercurrent,"** the Boulder City First Nighters, Government Park, B.C., October 2 and 3. Times TBA. 564-1234.

### 07 Thursday

**"Speakeasy,"** Las Vegas Community Theatre, Reed Whipple Center, 8 pm. Thursdays, Fridays, and Saturdays, 2 pm. Sundays, through October 22. 382-7225.

### 08 Friday

**"Gypsy,"** Rainbow Company, Charleston Heights Arts Center, Fridays at 7 pm., Saturdays and Sundays at 2 pm., with additional 7 pm. Saturday shows October 16 and 23. 386-6553.

**Nevada Dance Theatre, Concert I,** Judy Bayley Theatre, UNLV, October 8, 8 pm., October 9 and 10, 2 and 8 pm. 739-3838.

### 09 Saturday

**"Tartuffe!"** by John Houseman's The Acting Company, Artemus Ham Concert Hall, 8 pm., one night only. 739-3801.

### 15 Friday

**"Little Mary Sunshine,"** presented by the UNLV Opera Theatre, Artemus Ham Concert Hall, UNLV, October 15, 16, and 17. Times TBA. 739-3801.

**"Bent"** by Martin Sherman, Clark County Community College Little Theatre, 8 pm. October 15, 16, 22, 23, 29, 30; 2 pm. October 30. 643-6060.

### 19 Tuesday

**"Romantic Comedy"** by Bernard Slade, The Meadows Playhouse, 8 pm., Tuesdays through Saturdays, with additional 2:30 pm. Saturday matinees and a 7 pm. first night social hour, through November 13. 739-7525.

## 29 Friday

**Las Vegas Civic Ballet;** an original ballet with choreography by Jim Keller and Luisa Triana, Charleston Heights Arts Center, October 29 and 30 at 8 pm., October 31 at 2 pm.; special performance for senior citizens, Reed Whipple Center, November 7, 2 pm. 386-6383.

**"The Last President"** by Jerry Crawford, UNLV Dept. of Theater Arts, Alta Ham Theatre, UNLV, 8 pm., October 29, 30, November 4, 5, 6; and 2 pm. November 7. 739-3801.

## November

### 11 Thursday

**"Berlin to Broadway,"** musical review based on Kurt Weill, Theater Exposed, location TBA, 8 pm. Thursdays, Fridays, and Saturdays, with a Sunday performance November 28, the final night. 386-0649.

**"The Sign in Sidney Brustein's Window,"** by Lorraine Hansberry, Las Vegas Little Theatre, 8:30 pm. Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees November 14 and December 5, through December 11. 735-0167.

### 30 Tuesday

**"A Christmas Carol;"** a whole new production, The Meadows Playhouse, 8 pm. Tuesday through Saturday, with an additional 2:30 pm. Saturday show and a 7 pm. first night social hour, through December 24. 739-7525.

## December

### 02 Thursday

**"A Rented Christmas,"** Las Vegas Community Theatre, Reed Whipple Center, 8 pm. Thursdays, Fridays, and Saturdays, 2 pm. Sundays, through December 12. 382-7225.

### 03 Friday

**"The Lark"** by Jean Anouilh, adapted by Lillian Hellman, UNLV Dept. of Theater Arts, Alta Ham Theatre, UNLV, 8 pm., December 3, 4, 9, 10, 11; and 2 pm. December 12. 739-3801.

### 07 Tuesday

**"H. M. S. Pinafore,"** by "Opera A La Carte," Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

### 12 Sunday

**Christmas Chorale,** Valley Playhouse, Mesquite, 346-5569.

### 17 Friday

**"The Nutcracker,"** by Nevada Dance Theatre, Judy Bayley Theatre, December 17 through 23, 8 pm., with 2 pm. matinees December 18 and 19. 739-3838.

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## January

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### 06 Thursday

"**By Strouse,**" musical review of works by Charles Strouse, Las Vegas Little Theatre, 8:30 pm. Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees January 9 and 30, through February 5. 735-0167.

### 07 Friday

"**The Ransom of Red Chief,**" Rainbow Company, Reed Whipple Center, 7 pm. Fridays, 2 pm. Saturdays and Sundays, with additional 7 pm. shows January 15 and 22, through January 23. 386-6553.

### 11 Tuesday

**Play to be announced,** The Meadows Playhouse, 8 pm. Tuesday through Saturday, with an additional 2:30 Saturday performance and a 7 pm. first night social hour, through February 5. 739-7525.

### 27 Thursday

"**Petrified Forest,**" Las Vegas Community Theatre, Reed Whipple Center, 8 pm. Thursdays, Fridays, and Saturdays, 2 pm. Sundays, through February 13. 382-7225.

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## February

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### 03 Thursday

"**Lenny,**" drama based on the life of Lenny Bruce, by Julian Barry, Theater Exposed, location TBA, 8 pm. Thursday, Friday, and Saturday, with a Sunday performance February 20, the final night. 386-0649.

### 11 Friday

**Variety Show,** Valley Playhouse, Mesquite. 346-5569.

### 18 Friday

"**Company**" by Stephen Sondheim, Clark County Community College Little Theatre, 8 pm. February 18, 19, 25, 26, March 4, 5; 2 pm. March 5. 643-6060.

### 22 Tuesday

"**Starting Here, Starting Now,**" The Meadows Playhouse, 8 pm. Tuesday through Saturday, with an additional 2:30 pm. Saturday performance and a 7 pm. first night social hour, through March 19. 739-7525.

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## March

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### 03 Thursday

"**Ten Little Indians**" by Agatha Christie, Las Vegas Little Theater, 8:30 pm., Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees March 6 and 27, through April 2. 735-0167.

### 04 Friday

"**The Wind in the Willows,**" Rainbow Company, Reed Whipple Center, 7 pm. Fridays, 2 pm. Saturdays and Sundays, with additional 7 pm. Saturday performances March 11 and 19, through March 20. 386-6553.

"**Strider**" by Mark Rozovsky, UNLV Dept. of Theater Arts, Alta Ham Theatre, UNLV, 8 pm., March 4, 5, 10, 11, 12; and 2 pm. March 13. 739-3801.

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## April

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### 08 Friday

"**Loose Ends**" by Michael Weller, UNLV Dept. of Theater Arts, Alta Ham Theatre, UNLV, 8 pm., April 8, 9, 14, 15, 16; and 2 pm. April 17. 739-3801.

### 12 Tuesday

"**The Mousetrap**" by Agatha Christie, The Meadows Playhouse, 8 pm. Tuesday through Saturday with an additional 2:30 pm. Saturday performance and a 7 pm. first night social hour, through May 14. 739-7525.

### 22 Friday

"**Bleacher Bums,**" Clark County Community College Little Theatre, 8 pm. April 22, 23, 29, 30, May 6, 7; 2 pm. May 7. 643-6060.

### 28 Thursday

"**Shadow Box**" by Michael Christofer, Las Vegas Little Theatre, 8:30 pm. Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees May 1 and May 22, through May 28. 735-0167.

### 29 Friday

**An original play,** winner of the Rainbow Company's Third National Playwriting Contest, Reed Whipple Center, 7 pm. Fridays, 2 pm. Saturdays and Sundays, through May 15. 386-6553.

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## May

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### 06 Friday

"**The Music Man**" by Meredith Willson, UNLV Dept. of Theater Arts, Alta Ham Theatre, UNLV, 8 pm., May 6, 7, 12, 13, 14; and 2 pm. May 15. 739-3801.

### 26 Thursday

"**The Boys in the Band,**" Theater Exposed, location TBA, 8 pm. Thursdays, Fridays, and Saturdays, with a Sunday performance June 5, the final night. 386-0649.

### 31 Tuesday

"**How the Other Half Loves**" by Alan Ayckbourn, The Meadows Playhouse, 8 pm. Tuesday through Saturday with an additional 2:30 pm. Saturday performance and a 7 pm. first night social hour, through June 25. 739-7525.

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## June

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### 03 Friday

"**Beauty and the Beast,**" Rainbow Company, Charleston Heights Arts Center, 7 pm. Fridays, 2 and 7 pm. Saturdays, and 2 pm. Sundays, through June 12. 386-6553.

### 09 Thursday

"**Hello, Dolly,**" Las Vegas Community Theatre, Reed Whipple Center, 8 pm. Thursdays, Fridays, and Saturdays, 2 pm. Sundays, through June 26. 382-7225.

### 23 Thursday

"**Raisin,**" musical adaptation of "Raisin in the Sun," Las Vegas Little Theatre, 8:30 pm. Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees June 26 and July 17, through July 23. 735-0167.

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## July

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### 12 Tuesday

"**Once Upon a Mattress,**" The Meadows Playhouse, 8 pm. Tuesday through Saturday, with an additional 2:30 pm. Saturday performance and a 7 pm. first night social hour. 739-7525.

### 13 Wednesday

**Musical, TBA,** Valley Playhouse, Mesquite, July 13, 14, 15. 346-5569.

# SEPTEMBER

## EXHIBITS

### 01 Wednesday

**"Desert Tortoises;"** photographs by Norma Engberg, Flamingo Library, through September 3. 733-7810.

**Alan Platzer: "Landscapes and Interiors,"** photographs of Florida and Southern Georgia, Flamingo Library, through September 3. 733-7810.

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

**Frank Brown, oils,** featured at the Las Vegas Artists' Co-op, inside Charleston Plaza Mall, next to the Fox Theatre, through September 12. 384-5470.

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

**Roy Purcell,** First Western Savings, 2700 West Sahara, through September 30, presented by the Allied Arts Council. 871-2208.

**Joann V. Cooper,** enamel art, and Penny Taylor, "Framing Your Child's Art Projects," Henderson Library, through September 30. Free. 565-9247.

**Japanese floral art classes,** presented by the Nevada chapter of Ikenobo Ikebana, Wednesday evenings, 6 to 7 pm., 2162 N. Lamb Blvd. 452-1920.

### 03 Friday

**Chris Nield,** watercolors and pottery, Nevada Artists' Gallery; an art exhibit by the L. V. branch of the League of American Penwomen, Main Gallery; and children's artwork from Grassroots Outreach Program, Young People's Gallery; Las Vegas Art Museum, Lorenzi Park, through September 28. Opening reception 1 to 4 pm., September 5. 647-4300.

### 07 Tuesday

**"Me and My Friends,"** mixed media portraits by Cathy Heath, Main Gallery, Flamingo Library, through October 1. Opening reception, September 9, 7 pm. 733-7810.

### 10 Friday

**Grand Prix Photography** by Tony Scodwell and Mary Scodwell, Bullock's, through September 25. Opening reception 5 to 7 pm. September 10. 878-1442.

### 14 Tuesday

**Alice Clifton,** oils, featured at Las Vegas Artists' Co-op, through October 3. 451-2269.

### 18 Saturday

**Floral Art Exhibit,** presented by the Nevada Chapter of Ikenobo Ikebana (Japanese Floral Art), Meadows Mall, September 18 and 19. 452-1920.

### 19 Sunday

**"Fiber Clothing;"** curated by Maxine Mansor, with works from many local and national fiber artists, Charleston Heights Arts Center, through October 15. Opening reception, September 19, 1 to 3 pm. 386-6383.

**"East-West/A Feminine Mythical View;"** paintings by Betty LaDuke, Reed Whipple Center, through October 15. Opening reception September 19, 3 to 5 pm. 386-6383.

### 24 Friday

**Western Art Show,** Burk Gal'ry, September 24 through 26. A watercolor by Mike Miller, a Tretheway wood carving, a Grence batik, and a surprise offering will be raffled off with all proceeds going to KNPR Public Radio. 293-3958.

### 25 Saturday

**"Wearable Art,"** a unique fashion show featuring custom-designed, artistic apparel created by members of the Fiber Arts Guild, Flamingo Library, 3 pm. 733-7810.

## EVENTS

### 01 Wednesday

**"Oblomov"** (Russian, 1980), presented by the Las Vegas Cinema Society, Mountain View Theaters, September 1, 2, and 3 at 7:30 and 9:30 pm. 733-0536.

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

### 02 Thursday

**"Oblomov."** See September 1.

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

### 03 Friday

**"Oblomov."** See September 1.

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

### 06 Monday

**Las Vegas Community Band rehearsal,** location TBA, 7 pm. Call 736-6073 any night but Monday between 6 and 7 pm.

**Vi Redd** 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.

### 07 Tuesday

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

**Sweet Adelines;** old-time harmony singing, meeting every Tuesday, 7:30 pm., music room, Chaparral High. Women of all ages who enjoy singing are invited to attend. 458-2053.

**Society of Desert Scribes,** calligraphers, meeting, Baker Park, Room 620, 7:30 to 9 pm. 361-5565.

**"The Sunshine Boys"** by Neil Simon, The Meadows Playhouse, 8 pm., Tuesday through Saturday, with 2:30 pm. Saturday matinees and a 7 pm. first night social hour, through October 2. 739-7525.

### 08 Wednesday

**"Lady Sings the Blues"** with Diana Ross and Billy Dee Williams, captioned film for the deaf (with sound), Flamingo Library, September 8, 7 pm.; Charleston Heights Library, September 9, 7 pm. Free. 733-7810.

**Great Books Discussion Group;** topic: "The Figure in the Carpet" by Henry James, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

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

**"The Sunshine Boys."** See 9/7 for details.

### 09 Thursday

**"Lady Sings the Blues."** See 9/8 for details.

**"The Sunshine Boys."** See 9/7 for details.

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

### 10 Friday

**Nevada Camera Club** meeting; program by Kenneth Ostheimer, 7 pm., Reed Whipple Center. 737-8352.

**"The Sunshine Boys."** See 9/7 for details.

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



Christy Ewing in "Days of Absence," produced by Jacob's Ladder.

**EDEN, Ethnic Dance Ensemble of Nevada auditions, 2 pm., Paradise School gym. 457-1526.**

### 13 Monday

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

**"Designing the Dance,"** lecture-demonstration by Southern Exposure Dance Consort, Charleston Heights Arts Center, time TBA. 878-2970.

**"Rebellion in Patagonia,"** part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

**"Sunshine Boys" special benefit performance, for Las Vegas Little Theatre; The Meadows Playhouse, 8 pm. 739-7525.**

**Jerome Richardson 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.**

### 14 Tuesday

**"Designing the Dance."** See 9/13 for details.

**Sweet Adelines.** See 9/7 for details.

**"The Sunshine Boys."** See 9/7 for details.

**"Making Libraries Work for You;"** orientation/tour of Flamingo Library. Free; reservations requested. 10 am. and 7 pm. 733-7810.

### 15 Wednesday

**"Designing the Dance."** See 9/13 for details.

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

**"The Sunshine Boys."** See 9/7 for details.

### 16 Thursday

**Foundational Calligraphy Class, Boulder City Parks and Recreation, 6:30 to 8 pm., through October 28. 293-3956.**

**"The Heart is a Lonely Hunter"** with Alan Arkin and Cicely Tyson, from the novel by Carson McCullers, part of the series "Southern Gothic/California Grotesque." The public is encouraged to read the novel in advance. Dr. Christopher Hudgins will lead discussion. Free. 733-7810.

**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.**

**"The Sunshine Boys."** See 9/7 for details.

**Calligraphy Class; Italic, Boulder City Parks and Recreation, 8 to 9:30 pm., through October 28. 293-3956.**

**"The Prisoner of Second Avenue"** by Neil Simon, Las Vegas Little Theatre, 8:30 pm. Thursday, Friday, and Saturday nights, with 3 pm. Sunday matinees September 19 and October 10. 735-0167.

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

### 17 Friday

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

**"The Sunshine Boys."** See 9/7 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

### 18 Saturday

**"The Prisoner of Second Avenue."** See 9/16 for details.

**"The Sunshine Boys."** See 9/7 for details.

**Park/Art.** See 9/11 for details.

**Fiber Arts Guild program: Mary Meigs Atwater slide and tape show, Flamingo Library, 10 am. to 2 pm. 384-6630 or 876-5823.**

### 11 Saturday

**Calligraphy Workshop** in the pines; the Society of Desert Scribes, meeting 8 am. September 11, continuing through the 12th. 361-5565.

**Rainbow Company Ensemble auditions, Reed Whipple Center, 9 am. to 1 pm. 386-6553.**

**"The Sunshine Boys."** See 9/7 for details.

**Park/Art; "Pinecone Craft,"** September 11: Jaycee Park, 10 am. to noon, Las Vegas Library, 1:30 to 3:30 pm.; September 18: Lorenzi Park, 10 am. to noon, Charleston Heights Library, 1:30 to 3:30 pm.; September 25: Sunrise Library, 10 am. to noon, Flamingo Library, 1:30 to 3:30 pm. Free. 386-6511.

**Las Vegas Civic Symphony auditions, for percussion, trumpet, all strings, french horn, and bassoon, Reed Whipple Center, noon to 3 pm. 386-6211.**

### 12 Sunday

**Warren and Friend, fiddle and banjo music, Lorenzi Park, 1 to 3 pm. Free. 386-6511.**

**ELECT  
SHELLEY BERKLEY  
ASSEMBLY DISTRICT #13  
DEMOCRAT**



## 19 Sunday

**Songsongs and Toby Wright's Band**, contemporary gospel music, Lorenzi Park, 1 to 3 pm. Free. 386-6511.

**"The Last Hurrah"** with Spencer Tracy, Jeff Hunter, and Pat O'Brien, Flamingo Library, September 19, 2 pm.; Las Vegas Library, September 20, 7 pm.; Sunrise Library, September 21, 7 pm. Free. 733-7810.

**"The Prisoner of Second Avenue."** See 9/16 for details.

**"If Music Be the Food of Love,"** by the Elizabethan Trio; Rella Lossy, actress and dramatic narrator; Laurette Goldberg, harpsichordist, and Anna Carol Dudley, soprano; works by Henry Purcell, Charleston Heights Arts Center, 3 pm. 386-6383.

## 20 Monday

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

**"The Last Hurrah."** See 9/19 for details.

**Joe Farrell** 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.

## 21 Tuesday

**Southern Nevada Bluegrass Music Society pickout**, site TBA. 871-0473.

**"The Last Hurrah."** See 9/19 for details.

**Sweet Adelines.** See 9/7 for details.

**"The Sunshine Boys."** See 9/7 for details.

## 22 Wednesday

**Great Books Discussion Group**; topic: "The Visit to the Museum" and "Signs and Symbols" by Vladimir Nabokov, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

**"Snow White and the Seven Dwarfs,"** Disney film, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

**Misfit Players theater workshop**, Renaissance Theatre, Tropicana Plaza, Wednesday evenings, 7:30 pm. Public invited. 649-2601.

**"The Sunshine Boys."** See 9/7 for details.

## 23 Thursday

**"Reflections in a Golden Eye"** with Marlon Brando and Elizabeth Taylor, from the novel by Carson McCullers, part of the series "Southern Gothic/California Grotesque." The public is encouraged to read the novel in advance. Discussion will be lead by Dr. Lynn Osborne. Free. 733-7810.

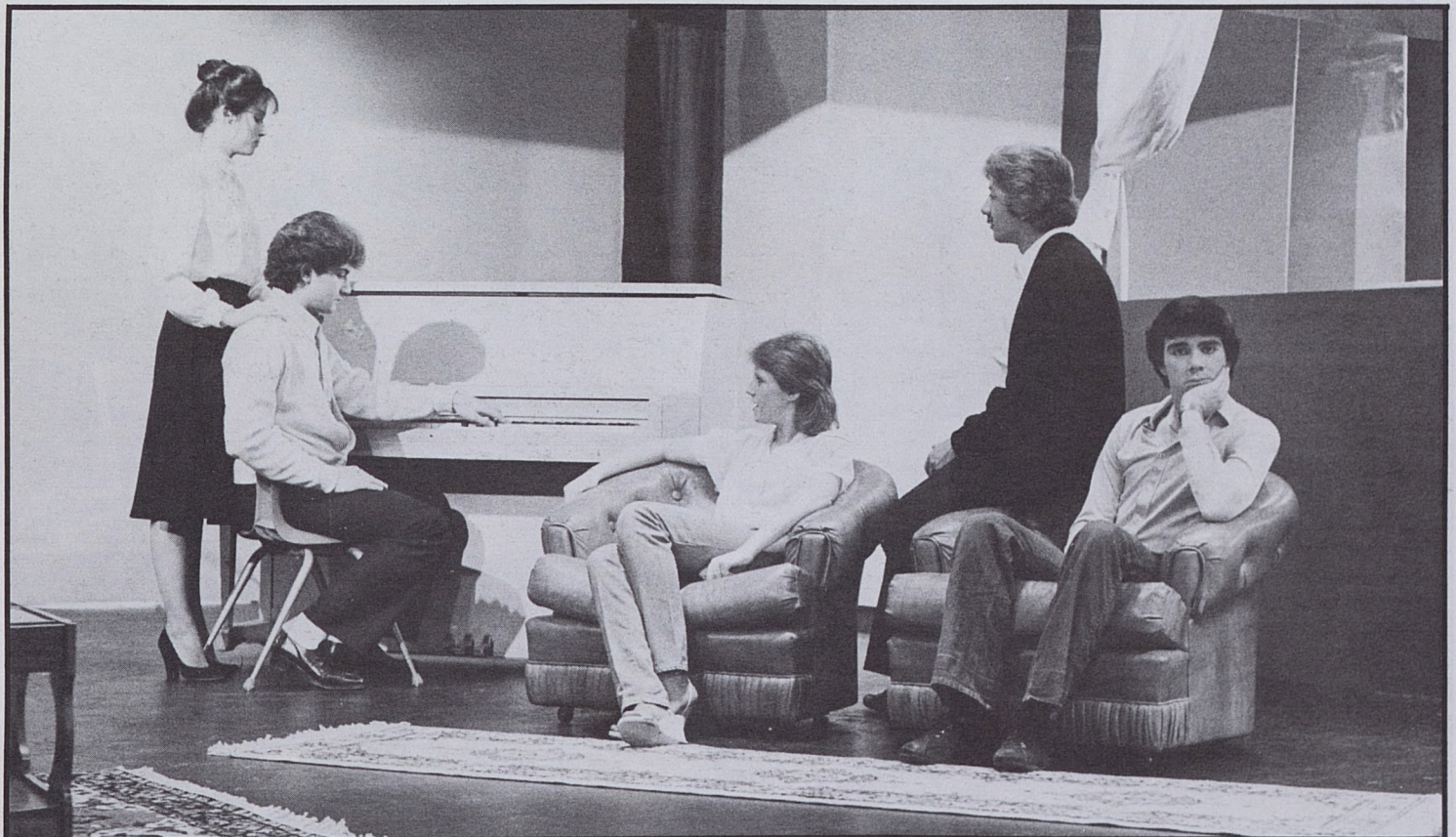
**"Come Blow Your Horn"** by Neil Simon, presented by the Boulder City First Nighters, Boulder City High School, 7:30 pm. September 23, 24, and 25. 564-1234.

**"The Sunshine Boys."** See 9/7 for details.

**"Frankenstein,"** presented by Theater Exposed, UNLV Little Theatre, 8 pm., Thursdays, Fridays, and Saturdays, with a Sunday performance October 10, the final night. No performance October 2. 386-0649.

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

**"The Prisoner of Second Avenue."** See 9/16 for details.



Erica Heishman, Rocco Rachetta, Rita Zapel, Sandy Onofre, and Matt Kowalew-

ski (from left), in "Trute" by Bernard Slade, Clark High School Theatre Arts

Department, March 1982.

## 24 Friday

**Nevada Camera Club** meeting and slide competition, 7 pm., Reed Whipple Center. 737-8352.

**"Come Blow Your Horn."** See 9/23 for details.

**Frankenstein."** See 9/23 for details.

**"The Sunshine Boys."** See 9/7 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

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

## 25 Saturday

**"The Sunshine Boys."** See 9/7 for details.

**"Come Blow Your Horn."** See 9/23 for details.

**"Frankenstein."** See 9/23 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

**Park/Art.** See 9/11 for details.

## 26 Sunday

**Russ Martino's Music Machine,** Lorenzi Park, 1 to 3 pm. Free. 386-6511.

**Festival Chamber Players,** performing Bach, Pleyel, Danzi, Telemann, and Devienne, Flamingo Library, 2 pm. Free. 733-7810.

**The Las Vegas Chamber Symphony Orchestra,** directed by Masatoshi Mitsumoto, with guests Yukiko Kamei, violin, and Milton Thomas, viola, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

## 27 Monday

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

**Richie Cole 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.

## 28 Tuesday

**Sweet Adelines.** See 9/7 for details.

**Friends of Southern Nevada Libraries** board meeting, Flamingo Library board room, 7:30 pm. Public invited. 733-7810.

**"The Sunshine Boys."** See 9/7 for details.

## 29 Wednesday

**"The Mousetrap,"** by Agatha Christie, Valley Playhouse, Mesquite, September 29, 30, October 1. 346-5569.

**Misfit Players theater workshop,** Renaissance Theatre, Tropicana Plaza, Wednesday evenings, 7:30 pm. Public invited. 649-2601.

**"The Sunshine Boys."** See 9/7 for details.

**"Rigoletto,"** Verdi's opera, by Western Opera Theatre, Charleston Heights Arts Center, 8 pm. Admission, \$10. 386-6383.

## 30 Thursday

**"The Mousetrap."** See 9/29 for details.

**Dance Performance** sponsored by the Dance Division of the Allied Arts Council, Boulevard Mall, 2:30 to 4 pm. Free. 385-7345.

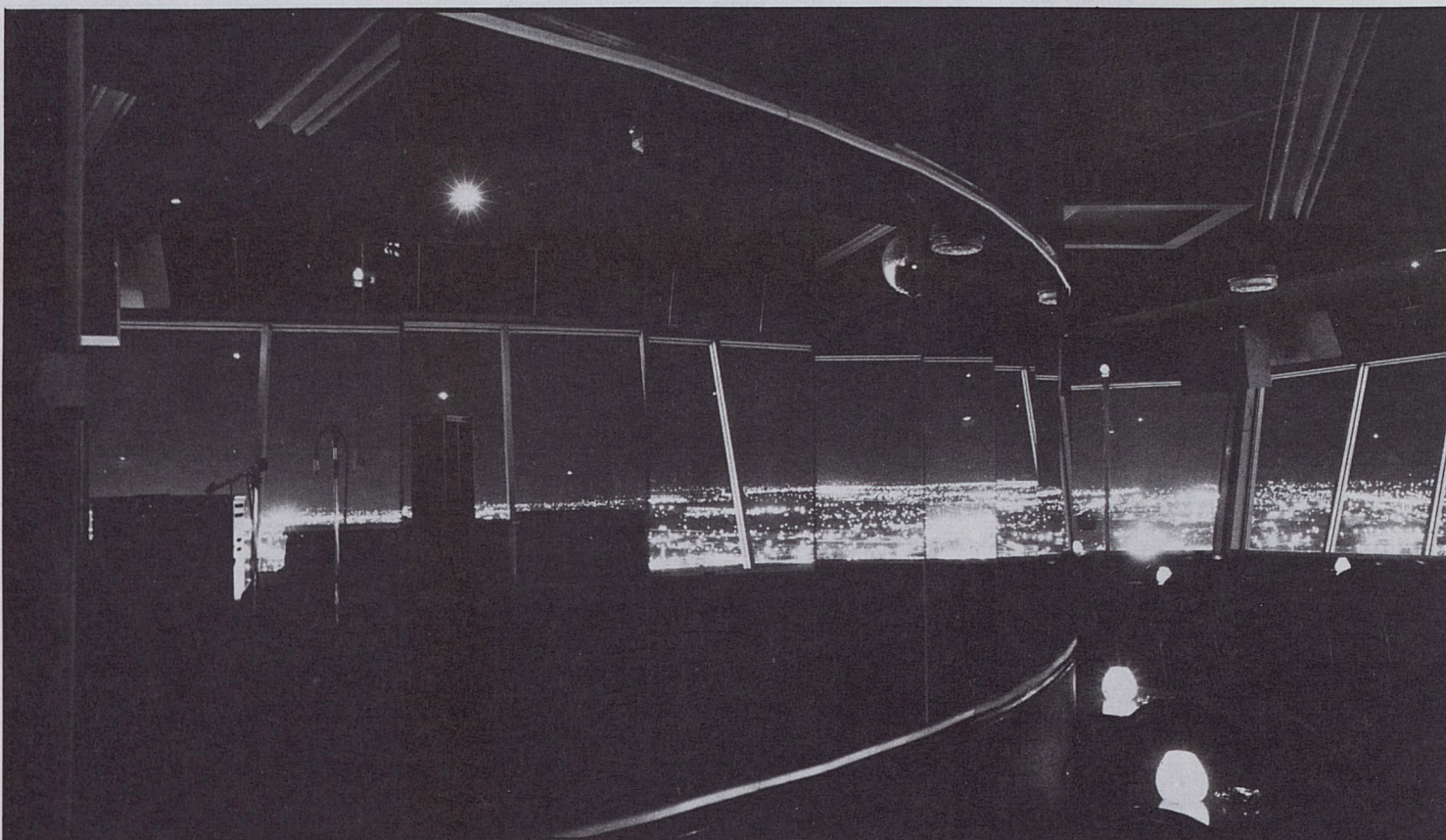
**"Wise Blood"** with Brad Dourif, Harry Dean Stanton, and Ned Beatty, directed by John Huston from the novel by Flannery O'Connor, part of the series "Southern Gothic/California Grotesque." The public is encouraged to read the novel in advance. Discussion will be lead by Dr. Christopher Hudgins. Free. 733-7810.

**"Frankenstein."** See 9/23 for details.

**"The Sunshine Boys."** See 9/7 for details.

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

**"The Prisoner of Second Avenue."** See 9/16 for details.



# OCTOBER

## EXHIBITS

### 01 Friday

**Quilt Exhibit**, Main Gallery; weavings, silk screen, and watercolors by Charlotte Baklanoff and pen and ink by Ellen Sargent, Nevada Artists' Gallery; and an exhibit by Faith Lutheran School, Young People's Gallery; Las Vegas Art Museum, Lorenzi Park, through October 26. Opening reception October 10, 1 to 4 pm. 647-4300.

**Lucille Reed**, ceramics and porcelain dolls, Henderson Library, through October 31. Free. 565-9247.

### 02 Saturday

**Boulder City Hospital Auxiliary Art Festival**, Government Bicentennial Park, 10 am. to 5 pm., October 2 and 3. 293-4545 or 293 3787.

### 03 Sunday

**Nevada Watercolor Society**, annual juried competition, Main Gallery, Flamingo Library, through October 31. Opening reception, October 3, 3 pm. Free. 733-7810.

### 04 Monday

**Quilt Display**, part of "Spinning and Weaving Week," Sunrise Library, through October 9. 733-7810.

### 05 Tuesday

**Hinson Cole**, acrylics, featured at the Las Vegas Artists' Co-op, through October 28. 451-2269.

### 10 Sunday

**"Mayan Images,"** photographs by Michael Plyler of an ancient culture, Flamingo Library upstairs gallery, through October 30. 733-7810.

### 17 Sunday

**"Jeff Kelly: Installation,"** Charleston Heights Arts Center, through November 12. Opening reception, 1 to 3 pm., October 17. 386-6383.

**"Southwestern Visions;"** pottery by Greg Kennedy, paintings by Doug Taylor, Reed Whipple Center, through November 5. Opening reception October 17, 3 to 5 pm. 386-6211.

### 20 Wednesday

**"Take a Trip;"** slide/lecture presentation of Michael Plyler's photographs of Guatemala, Flamingo Library conference room, 7 pm. Free. 733-7810.

### 24 Sunday

**International Fashion Show;** commemorating United Nations Day; costumes from around the world. Music by the Old World Musicians. Flamingo Library, 3 pm. Free. 733-7810.

### 26 Tuesday

**"Interiors and Exteriors,"** Wayne LaFon, etchings, acrylics, and paintsticks; Lee Sido, paintsticks, drawings, and sculpture, Ryan Galleries, through November 6. Opening reception, 7 to 10 pm. October 26. 734-0650.

### 30 Saturday

**Eileen Carlson**, oils; animals and landscapes, featured at the Vegas Artists' Co-op through November 28. Opening reception, October 30, 2 to 6 pm. 451-2269.

## EVENTS

### 01 Sunday

**"The Mousetrap."** See 9/29 for details.

**"The Sunshine Boys."** See 9/7 for details.

**"Frankenstein."** See 9/23 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

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

### 02 Saturday

**"The Undercurrent,"** the Boulder City First Nighters, Government Park, B.C., October 2 and 3. Times TBA. 564-1234.

**"The Sunshine Boys."** See 9/7 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

**Park/Art;** Creature Craft, October 2: Lorenzi Park, 10 am to noon, Charleston Heights Library, 1:30 to 3:30 pm; October 9: Sunrise Library, 10 am. to noon, Flamingo Library, 1:30 to 3:30 pm.; October 16, Jaycee Park, 10 am. to noon, Las Vegas Library, 1:30 to 3:30 pm.; October 23, Jaycee Park, 10 am. to 2 pm. Free. 386-6511.

### 03 Sunday

**"The Undercurrent."** See 10/2 for details.

### 04 Monday

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

**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.

### 05 Tuesday

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

**Sweet Adelines.** See 9/7 for details.

### 06 Wednesday

**Misfit Players theatre workshop**, Renaissance Theatre, Tropicana Plaza, Wednesday evenings, 7:30 pm. Public invited. 649-2601.

**"City of Women"** (Italy, 1980), directed by Federico Fellini; presented by the Las Vegas Cinema Society, Mountain View Theaters, October 6, 7, and 8, 7:30 and 9:30 pm. 733-0536.

**Funding Collection Workshop;** teaches how to use the funding collection at Flamingo Library. Pre-registration is required. Free. 733-7810.

### 07 Thursday

**"Day of the Locust"** with Karen Black, Donald Sutherland, and Burgess Meredith, from the novel by Nathanael West. Part of the series, "Southern Gothic-/California Grotesque." The public is encouraged to read the novel in advance. Dr. Hart Wegner will lead discussion. Free. 733-7810.

**"City of Women."** See October 6.

**"Frankenstein."** See 9/23 for details.

**"Speakeasy,"** Las Vegas Community Theatre, Reed Whipple Center, 8 pm. Thursdays, Fridays, and Saturdays, 2 pm. Sundays, through October 22. 382-7225.

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

**"The Prisoner of Second Avenue."** See 9/16 for details.

### 08 Friday

**"Gypsy,"** Rainbow Company, Charleston Heights Arts Center, Fridays at 7 pm., Saturdays and Sundays at 2 pm., with additional 7 pm. Saturday shows October 16 and 23. 386-6383.

**"Sallah"** with Topol, part of the International Film Series, in Hebrew with subtitles, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

**"City of Women."** See October 6.

**"Frankenstein."** See 9/23 for details.

**Nevada Dance Theatre**, Concert I, Judy Bayley Theatre, UNLV, October 8, 8 pm., October 9 and 10, 2 and 8 pm. 739-3838.

**"Speakeasy."** See 10/07 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

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

## 09 Saturday

**"Gypsy."** See 10/8 for details.

**Nevada Dance Theatre**, Concert I, Judy Bayley Theatre, UNLV, 2 and 8 pm. 739-3838.

**Salute to Singles Country Western Jamboree**, presented by Las Vegas Singles Council, Lorenzi Park, 7 pm. to midnight. Admission, \$3. 386-6383.

**"Speakeasy."** See 10/7 for details.

**"Tartuffe!"** by John Houseman's The Acting Company, Artemus Ham Concert Hall, 8 pm., one night only. 739-3801.

**"Frankenstein."** See 9/23 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

**Park/Art.** See 10/2 for details.

**Fiber Arts Guild** program: Mary Meigs Atwater slide and tape show, Flamingo Library, 10 am. to 2 pm. 384-6630 or 876-5823.

## 10 Sunday

**Wolf Adler**, clarinet recital, Flamingo Library, 2 pm. Free. 733-7810.

**Nevada Dance Theatre**, Concert I, Judy Bayley Theatre, UNLV, 2 and 8 pm. 739-3838.

**"Gypsy."** See 10/8 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

**"Frankenstein."** See 9/23 for details.

## 11 Monday

**"Ring of Bright Water"** with Bill Travers and Virginia McKenna; captioned film for the deaf (with sound), Charleston Heights Library, 7 pm.; Flamingo Library, October 12, 7 pm. Free. 733-7810.

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

**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.

## 12 Tuesday

**Nevada Dance Theatre benefit**; fashion show and dinner, Saks 5th Avenue. 739-3938.C6

**"Games People Play;"** introduction to popular games: Chess, backgammon, Dungeons and Dragons, with assistance from local clubs, Flamingo Library, 7 pm. Free. 733-7810.

**"Ring of Bright Water."** See 10/11 for details.

**Sweet Adelines.** See 9/7 for details.



Mara Anderson, Sabrina Jones, and Tressie Samuels (from left) play white telephone operators as the Mayor's switchboard is besieged with calls because all the blacks in town have disappeared in "Days of Absence," presented at Flamingo Library by Jacob's Ladder.

## 13 Wednesday

**Japanese floral art classes**, presented by the Nevada Chapter of Ikenobo Ikebana, Wednesday evenings, 6 to 7 pm., 2162 N. Lamb Blvd. 452-1920.

**Great Books Discussion Group;** topic: "The River" and "A Circle in the Fire" by Flannery O'Connor, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

**Misfit Players theater workshop**, Renaissance Theatre, Tropicana Plaza, Wednesday evenings, 7:30 pm. Public invited. 649-2601.

**Park/Art.** See 10/6 for details.

## 14 Thursday

**"Play It As It Lays"** with Anthony Perkins and Tuesday Weld, from the novel by Joan Didion. Last in the series "Southern Gothic/California Grotesque." The public is encouraged to read the novel in advance. Discussion will be lead by Dr. Lynn Osborne.

**"Speakeasy."** See 10/7 for details.

**The Vienna Symphony**, Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

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

**"The Prisoner of Second Avenue."** See 9/16 for details.

## 15 Friday

**Nevada Camera meeting and program**, 7 pm., Reed Whipple Center. 737-8352.

**"Little Mary Sunshine,"** presented by the UNLV Opera Theatre, 8 pm. October 15, 16, and 17. Times TBA. 739-3801.

**Fifth Annual Art Show and "Gypsy."** See 10/8 for details.

**"Speakeasy."** See 10/7 for details.

**"Bent"** by Martin Sherman, Clark County Community College Little Theatre, 8 pm. October 15, 16, 22, 23, 29, 30; 2 pm. October 30. 643-6060.

**"The Prisoner of Second Avenue."** See 9/16 for details.

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

## 16 Saturday

**"Little Mary Sunshine."** See 10/15 for details.

**"Gypsy."** See 10/8 for details.

**"Speakeasy."** See 10/7 for details.

**"Bent."** See 10/15 for details.

**"The Prisoner of Second Avenue."** See 9/16 for details.

**Park/Art.** See 10/2 for details.

## 17 Sunday

"**Little Mary Sunshine.**" See 10/15 for details.

"**Laura**" with Dana Andrews and Gene Tierney, Flamingo Library, October 17, 2 pm.; Las Vegas Library, October 18, 7 pm.; Sunrise Library, October 19, 7 pm. Free. 733-7810.

"**Speakeasy.**" See 10/7 for details.

"**Gypsy.**" See 10/8 for details.

## 18 Monday

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

"**The Blue Angel**" with Marlene Dietrich, part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

"**Laura.**" See 10/17 for details.

**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.

## 19 Tuesday

"**Games People Play;**" learn the intricacies of backgammon, Flamingo Library, 7 pm. Free. 733-7810.

"**Laura.**" See 10/17 for details.

**Sweet Adelines.** See 9/7 for details.

"**Romantic Comedy**" by Bernard Slade, The Meadows Playhouse, 8 pm., Tuesdays through Saturdays, with additional 2:30 pm. Saturday matinees and a 7 pm. first night social hour, through November 13. 739-7525.

## 20 Wednesday

**Misfit Players theater workshop**, Renaissance Theatre, Tropicana Plaza, Wednesday evenings, 7:30 pm. Public invited. 649-2601.

"**Romantic Comedy.**" See 10/19 for details.

**Park/Art.** See 10/6 for details.

## 21 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.

"**Speakeasy.**" See 10/7 for details.

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

"**Romantic Comedy.**" See 10/9 for details.

**Clark County Library District Board of Trustees** monthly meeting, Flamingo Library board room, 11:30 am. Public welcome. 733-7810.

## 22 Friday

"**Gypsy.**" See 10/8 for details.

"**Romantic Comedy.**" See 10/9 for details.

**Historian Page Smith**, Annual Humanities Lecture, UNLV Humanities Auditorium, 8 pm. 798-0337.

"**Speakeasy.**" See 10/7 for details.

"**Bent.**" See 10/15 for details.

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

## 23 Saturday

**Calligraphy Crafts Workshop**, Boulder City Parks and Recreation, 9:30 am. to 4 pm. 293-3956.

"**Gypsy.**" See 10/8 for details.

**Park/Art.** See 10/15 for details.

"**Romantic Comedy.**" See 10/19 for details.

"**Bent.**" See 10/15 for details.

## 24 Sunday

"**Gypsy.**" See 10/8 for details.

## 25 Monday

"**Children and Books;**" teaches parents and children about the resources for children of Sunrise Library. The film "Escape to Witch Mountain" will also be shown. 7 pm. Free. 733-7810.

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

**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.

## 26 Tuesday

"**Games People Play;**" become an expert at "Dungeons and Dragons," Flamingo Library conference room, 7 pm. Free. 733-7810.

**Friends of Southern Nevada Libraries** meeting; public invited, Flamingo Library board room, 7:30 pm. Public invited. 733-7810.

**Sweet Adelines.** See 9/7 for details.

"**Romantic Comedy.**" See 10/19 for details.

## 27 Wednesday

**Great Books Discussion Group;** topic: "The Nigger of the Narcissus" by Joseph Conrad, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

**Misfit Players theater workshop**, Renaissance Theatre, Tropicana Plaza, Wednesday evenings, 7:30 pm. Public invited. 649-2601.

"**Romantic Comedy.**" See 10/19 for details.

## 28 Thursday

"**Romantic Comedy.**" See 10/19 for details.

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

"**Making Libraries Work for You.**" See description 9/14. Flamingo Library conference room, 10 am. and 7 pm. Free. 733-7810.

## 29 Friday

"**The Organizer**" with Marcello Mastroianni, part of the International Film Series, in Italian, with subtitles, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

"**Bent.**" See 10/15 for details.

**Las Vegas Civic Ballet;** an original ballet with choreography by Jim Keller and Luisa Triana, Charleston Heights Arts Center, October 29 and 30 at 8 pm., October 31 at 2 pm.; special performance for senior citizens, Reed Whipple Center, November 7, 2 pm. 386-6383.

"**Romantic Comedy.**" See 10/19 for details.

"**The Last President**" by Jerry Crawford, UNLV Dept. of Theater Arts, Alta Ham Theatre, UNLV, 8 pm., October 29, 30, November 4, 5, 6; and 2 pm. November 7. 739-3801.

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

## 30 Saturday

"**Bent.**" See 10/15 for details.

"**Romantic Comedy.**" See 10/19 for details.

"**The Last President.**" See 10/29 for details.

**Las Vegas Civic Ballet.** See 10/29 for details.

**KNPR Craftworks Market**, Reed Whipple Field, through November 1, 10 am. to dusk. 456-6695.

"**War of the Worlds;**" Halloween special; radio broadcast by Orson Welles, Flamingo Library, 11 am. to 3 pm., 5 to 7 pm. Film with Gene Barry, Ann Robinson, and Les Tremayne, 3:30 pm. Free. 733-7810.

## 31 Sunday

**Las Vegas Civic Symphony;** "Hoe-Down;" featuring "Rodeo" by Aaron Copland, "Hey Ride!" by J. Christensen; and selections by Morton Gould, Leroy Anderson, and others, 2 to 5 pm., Reed Whipple Center. 386-6211.

**Las Vegas Civic Ballet.** See 10/29 for details.

**KNPR Craftworks Market**, Reed Whipple Field, 10 am. to dusk. 456-6695.



Brad Dourif (left) thinks he is an atheist, and Harry Dean Stanton is a preacher self-blinded with lye in "Wise Blood."

## Grotesque Films To Be Screened

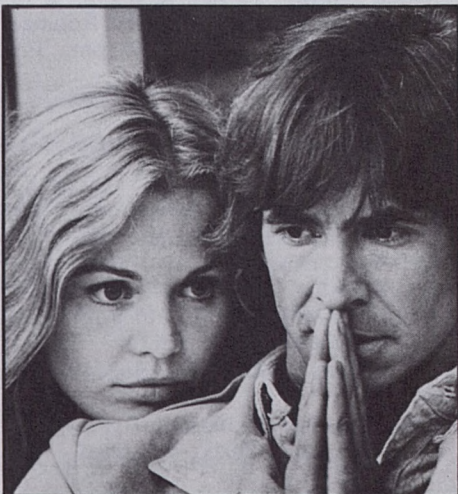
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*Southern Gothic/California Grotesque*, a new series of films adapted from American novels, is scheduled for Flamingo Library beginning September 16. Based on three Southern Gothic novels and two novels about California grouped as "grotesques" by the project's humanist, Dr. Christopher Hudgins, and the project coordinator, Patrick Gaffey, the films delineate a strong trend in American literature stretching back to Poe.

Two films based on the works of Southern novelist Carson McCullers open the series: **"The Heart is a Lonely Hunter"** with Alan Arkin, Stacey Keach, Cicely Tyson, and Sondra Locke will be

---

Tuesday Weld and Anthony Perkins in an existentialist funk in "Play it as it Lays."



shown September 16, and **"Reflections in a Golden Eye,"** directed by John Huston and starring Marlon Brando, Elizabeth Taylor, Julie Harris, and Brian Keith, September 23, both at 7 pm. Hudgins will speak and lead discussions for "Heart," and Dr. Lynn Osborne will speak at "Reflections."

**"Wise Blood,"** based on the powerful examination of religious obsession by another Southern woman, Flannery O'Connor, is scheduled September 30. The film, also directed by John Huston, stars Brad Dourif, Ned Beatty, and Harry Dean Stanton. Hudgins will also speak at this film, which he says "is the pearl of this series. 'Wise Blood' has received very limited distribution, and this is a rare chance to see this superb film."

The tradition of the Southern Gothic novel is considered by many critics to be the strongest strain in American literature. From E. A. Poe through William Faulkner, the dramatist Tennessee Williams, and countless other Southern writers, the tradition was extended from that of the European gothic novel, best known in such examples as Mary Shelly's *Frankenstein* and Bram Stoker's *Dracula*. Though after Poe the American tradition became much more realistic, Southern gothic writers continued to prove M. H. Abrams' statement that the best of the gothic writers "opened up to fiction the realm of the irrational and of the perverse impulses and the nightmarish terrors that lie beneath the orderly surface of the civilized mind."

The final two films, to be shown in October, constitute the "California Grotesque" segment of the series. "The 'grotesque,'" says Hudgins, "is a

comparatively modern literary term for writing which is an exaggerated version of the gothic, filled with irrationality, distortions, striking incongruities. Its world appears absurd and ludicrous, and its heyday came in the 'Theatre of the Absurd' of the late nineteenth and early twentieth centuries."

**"Day of the Locust,"** with Donald Sutherland, Karen Black, and Burgess Meredith, was made from the classic short novel by Nathanael West, perhaps the definitive novel about Hollywood. Dr. Hart Wegner will discuss the black comedy of the film and the novel with the audience at the October 7 showing.

John Leonard of the *New York Times* wrote, "There hasn't been another American writer of Joan Didion's quality since Nathanael West." Her masterpiece so far is the Hollywood/Las Vegas novel which was made into the 1972 film **"Play It As It Lays,"** for which she and her novelist husband John Dunne wrote the screenplay. Starring Anthony Perkins and Tuesday Weld, the film will run October 14. Discussion will be lead by Dr. Lynn Osborne.

All of the films will be shown free, and all showings will be on Thursdays at 7 pm.

**The public is encouraged to read each novel before attending the film.** "This is a literature/film series," says Gaffey, "and the novels chosen are powerful, important, and entertaining. They also happen to be short. No one should miss the chance to read these works, to see what Hollywood has done with them (and in most cases Hollywood has done very well with these), and to discuss them with experts and a lively audience."

# Humanities Lecture Features Historian

Historian Page Smith, author of numerous highly acclaimed works and Professor Emeritus at the University of California at Santa Cruz, will deliver the Fifth Annual Humanities Lecture at the UNLV Humanities Auditorium Friday, October 22 at 8:00 p.m.

The Annual Humanities Lecture, which this year is being sponsored by the Southern Nevada Historical Society and the UNLV History Department through a grant from the Nevada Humanities Committee, was established to bring distinguished scholars to Nevada. Each year's lecture, which is an original work by the author, is published as the lead article in *Halcyon: A Journal of the Humanities*, a publication also funded by the NHC.

Smith has recently published the third volume of his massive "people's history" of the United States, *The Shaping of America*, which the *New York Times* praised for its "masterly narrative style." In describing how he undertook this work he comments on the narrow confines to which academic historians have limited themselves as specialization has become all-important, creating inhibitions among professional historians about writing "old-fashioned" narrative history.

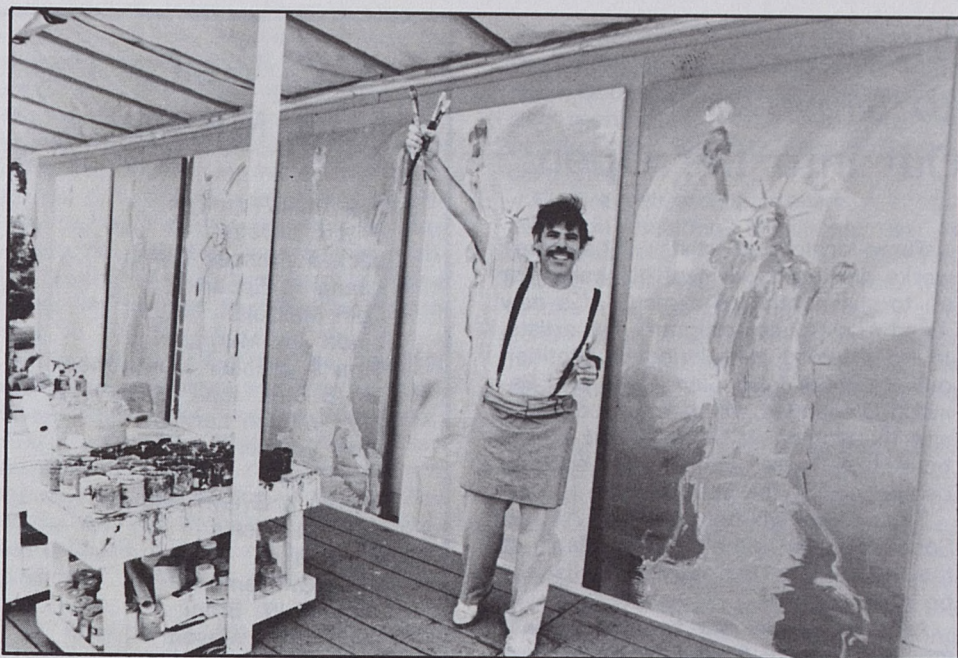
He believes the desire by historians to be "scientific" has led some of them to think that they can write the definitive account of any event, if only they collect all the data. On the contrary, says Smith, "so far is history from being scientific that every new event is also a fresh revelation of the past. The upheavals of our own time force us to reassess our history, to mine it for new insights and perspectives."

Smith's iconoclastic views have earned him a reputation as a refreshing and engaging commentator on the human condition. The Fifth Annual Humanities Lecture promises to be a witty and literate presentation by a highly respected and original thinker.

Following the lecture there will be a wine and cheese reception in the lobby hosted by the UNLV Alumni Association. Admission is free; the public is invited to attend. For more information, call the UNLV History Department, Dr. Robert Davenport, at 739-3349 or the Nevada Humanities Committee, 798-0337.

--Dorothy Ritenour  
Assistant Director

Nevada Humanities Committee •



Peter Max strikes a statuesque pose .

## Senator Cannon Donates Posters

U. S. Senator Howard Cannon has donated a variety of patriotic posters by Peter Max to the Allied Arts Council to be used in support of its membership drive. The posters include both signed and unsigned copies of Max's "My Love is America--VOTE" and of three different posters interpreting the Statue of Liberty. The posters will be used as premiums to attract members at high levels of patronage.

Max was commissioned as part of a 1976 Bicentennial project to create bilingual murals which would greet visitors to the U.S. at 200 border crossings.

He has created postage stamps, Peace Corps posters, Kentucky Derby lithographs, and, when disturbed by voter apathy in New York elections, he plastered his "My Love is America--VOTE" all over the city on election day.

Born in Berlin, Max moved to Shanghai with his family and after ten years travelled through Tibet, Israel, and Paris to arrive in the United States at the age of 16. His own style emerged after studying art in Israel and New York and his pop drawings won him instant fame and created an overwhelming demand for the Peter Max touch.

Now known throughout the world as much more than the pop hero of the 60's, Max is famous for his new age style, cosmic imagery, multi-colored blends, and his newest soft impressions. His works are in the permanent collections of many important museums including the Museum of Modern Art in New York and the White House. His paintings, drawings, and limited edition graphics have been exhibited in more than forty major one-man museum shows throughout the world.

Recently appointed as the official artist of the 1982 World's Fair in Knoxville, Tennessee, Max is using a mixture of his old and new styles to illustrate the theme of the fair: "Energy." On July 4 he was in Philadelphia to wind up his seven year celebration of the nation's Bicentennial by painting seven Statues of Liberty similar to the six he painted at the White House last year.

--Nancy C. Bjornsen •

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## Visual Art to Move Out into the Open

Three local visual artists will have their works displayed on local billboards for up to six months as a result of a new Allied Arts Council program. The artists, to be selected in a juried competition out of entries from Clark, Nye, and Esmeralda counties, will be awarded \$500, and the works will be displayed on the boards of Donrey Outdoor Advertising, co-sponsor of the competition.

Entry forms will be mailed by AAC in September and will also be available at the AAC office. One entry per artist will be accepted.

Artists may use any two-dimensional medium, but are limited to one of two sizes: 7 inches by 24 inches or 10½ inches by 36 inches. Winning entries will be enlarged and transferred to painted outdoor boards, 14 by 48 feet long, and displayed for up to six months in locations that rotate monthly in the Las Vegas area. Entrants must be 18 years of age or older.

No message will be included with the art. The public will be advised of the sudden display of outdoor art through a publicity campaign.

The Council will retain reproduction rights for the award-winning entries, with the intention of producing full-color posters to be sold in a continuing fundraising effort. The artist will receive 15% of the profit from the poster sale, with the balance going to Allied Arts.

Donrey Outdoor will host a cocktail party at its offices following the judging. Winning entries and the giant billboard reproductions will be on display as well as a selection of other entries. This invitational reception will include artists, advertising agencies, and representatives from local businesses.

Lon Bends, general manager of Donrey Outdoor, says this community project blends well with the company's new campaign, "Billboards are Art." He believes this art competition is worthy of national attention, and expects to submit a full report of the event to the national outdoor advertising association. Plans are underway to videotape much of the activity as an historical record. •

## Obituaries

**Young Audiences**, presenting organization which arranged music and dance programs in local elementary schools to educate children in art appreciation. Born 1962, died 1982, of undetermined causes. •

## AAC Welcomes New Members:

### Individual/Family

Phyllis I. Dalton  
Jack & Frances Brown  
Luana K. Eppert  
Tom Mazzola  
Linda Joy Murnane  
Tom & Jennifer Munshower  
Mr. & Mrs. John F. Harvey  
Mrs. William Lanza  
Julie Vollmer  
Ben Tolly  
Harold & Evelyn Bethel  
John Metelenis  
Ida Caskey  
Alice G. Slemons  
Richard W. Bruni  
Lynn & Bill Mason  
Lucille Graham  
Lynne Gordon  
Beni Casselle  
Janice & Steven Greenberg  
Naomi Cherry  
Virginia B. Thalmayer

Phillip & Anne Wiest  
Jean & Ralph Tiggeman  
Robert Welsh  
Mazie Jones  
Mr. & Mrs. T. Kurosawa  
Capt. & Mrs. Jeff D. McColl  
Dolores Levine  
Capt. A. E. McKimmey  
Mr. & Mrs. H. P. Shell Jr.  
Mr. & Mrs. David A. Mills  
Vern & Carole Zook  
Dr. & Mrs. Roger Simon  
Carol Lommen  
Susan N. Houston

### Patrons

Robert J. Coli  
Michael Rumbolz  
Herb Kaufman

### Business

Nevada Power  
Raleigh Hills Hospital •

Mark Mejia and Linda Kintz, visiting guest artists with Nevada Dance Theatre, in "Romeo and Juliet," February, 1982.

Photo: David Brown.





## Artist In Residence Program Inspiring

One wonders about the impact specialists have when they enter a school for a short time, share their ideas and expertise, and then leave. Dell H. Robison Junior High School had the good fortune to be visited this year by two specialists from the Nevada State Council on the Arts Artist in Residence program. Jon Winet, a visual artist, spent ten days working with the yearbook staff to improve and personalize the visual images in the book. He instructed the staff in the art and craft of picture taking, developing, and printing. He also guided the establishment of a darkroom. Students Scott Perras and Kurt Vollmoeller work in the darkroom daily, and have already expanded its use to include development of photos for the school newspaper. Also impressive is the fact that for the first time in the school's eight year history, all informal pictures for the yearbook were shot, processed, and printed by students.

Winet also worked with Christine Shaw-Taylor and her seventh grade newspaper class. The school newspaper's layout improved, photos were introduced for the first time, and students learned how to use photos to complement copy.

Ken Kucera's primary contact person at Robison was Suzanne Allaire, the school art teacher. With Ms. Allaire's assistance, Kucera and the art students

decided to put to use some ceramic tile that had been stored at the school for years. A huge, curved wall in the gym that had served as the backdrop for sporting events, assemblies, and concerts seemed to be the perfect place for the two hundred square foot mosaic they planned. Many designs were submitted and reworked before student artist Tony C'deBaca completed the final rendering that was accepted for production.

This project, by its nature, required many hours of hard work, but student involvement soon became contagious. Kucera and Allaire worked with over one hundred students on the preparation of the wall and the cutting and application of the tile. The completed project gave all involved a real sense of accomplishment, as well as decorating a once drab gym.

In addition to the mosaic project, Kucera meshed the talents of the art students with those of the Academically Talented classes, taught by Linda Gagnon, to produce a 3-D model of the school. The model was used as an architectural tool to plan the location and size of all projects, and will continue to be used to determine the feasibility of all future projects. It is currently displayed at the school's entrance as a directional guide to the building.

The art and A.T. classes, again with Kucera's guidance, produced an entry mural that welcomes all to "Angel Country". Student artist Walter Grape spent many extra hours working on the detail and finishing touches.

In addition, Kucera helped three A.T. students use their ideas to transform a plain classroom into a room where cre-

ative dramatics can be taught with the Oscar-winning greats looking on. Susie Ryan, Debbie Scroback and Allison Densley spent many hours designing and painting Mrs. Koontz' English/Drama classroom.

Kucera also assisted several A.T. students in painting directional arrows throughout the school. This project has helped to eliminate the confusion that results from the building's circular pod construction. The arrows make it easier for new students to find their classrooms, as well as assisting visiting guests.

Mary Ramirez' science classes also enlisted Kucera's aid to improve the visual atmosphere of their classroom. Students, under Ken's direction, chose to paint the walls using a graphic, outer space theme. Hours of painting after school and on weekends resulted in the exciting environment they were looking for.

A final project was completed by Alan Bowman's Audio-Visual class and Kucera. Darren Read and other students designed and built a portable lighting system for use in the school's chorus programs.

By reviewing the residencies of Jon Winet and Ken Kucera one begins to realize the extent of what was accomplished. Their work gave hundreds of students the opportunity to work with a professional artist and to put to use their own artistic talents. The completed projects will have a lasting effect on current and future students. However, the individual growth of those students involved is perhaps the most important product of the artist's residencies.

--Mary Ramirez •

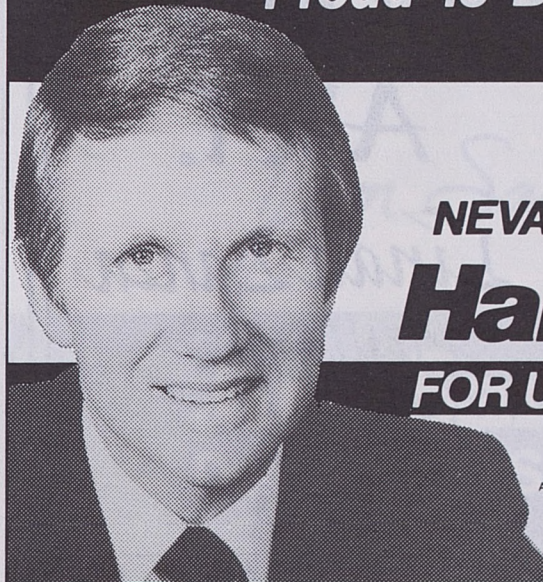
## Mesquite Club Art Show October 15

The Fifth Annual Junior Mesquite Club Art Show and Auction, featuring the work of local artists in such media as pottery, pen and ink, watercolor, oils, and weaving, will be held Friday, October 15 at the Mesquite Clubhouse, 702 E. St. Louis Avenue.

The event will benefit the Candlelighters, a non-profit, tax-exempt organization dedicated to the aid of families of children with cancer. The Candlelighters supply the funds and experience required to cover the varied traumas and expenses not supplemented by any insurance or other outside support. No salaries are paid and all monies directly benefit families in southern Nevada.

The Mesquite Clubhouse will open its doors at 6:30 pm. for an hour of viewing with no-host cocktails and hors-d'oeuvres. G. Robert Deiro, well-known local art and antique auctioneer, will conduct the auction, which begins promptly at 7:30 pm. Admission is \$3.50. •

## The Arts In Nevada — Proud To Be A Supporter



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**Harry Reid**  
FOR U.S. CONGRESS

A copy of our report is filed with the Federal Election Commission and can be purchased from the F.E.C. in Washington. Authorized and paid for by Reid for Congress. Paul Eisenberg, Chairman.

# EXPOSED

Continued from page 8.

naturally. I mean, my God, when a blood effect *doesn't* work, and you've got an audience, you really feel sheepish. But for *Streamers*, it never went wrong. Nothing *ever* went wrong. It went perfectly every performance, and nobody ever got hurt. At *Dark Party* we had some minor setbacks, but in performance we never lost a blood effect, never lost a special effect. Another thing doing special effects with *Theater Ex-*

**"They want to see exactly what transpires to cause all that gore to roll."**

posed is that we always work in extraordinarily small theaters. In a proscenium that seats 2,000 people, you can get away with murder, but in a small theater people are right there. They're five, six, seven feet away from you, and they're *looking* for the blood effects. They want to see what they are, see how they work. They want to see exactly what transpires to cause all that gore to roll. You've got to trick them, too. It's like sleight of hand. Look over here [points to the right] and eugh! [feigns popping a blood pack with her left hand]. You've got to try to keep them on their

toes or they're going to go "Look at that; there's a harness there," which you don't want. So it takes a certain amount of nerve, but that's what makes it fun.

**AA: And you're going even farther out this time, with the effects in *Frankenstein*.**

**MH:** Yes, I'm afraid so. That's a pretty big show. It's going to be a tremendous achievement for us, in the event that it comes off as we want it to. We thought, "Well, we could either try to do this script as written, or we can tear out every other page. If you just watch a *Frankenstein* movie you can see what's principally going on; the monster bashes this person in the jibs, and then that person shoots him, and then he picks up a pitchfork and impales this guy. And then, of course, you've got the creation scenes and the laboratory and all this other *hazzera* that is not easy to do, especially in a little theater, again because what we're talking about is something where sheer size should overwhelm the audience, as it did on Broadway, which was Broadway's biggest flop in 25 years, this *Frankenstein* project.

**AA: How is your production going to compare to the Broadway production?**

**MH:** I don't know how it *can* compare to the Broadway production. The only thing we have in common with the Broadway production is the script and Gary Foy, who was called in as a consultant on special effects on the impaling effect I mentioned, which Broadway didn't use; it was just too much trouble for them to try to do. Now, since we've got Gary here, and that was his baby, we're going to give that a shot.

**AA: This is an impaling with a pitchfork?**

**MH:** With a pitchfork, right. Charming, huh? An Easter show... A Christmas show for you. The script is pretty good. I've read most of the *Frankenstein* scripts available, except for the three dozen that were written around the same time the novel was released. It became very popular, and in burlesque houses

**"They had scripts of *Frankenstein* that had him in tutu skirts, dancing across the burlesque stage in London."**

they had scripts of *Frankenstein* that had him in tutu skirts, dancing across the burlesque stage in London. That was done a couple of times, as I understand it, with *Frankenstein* in tutus, and, of course, *Young Frankenstein* was very much a similar scene; tap dancing with Gene Wilder.

**AA: Who wrote this one?**

**MH:** This one was written by Victor Gialinella, a very nice man. I spoke to him on the phone. We were trying to chase down the script. He was very sweet, and told me where to find it, and said that if there was anything that he could do to help us in the way of rewrites, if there were a special effect that we could not even attempt to do, that if I called him, he would help us find a way to adjust the script, which is *nice*. We've experienced that quite a bit. We experienced that with the Stephen King excerpts that we did in *Dark Party*. I was in contact with everybody and their grandmother and their bongo drums for that *Dark Party* show. I talked to Doubleday; I talked to Stephen King's personal agent and business manager; I talked to Warner Brothers; we got permission from everybody up to and including Stanley Kubrick, who had the rights on *The Shining*, and we wanted to use excerpts from that. They were very nice. I find that the bigger they are, the more helpful they are, which gives you nothing but encouragement.

--Patrick Gaffey •

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**MEADOWS** Continued from page 3.

year, instead of relying on the hit or miss philosophy that we have had to rely on so frequently in order to stay alive. Once we are in the position of having a season subscription drive which will support the theater, then it's very easy to put in an *El Grande de Coca-Cola* or an *American Buffalo*. You've got to have a basic structure, basic economic freedom in order to be able to throw in an experimental thing once in a while, knowing your audience isn't going to leave you.

**AA: What is the role of the Playhouse in the whole complex of community theater here?**

**JB:** I think we're unique in the sense that we're neither/nor. We're somewhere between.

**AA: Between community theater and what?**

**JB:** Professional theater. We hire pros. We hire on an Equity guest artist contract. Those people are paid, and then we have the people who are not paid, the volunteers who come in to work, the same as they would work for Clark County Community College or Las Vegas Little Theater or anywhere else. It's an advantage to the people who come to work here, because they do get the opportunity to work with pros and to watch and to learn and to grow.

**AA: Joan has left and Kern hasn't been here long. What's going to change with the Playhouse?**

**KS:** We have alluded to it in what we've talked about up to this point, what both Judy and I envision. There's no question that there is a definite need for a good, strong, viable theater in this community. We happen to feel the need is for a good, strong, viable Equity theater and maybe even regional theater. We want to be able to provide this community with a fully professional theater, and a

place to work as full professionals. In any regional theater, of course, you fill in with apprentices, who are not union members, just the opposite of what we're doing now. Your guest artists would almost be the nonprofessionals, and they would have a chance to work with professionals and develop their craft. And, getting back to your other question about experimental and unusual things; it can allow that to happen, because you've got the people who can do it.

**JB:** A lot of people have come by me at auditions in the last 4 years, and out of, say, those 500, there are maybe a dozen that I would consider professional. Every time I see them they are better. Their craft is important to them, and they do want to grow, they do want to push, they do want to extend. The majority, though--I see people every 4 or 6 months or however often we're having calls, and over a period of 2 years, there's no change. These are the people who want to do theater for fun. That's why community theater is important.

---

*"You cannot live with a \$100,000 house and a \$20,000 car and be in this business, unless you're Richard Burton."*

---

**KS:** That's one very definite need for community theater, is that outlet. You do it for social reasons. There are a lot of people who will never make a living out of it, because they don't want to make a living out of it, because they can't make the commitment to make a

living out of it. It takes a commitment, as you well know. Any artist knows you cannot live with a \$100,000 house and a \$20,000 car and be in this business, unless you're Richard Burton, and then you're very fortunate.

**AA: We were talking before the interview about the financial problems of the Little Theater. We've heard, of course, about your economic problems in the past. How are you doing now?**

**KS:** I was just figuring, and if we were for some reason being evicted from our place, we could close up now and pay up all our bills and still have a little money left over. So in that sense we are ahead of the game. We're struggling, like everybody else in this economy. Luckily the arts people learned how to struggle a long time ago, so we know how to survive that struggle. There is a great deal of optimism from our board and our staff that we will continue to grow. While it is a struggle, and something we live with every day, it is also very encouraging, and I think one of the reasons I came to Las Vegas is because I saw that this community is virgin territory, and the arts in this community are in the beginnings of a growth that will be phenomenal. There's no question that we'll see a full-fledged symphony, probably a full-fledged opera company. It may not be either of the groups that are starting now, but in the next five or six years, they'll be here and functioning. We've already got a ballet company that's going, and it's going to grow. We, if we're lucky, will remain a viable theater organization, and we will grow. And that's what it is, is luck, a lot of the times.

--Patrick Gaffey •

# Best Wishes!

*Jim Santini*

**Jim Santini**  
**Democrat/U.S. Senate**

A copy of our report is filed with the Federal Election Commission and can be purchased from the F.E.C. in Washington. Authorized and paid for by Santini for Senate. Elaine Galatz, Treasurer.

**Grand Prix Photos  
By Scodwells  
Due**

A show of Grand Prix photography by Tony Scodwell and Mary Scodwell will be presented September 10 through 25 at Bullock's Department Store. The opening reception will be Friday, September 10 from 5 to 7 pm. Highlighting the show will be photographs taken at the 1981 Caesar's Palace Grand Prix. •

the world's finest orchestras, and have achieved an equal ranking with his pianistic accomplishments.

**The Utah Symphony will take the stage** at UNLV on November 10th with Music Director Varujan Kojian conducting.

Now in its 42nd season, the Utah Symphony has become one of the major orchestras in the United States and Canada, with a current roster of 85 musicians. From its first season of five concerts, the orchestra's schedule expanded to 244 performances in its fortieth year. The Utah Symphony has been rated by *Fortune* magazine "one of the top 12 in the U.S.," and by Martin Mayer, *Esquire* music critic, as "one of the ten best orchestras in America."

**The Los Angeles-based Gilbert and Sullivan troupe "Opera A La Carte" will make its third appearance** December 7 at UNLV with the comedy *H.M.S. Pinafore*, the classic Gilbert and Sullivan light opera.

Opera A La Carte's first Master Series performance was in 1980, when the popular group brought *Pirates of Penzance* to the Ham Hall stage. The troupe was back in the Spring of 1982 with *The Mikado*.

Vanda points out that, with the recent closure of the D'Oyly Carte company in England, Opera A La Carte is the world's premiere group specializing in Gilbert and Sullivan's light-hearted musicals.

**The superb Scottish Chamber Orchestra, with violin soloist-conductor Jaime Laredo**, will join the outstanding Master Series lineup February 3.

For the first time in seven years of the Master Series, Vanda has been able to schedule an entire program of Mozart, consisting of the following gems: *Concerto in C major for Two Violins and Orchestra*, K. 190, with Jaime Laredo and John Tunnell, violins; *Concerto No. 3 in G major for Violin and Orchestra*, K. 216, with Jaime Laredo, violin; and *Symphony No. 35 in D major*, K. 385, "Haffner."

**The Helsinki Philharmonic Orchestra will make its first appearance** in UNLV's Concert Hall on March 7th at 8 pm. with Okko Kamu conducting.

The first permanent and full-fledged orchestra in the Nordic countries, the Helsinki orchestra will tour the United States during the 1982-83 season on the occasion of its 100th anniversary.

Okko Kamu has been chief conductor of the Helsinki Philharmonic Orchestra since the 1981-82 season. The young musician began his career at the age of two as a pupil of Vaino Arjava, concert master of the Helsinki Philharmonic Orchestra.

**One of Europe's most distinguished ensembles, the Mainz Chamber Orchestra**, will play selections by Haydn, Bach, Mozart, and Bartok when the group appears April 5 with conductor Gunter Kehr and American piano soloist Nina Tichman.

Acknowledged to be one of the leading authorities on chamber music in the world today, Maestro Kehr founded the Mainz Chamber Orchestra in 1953 and has built it into a magnificent orchestra.

**The Oakland Ballet will conclude UNLV's seventh Master Series** when it takes the stage at 8 pm., April 26th to perform Eugene Loring's *Billy the Kid*.

Composed by Aaron Copland and choreographed by Loring in 1938, *Billy the Kid* established Loring as one of the pioneers of American ballet in the 1930's.

The Oakland will perform a selection of shorter pieces, in addition to the 35-minute *Billy the Kid*, in its Las Vegas premier.

For six years the Master Series has been sold out and, gauging by advance orders, it will again. Renewals started to come in last December, before any announcement could be made. Regular seat holders have until the week of June 14 to renew or give up their seats. Those seats will then be allotted in order of the listing of standby paid-up seat seekers.

Subscriber seats are still at \$60. for the series of eight concerts.

Information and acceptances of payment can be made at Vanda's office, room 165, Dungan Humanities Building, or by telephone at 739-3535 or 739-3840.

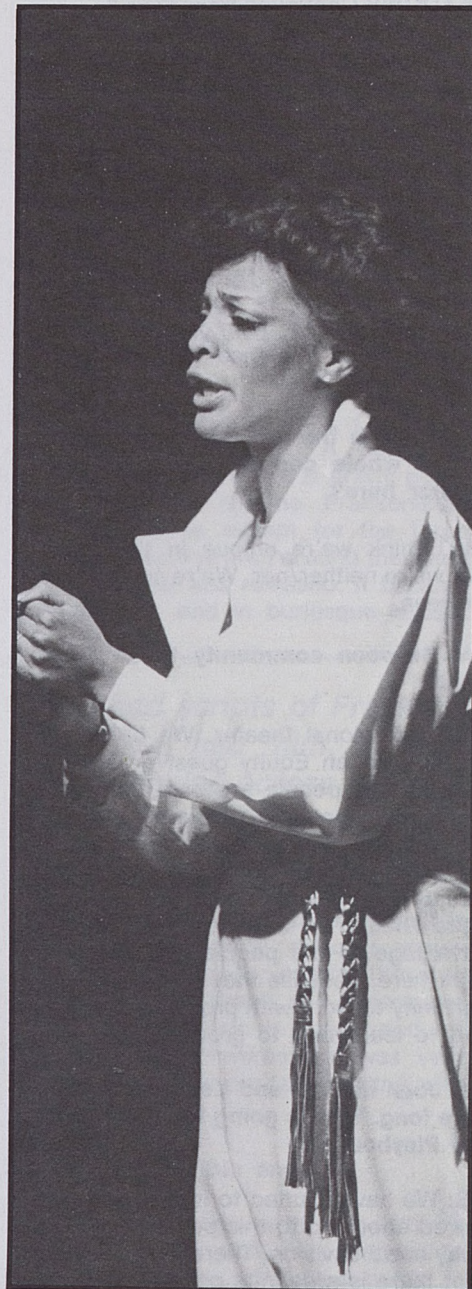


Photo: David Brown.

Rose Thornton McKinney as Rose describes how she would feel if she ever won an Oscar in *Showgirls*, performed in the Dunes Crown Jewel Room, March, 1982.

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## Dobbins To Deal With Composition

"I don't want to deal with reality anymore. I don't want to be cute or funny or make a statement. I'm looking at composition and color, reaching for a sophistication I didn't have before."

An off-the-cuff verbal self-portrait by Las Vegas visual artist Minnie Dobbins. It shows a creative spirit turning in new directions.

Art, she says, is a way of "discovering another person inside me," and she likes the places that other person is taking her. "I start out with a little idea, and miracles happen along the way."

Her entries in the 1982 Art-A-Fair are representative of her new direction. Titled "Spring of '82" and "Saw with a Lavender Blade," they both won places in the show, and they indicate a departure from past work. Each is a collection of tiny squares of different colors. "It's a grid. I like it. I'll continue with it and if I get bored with it, I'll abandon it." For now, her excitement is evident. "The ideas are foggy yet, but the spirit is there."

Dobbins says she's always been able to capture an image, and as a child was always surprised that others couldn't. Her creative talents didn't take a practical course until about ten years ago when she realized the need for a vocation.

She began taking art classes; now she's teaching them. She's substituted in the public school system, and teaches a basic art class at Clark County Community College. "When I'm in the classroom, I try to impress students with how important art is. Art can touch them like no other subject can."

--Molly Rose Teuke •



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# Miriam Shearing

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## Museum Curator Will Speak Here

Eloise Pickard Smith, organizer and Curator of the new Santa Cruz County Art Museum, will be in Las Vegas Friday, October 22 to speak at a program sponsored by the Las Vegas Art Museum and the Allied Arts Council. Mrs. Smith, who served initially as a member of the museum board, was instrumental in the fundraising, planning and implementation of the museum project. She is currently serving as Acting Curator while the board conducts a search for a permanent director.

Besides her current involvement with the Art Museum, Mrs. Smith has been the driving force behind an innovative program of art in the California prison system. She designed and raised the funds for the pilot project which has

since become a regular program of the prison system. In addition, she produced a half hour documentary on the Prison Art Project which she will show in Las Vegas. An excellent artist herself, Mrs. Smith has also been a leader in developing art education on the school level throughout California.

Mrs. Smith will be accompanying her husband, historian Page Smith, who will be delivering the Annual Humanities Lecture at UNLV October 22. She has generously offered her time and valuable expertise to the Las Vegas arts community while she is here. For more information on time and place of the program, call the Las Vegas Art Museum or the Allied Arts Council. •

## Dance Audition

EDEN, Ethnic Dance Ensemble of Nevada, is expanding for its third performing season. Director Gil DeLina is looking for a dozen new company members to fill both male and female positions with the existing troupe. Ballet experience or dance training is preferred, and former "show dancers" are welcome. Auditions are set for Sunday September 12 at 2 pm, Paradise School Gym, 851 E. Tropicana, at Swenson. Please wear rehearsal clothes. •

## Opera

Continued from page 10.

conducting a full orchestra from the pit of the Frontier Hotel's showroom, LOV's champagne-gala opening on November 26 will feature Puccini's last opera, *Turandot*, sung in Italian. Other performances will be on November 28 and December 4.

*Les Noces* and *Le Rossignol* will be performed on November 27, December 10 and December 12, and *Don Giovanni* will be presented December 3, 5 and 11. Principal singers will include the Met's Maralyn Niska, San Francisco Opera's Joseph Shore, Tulsa Opera's Donna McRae and Michael Muziko of the Arizona Opera. "We will try to schedule at least one American work each season and, hopefully, be in a position to commission new works in a few years," Dam-skey commented during a recent interview. "We are dedicated to using young, local talent to fill out roles as much as possible, and we see Las Opera Vegas as a vehicle for established singers to perfect new roles before moving on to the larger companies in New York, San Francisco, and elsewhere."

--Harold Whipple •

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**List**  
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The Governor has worked closely with the State Council on the Arts. The result: over \$250,000 in grants were awarded throughout Nevada.

Fifth Annual

# WESTERN ART SHOW AND SALE

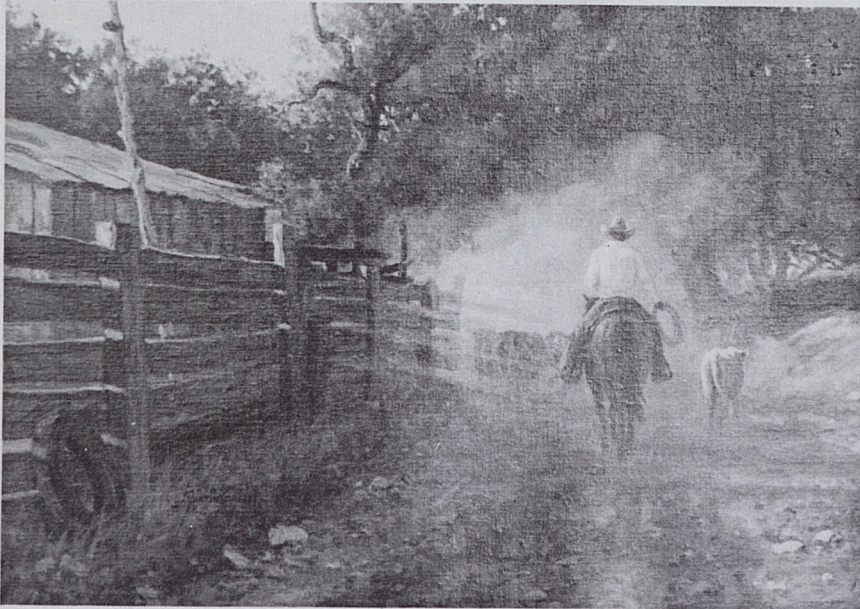
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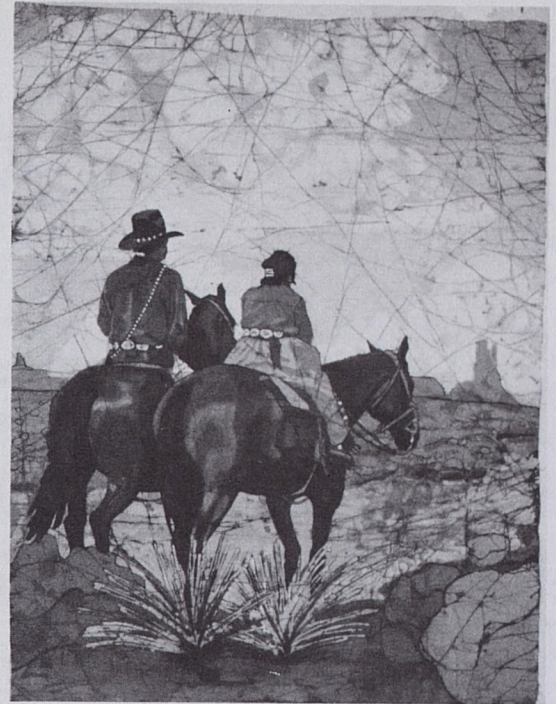
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# Look at his record...

- ★ Opposed budget cuts that would cripple the Nevada Humanities Committee and Nevada Arts Council.
- ★ Was instrumental in giving local Public Broadcasting stations greater autonomy and succeeded in raising the level of federal funding in his role as ranking minority member of the Senate Commerce Committee.
- ★ Holds an active membership in the informal, bipartisan Concerned Senators for the Arts in Washington, D.C.
- ★ Serves on the Board of Directors of the Nevada Dance Theatre; is a member of the Allied Arts Council and a contributor to the Masters concert Series at UNLV.

The arts need him.  
Nevada needs him.

# CANNON

**U.S. Senator For Nevada**

Paid for by Cannon for Senate Committee, Jerome Mack, Treasurer (A copy of our report is on file with the Federal Election Commission)

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