

CHAMBER MUSIC

**ARTS
ALIVE**

The Southern Nevada Magazine of the Arts

Allied Arts Council

November/December 1982

Volume 2, Number 6

Take It
From The
Top

Photo: Jani Mae Den Herder



Mark Tratos

ARTS
ALIVE

Arts Alive is published by the Allied Arts Council and is distributed bi-monthly to its members. Call **385-7345** for membership information.

In the last edition of *Arts Alive*, I sketched a brief history of the Allied Arts Council's community efforts of recent years. This brings me to a brief overview of some of the activities planned for the future.

In December, outstanding service to the arts of Southern Nevada will be recognized with the first annual AAC Renaissance Awards. Patrons, performers, artists, arts administrators, and community leaders will be honored by the Council for their outstanding service.

By the time you read this, a major event for visual artists will have matured: the art competition sponsored by Donrey Outdoor Advertising in cooperation with the Allied Arts Council. (See the story in this edition of *Arts Alive*.)

Another competition for visual artists is about to enter its final planning stage. This event, sponsored by Centel, will reward the winning artist with publication of his or her entry on the front cover of Centel's next phone directory. We are extremely pleased with the growing involvement of the business community with the arts.

Several workshops to emphasize the professionalism of performing and visual arts are scheduled for the year ahead, with one- and two-day programs highlighting experts in the areas of business, law and marketing as they relate to the arts.

Fundraisers, of course, are on this year's agenda. Some, however, are fundraisers with a real difference. The "Win Puerto Rico" event (see story in this issue) will provide all our member art organizations the opportunity to generate substantial revenues through the Council-sponsored event. Other fundraisers now on the planning board include an art movie festival, a "specialty" mailing and a community-wide event next spring.

Of course, Allied Arts Council will continue to expand its publicity and other services for the art and cultural community, including its much-in-demand computer calendar and *Arts Alive*. As for the latter, I invite you to participate with suggestions for future stories, and most especially your letters to the editor.

As the council has done so frequently in the past, AAC is now acting as a catalyst for the research, development, funding and dedication of a children's museum. The facility would house art and science displays which would allow children to actively participate (hands-on) with the exhibits.

Another idea that will take a bit longer to mature is the staging of an annual cultural event which we believe will achieve national and even international recognition. We hope this will be a community-wide effort, with our hotel and tourism industry as a nucleus. They, the arts community, and the residents of Southern Nevada would be obvious beneficiaries. Watch *Arts Alive* for this announcement.

Finally, these projects and *Arts Alive* would not be possible if not for the generosity of various businesses here in Las Vegas. We acknowledge the Las Vegas Sun for its donation of typesetting for this magazine and many other publications on a continuing basis. Not only do they provide free computer time for writing and editing these stories, but they also provide the technical expertise and assistance we have come to rely upon in recent months. For all that and more, "thanks" hardly seems sufficient. But...thanks.

In future issues, we will tell you more about the generous gifts and services the Allied Arts Council receives from other members of the Las Vegas business community.

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Arts Alive is typeset through the courtesy of the *Las Vegas SUN*, its staff, and its computer services. The Allied Arts Council is partially funded by the Nevada State Council on the Arts, the City of Las Vegas, Clark County, and funded mainly by our members and business supporters.

Cover: Virko Baley, pianist, composer, professor of music at UNLV. See story on page 18. Photo: Serge McCabe.

Brass Quintet Back From New Mexico

The Las Vegas Brass Quintet has steadily increased its importance in the local music community in the five years of its existence, the last two being "the serious years," according to original member Walter Blanton. Its position at the front of local chamber music groups is secured by its comparatively steady personnel, its heavy practice schedule, its recently released album, and its newly begun touring.

The brass quintet is not often seen in chamber music now, so Southern Nevada is lucky in the form as well as the quality of this organization. Besides Blanton, on trumpet, the group consists of the other remaining charter member, Garry Russell, on tuba, as well as Jim Firkins, trombone; Tom Gause, trumpet; and Kurt Snyder, French horn. All of the band's members are regulars in either hotel orchestras or relief bands, which makes their efforts with the Quintet more remarkable.

Trumpet player Blanton represented the Quintet in an interview at Allied Arts offices.

AA: You just got back from a tour. Where did you go?

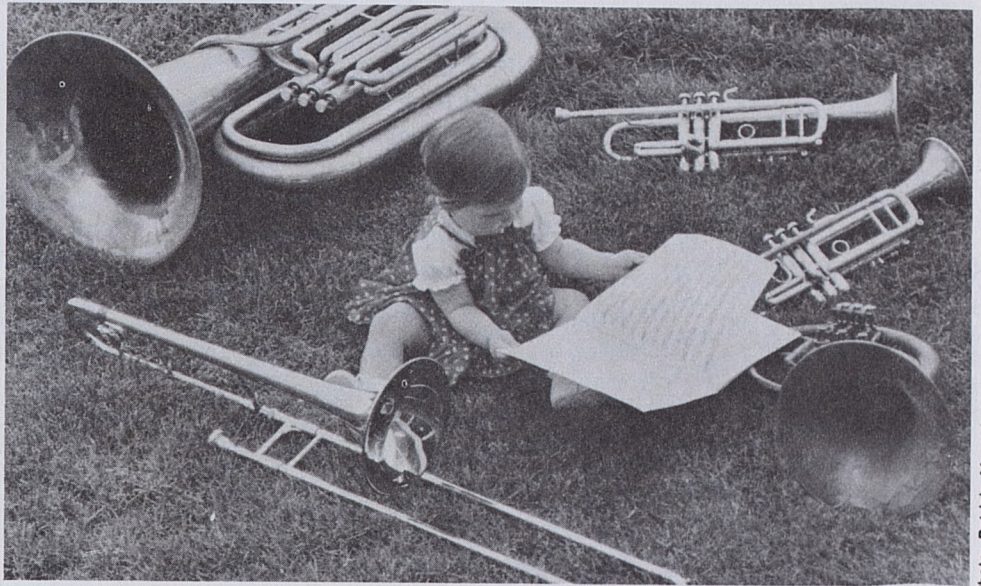
WB: We toured New Mexico. We started in Albuquerque with a concert at what they call a performance gallery. A fellow named Bob Farley in Albuquerque and El Paso has a pair of music stores and with the stores he has an art gallery that has a nice performance area in each one. So he hired us to play in both Albuquerque and El Paso. We started in Albuquerque and ended in El Paso, but in between we did a one-day residency at Eastern New Mexico State University in Portales, we played a concert in Taos, we played in Western New Mexico State University in Silver City, and we played a concert in Deming, New Mexico. Toward the end of the month we're going back for two more dates; one in Santa Fe and one in Las Vegas, New Mexico.

AA: How much touring have you been doing?

WB: This is our first extended tour; anything over just a day or so. This summer we played at the music festival at Lake Tahoe and things like that.

AA: Can you tell this early what this tour did for you?

WB: Well, we were invited back every place we played. It did that. Touring gives you more credibility. Because of organizations like the Western States Arts Foundation and the Western Alliance of Arts Administrators, there's quite a bit of communication between booking centers in the Western states. Word gets around. So the more you tour in the Western states, probably the more you



Las Vegas Brass Quintet mascot Meghan Overlien.

Photo: Patricia Mortati

will tour in the future.

AA: Where did you record your Christmas album?

WB: We recorded in Boulder City at St. Andrews Church. It's a brand new church on a hill. It has fantastic acoustics. It's a marvelous place.

AA: Who's the record company?

WB: Ashland Recording in Chico, California. It's a very new recording company.

AA: What kind of distribution are you going to get?

WB: That's a big question mark right now. This is our first go with Ashland Recording, so we're not exactly sure, but they have good distribution in Southern California, although they don't have any major chains. They don't have Tower Records, Warehouse, places like that. But they have good private distribution and pretty good distribution on the East Coast, so we're hoping for good things. I don't know about anyplace else. We're going to try to push it in Las Vegas ourselves. By the way, we also have an in on the East Coast for possible touring, because our agent is in New York.

AA: Who is your agent?

WB: American Artists Management.

AA: Do you think it's important for a group like yours to be represented in that way?

WB: It's very important, because they know the business. Of course, you have to be very careful in selecting the agent, till you find somebody who has a track record, somebody who *does* know the business. They're so much more effective; it's well worth their fee. Especially being in Las Vegas. It's so difficult to make the contacts in the music business that you need to make, because they just aren't here. And even though we're close to Southern California, Southern California is one of the least lucrative areas because they're so locked in to Southern California presentations. But the rest of the West is wide open.

AA: You've incorporated as a non-profit corporation and you have a board of directors. Why did you do that?

WB: We did that because it's basically the only way to get involved with a state arts agency. It was our only way first to be involved with the Western States Arts Foundation. When we first applied--I think this has changed--when we first applied, you had to have non-profit status.

AA: To what? Get grants?

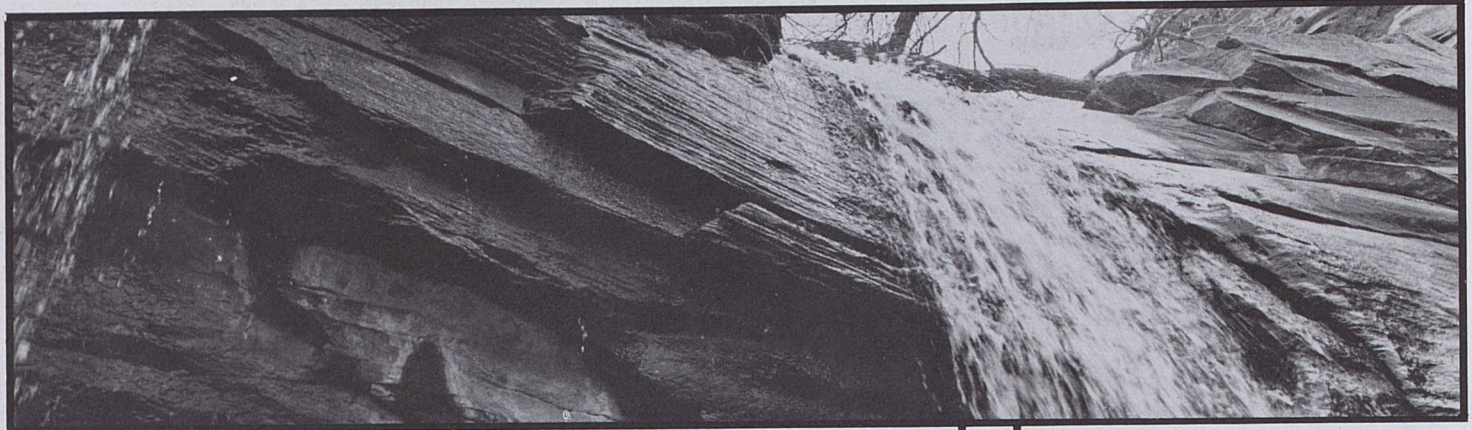
WB: The Western States Arts Foundation is a support organization for touring in the 11 Western states.

AA: And what do they do for you?

WB: Up to now they haven't done anything. [Laughter.] It's quite a rigorous qualification, but we were accepted. The first year they ran out of money; they just didn't have any money at all. This year they're offering 20% of your fee to you sponsor and I think they will absorb some of the touring costs. So it's quite an incentive for sponsors of concerts. And then they work very closely with the Western Alliance of Arts Administrators. That's the organization that has gotten the sponsors together and gotten them organized. Now they've formed network booking situations; block booking. So it's important to be in these organizations so that you can get to know the sponsors and the state arts people from different states from the Western region, so that you can get in with this network booking. If you get in, then you'll tour that whole region. If you don't get in, then you won't work at all.

AA: How would you describe your repertoire?

WB: We play almost all our own music, "our own" meaning our own compositions or our own transcriptions of other works for brass. That makes us a little bit different. We tailor things to the style of the group. We play a lot of material from the Renaissance. It's getting to be See BRASS QUINTET on p. 20.



Billboard Art Judging Soon

First phase: mission accomplished. Second phase: underway and looking good!

The billboard art competition co-sponsored by Donrey Outdoor Advertising and Allied Arts Council is about to be judged as this edition of *Arts Alive* goes to the printer.

Once the panel of judges names a trio of winners, the next move is up to Donrey Outdoor; reproducing the original art on three giant billboards that will be displayed for six months in rotating locations throughout our area.

Donrey Outdoor Advertising will launch a parallel campaign with this com-

petition, "Outdoor is Art." Lon Bends, general manager of the outdoor company, explains that some of the best graphic design is done for billboards, yet many times the public overlooks the art value of the signs that have become such a daily habit.

The competition was announced to the visual artists of Clark, Nye and Lincoln counties in mid-September. Three equal \$300 cash prizes were offered for the winners which will be reproduced on 14-by 48-foot boards. Artists were not required to include a message with their designs; "pure art" is the point of the extended outdoor display. Southern Nevadans will learn of this great-outdoor

art show through announcements in other media.

During November, Donrey Outdoor Advertising will host a reception for the artists, local business people and other dignitaries. At this event, according to Lon Bends, the winners will be displayed in juxtaposition with the completed giant board, and a separate exhibition will feature a selection of other entries submitted for this competition.

Judges are Tom Holder, chairman of the UNLV art department; Jim Reber, Donrey Outdoor art director; and Regina Holboke, artist and teacher from Las Vegas. •

Arts Alive Classified Ads

Peg Bolen rents studio and press (17" x 40" press) at \$4.00 per day. 1713 Canosa and Spencer. 735-8045.

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

Photo: David Brown



1982 student, Suzuki Violins.

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There is another way, however, to volunteer for service that's far more rewarding than K-P and far more pleasant than 10-mile hikes. You can call the Allied Arts Council and offer to help with any of a dozen interesting projects that benefit the arts in our community.

Your Arts Council has many more services to perform than people to direct them. The Council depends on volunteers for office help, fundraising projects, member benefit development, research, grantsmanship, bookkeeping, typing and a thousand other skills.

Can you spare a few hours a week to keep music, dance, theatre, art and all things beautiful alive in our community? Please call the Allied Arts Council at 385-7345.

Fall in! •

ELECT Shelley Berkley

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Festival Players Pursue Excellence

The Festival Chamber Players appear in configurations ranging from solo to quintet. In any configuration, the group plays some of the finest chamber music in Southern Nevada. The Players consist of Carol Jackson, violin; her husband Ed Jackson, horn; Barbara Gurley, cello; and Derrick Lewis, piano. Their leader, flautist Jo Marcune, spoke to **Arts Alive** in her kitchen one morning as her son watched cartoons on TV in the living room.

AA: How long have the Festival Chamber Players been together?

JM: As a name, for a little over four years, but our personnel has changed. It started out as a woodwind quartet, and now it involves a horn player, violin, cello, and piano as well as flute, so it really has changed a lot. When we started out, there were three or four different woodwind quintets, so we decided we weren't going to be a woodwind quintet, because we didn't want to be that competitive. If something's already established, then you can't get a hall because they've already got a woodwind quintet playing...so we decided we'd go just with a quartet, but things changed....

AA: And there aren't any quintets now.

JM: Right. Then our oboe player dropped out, but by that time we had already gotten a horn player and his wife.... We got something with violin and Ed said, "Well, why don't you try using Carol; she's pretty good." And now she's one of the mainstays of the group.

AA: Were you born in Las Vegas? I know you went to school here.

JM: No. I was raised here and I went to school in Utah. Then I taught in Salt Lake City for three years and I played mostly studio work and things like that and I played extra with the Utah Symphony.

AA: Studio work where?

JM: In Utah. You know, movies and commercials. I was the Norbest Turkey. And the bird on the U and I sugar. Then I moved to Philadelphia. I went to Temple University and got a master's degree. We had a group, the Festival Chamber Players of Philadelphia.

AA: How many of the current players were in that group?

JM: Me. The group disassembled. It was a wonderful group that specialized in the playing of Baroque music and the performance practice of the Baroque.



Photo: Patricia Mortali

The Festival Chamber Players. From left, Barbara Gurley, Derrick Lewis, Carol Jackson, Ed Jackson, and Jo Marcune.

Our cellist went to Chicago. The violist went on to bigger and better things, not dealing with music at all, and I moved here to Las Vegas. I was playing in the Concerto Soloists in Philadelphia and teaching at Temple University, but I was ill and I had to move because of asthma. After three years of coughing, I moved back here, kind of just as a starting off spot, but it turned out that my husband got a wonderful job here.

AA: How can you characterize the music you play now?

JM: We play chamber music of all periods, of various instrumentation....

AA: From Baroque to.... Do you play modern?

JM: Yes, from Baroque to contemporary. As a matter of fact, we've even played things that we've written ourselves. Whatever we can find that fits our instrumentation. We do everything from solo to quintet. We've done a lot of arranging for music, especially obscure things that we've rearranged and written for; you know, added a horn part, rewritten a part, or added a flute part.

AA: Where is the group going?

JM: Up. We'd like to record, we'd like

See FESTIVAL PLAYERS on p. 25.

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Kertesz's Chamber Symphony Rocky

"I'm giving up," says Tibor Kertesz. His eyes narrow, then his smile returns. "I'm giving up because there are too many things against doing a decent job. I am not alone on the podium. If I just wave my hands, the music doesn't go. I need the people who play with me and their cooperation."

When asked directly whether this is his last season, Kertesz hedges. "I don't know what I can do now. I was very enthusiastic before, but if I want something, I want it right." But he says, "I never quit; I just relax for a while."

This frustration on the part of one of Las Vegas' most active musicians is an indicator of conditions here. The problems which threaten to end his three year series of local concerts plague musicians throughout Clark County.

Tibor Kertesz, this Irish-eyed Hungarian cellist/conductor who studied with Theodora Fuchs, Hermann Scherchen, and Sir Thomas Beecham and whose cello teacher was Maurice Eisenberger, formed the Chamber Symphony in 1979. Its first concert, at Charleston Heights Arts Center in May of that year, featured the then 12 year old Myriam Santucci, Kertesz's student, as soloist on Boccherini's *Concerto in B flat for Cello and Orchestra*.

Santucci, the finest young cellist in the state and one of the finest string players Southern Nevada has ever produced, may be the most outstanding product of Kertesz's years here, though she is not his only remarkable student.

She was featured again last January at Ham Hall in her second appearance with an orchestra, at 15. "We had a total of two hours of rehearsal for Brahms' 4th Symphony," says Kertesz.



Photo: Katy Knopfler

Tibor Kertesz (left) was first cellist with the leading chamber orchestra of Buenos Aires, Argentina, when this photo with the late Sir Thomas Beecham was taken in 1961.

"Luckily I conduct from memory. Myriam did such a fantastic job."

The January concert was the high point for the Chamber Symphony, swollen to over 50 musicians. Since then Kertesz has done only one concert, in March, with 21 pieces.

After the March concert, funding began to dry up. The recession intensified, and its effects on local chamber music have not been good. The dismissal of the Hilton orchestra's string section for the duration of its new production show, *Bal du Moulin Rouge*, has been a blow to the musical community. Some good string players, always in short supply, have left town. Others are considering leaving soon. The lack of string players makes the assemblage of a large orchestra more difficult than ever.

Musical politics, seemingly a contradiction, yet one all too familiar to any working musician, is another frustration for Kertesz right now, but one about which he wishes to say little. He refuses to be any less oblique than this: "I can proudly lift my head and say I had no power in this town at all and everybody who played with me did because they wanted to."

Funding difficulties have come with a change in the policy of the Musicians Performance Trust Fund which now, instead of funding performances outright, requires matching funds which are often hard to come by. Without the Fund, Kertesz says the Chamber Symphony would never have been possible.

Problems with funding spawn rehearsal problems. Musicians must be paid for rehearsals, and paying 50 musicians costs money. The two hours rehearsal time allowed for the Brahms 4th was not unusual. "Rehearsal time is always limited. They give you one rehearsal, maybe two."

Each of these problems not only make concerts difficult to put together, but impinge on their quality, and that is the final effect which may cause Kertesz to end the series.

A last irritation to Kertesz is the appearance of the Las Vegas Chamber Symphony Orchestra. The similarity of names is causing some confusion to music lovers. As both groups are scheduled this season at Charleston Heights Arts Center, it appears to the uninitiated that the same group is doing a series of concerts with guest conductors.

Kertesz has a concert scheduled at Charleston Heights November 21. He says, "I don't know what will happen. Generally speaking, when someone asks me at the beginning what's happening this season, I say I don't know. It all depends on the circumstances. It's very difficult nowadays to get together with strings. If I get the group together now or the week before the concert, it doesn't make any difference. If somebody works, he won't play the concert anyhow. If somebody doesn't work, he'll play the concert. I don't know what will happen. It's not just 'I want it.' That's not everything."

--Patrick Gaffey •



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An all-expense-paid vacation in Puerto Rico, including roundtrip airfare, is awaiting the winners of a drawing to be held Feb. 6 during the *Review-Journal* Travel Fair at Convention Center.

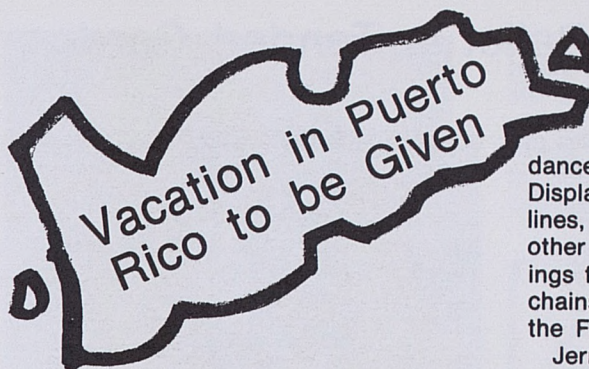
Allied Arts will end up the big winner, however, as all proceeds from the sale of the drawing tickets will go to the Council. AAC board members and other volunteers will have the tickets for sale in December. Member organizations will begin their sales in January. Tickets will go for \$1 each or six for \$5.

Rums of Puerto Rico, an official agency of the Puerto Rican Tourist Authority, initiated the fund-raiser in support of the arts in Southern Nevada. Rums of Puerto Rico will be represented at the Travel Fair in three exhibit booths, offering free samples of its famous product.

Winners of the grand prize drawing will fly Eastern Airlines to Puerto Rico and enjoy a week in one of the island's most prestigious resort hotels.

The travel fair, sponsored for the first time by the *Las Vegas Review-Journal*, will be in Southern Hall of the Convention Center. Tickets for the day-long drawing will be sold at the Council's booth as well as at booths sponsored by Rums of Puerto Rico, Eastern Airlines, and other arts-supporting businesses.

Drawings for litres of fine Puerto Rican rums will be held throughout the Travel Fair, 10 a.m. to 5 p.m. Winners of the



rum will still be eligible for the vacation in Puerto Rico, to be determined by a drawing before the close of the Fair. Participants need not be present for the drawing.

Rums of Puerto Rico will offer samples of mixed drinks made with rum. These will include current favorites such as pina colodas and daiquiries, but emphasis will be put on the "modern classics." The latter are drinks such as martinis and screwdrivers, traditionally made with other spirits, that have "a whole new personality" when mixed with rum.

Transportation to Puerto Rico will be on Eastern Airlines, whose theme is "America's favorite way to fly." Eastern is the number-one carrier into the Caribbean, and has two daily flights from Las Vegas to San Juan, with connections in Atlanta or Miami.

The *Review-Journal* expects an atten-

dance of more than 20,000 at the Fair. Displays will be sponsored by major airlines, cruises, travel agencies and other travel-related businesses. Drawings for other prizes, ranging from keychains to vacations, will be held during the Fair.

Jerry Hernandez, western regional director for Rums of Puerto Rico, initiated discussions with Las Vegas Mayor Bill Briare, offering to sponsor an activity that would benefit the arts in Southern Nevada.

"It was a natural for us to do something for the Las Vegas community," Hernandez explains. "A large percentage of Puerto Rican tourists are from this area. You help our economy and we'd like to do something of value for you."

Allied Arts Council invites civic and service organizations who would like to help sell drawing tickets to contact the AAC office. A percentage of the sales will go back to the participating group for their own fundraising efforts.

Persons interested in a wonderful vacation in Puerto Rico for the price of a drawing ticket may call Allied Arts Council at 385-7345. Or contact any board member listed on page two of this *Arts Alive*. •

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Local Civic Ballet Is Tended Garden

"Fantasy is such an important part of life, and when the magic is gone, life is boring. 'Behind-the-scenes' photos are fine on occasion but not at the expense of illusion. What I try to do is get the audience so enmeshed in what they are watching that they forget about everything else!" --Jim Keller, artistic director for the Las Vegas Civic Ballet.

Keller joined the company in 1981 after a fire completely destroyed his restaurant, Keller & Fox Ltd. in the Carriage Trade Center. "I had been completely involved with the operations of my restaurant and hadn't danced a step in five years other than some periodic choreography. Mrs. Jeannie Roberts called and asked me to choreograph one number to help fill the gap left when Leon Varkas suffered a stroke and was unable to continue his work as artistic director." The situation was appealing and Keller stayed.

Keller affectionately refers to Mrs. Roberts as the "mother of the company" (it was she who originated the company, mostly with her own private funds), but the avuncular Keller is the driving force behind the twenty-three-member company's success. "I work from the inside out," says Keller. "I treat my dancers like finely-tuned race horses. Just as the race horse has spirit, a dancer must dance with his soul, exude the body's aura. The dancers in my company are like my children--it's an obsession with me to try and instill a sense of values and priorities. I stress discipline in the company, and it carries over into the dancers' everyday lives."

The Las Vegas Civic Ballet offers local preprofessional dancers who are serious about the art in its classical form a chance to hone their skills. The dancers, ranging in age from 10-25, have full scholarships with the company. Minimum age is ten years and at least two years prior classical training is required. The dancers take 2-3 classical ballet classes a week and must be available for all



Photo: Scott Henry, Las Vegas Review-Journal.

Jim Keller (seated).

rehearsals "which limits their extracurricular activities," Keller added.

Funding is the major obstacle facing the Las Vegas Civic Ballet, but Keller has some ideas to help alleviate that problem. A gourmet candlelight dinner, catered by Chef Wolfgang and his wife Mary from the Swiss Cafe, is scheduled for October 29 at the Charleston Heights Arts Center followed by a "champagne concert." Tickets are \$50.00 per person, the cost of which is tax-deductible.

Other fundraising ideas include benefit performances and lecture/demonstrations in local schools. "You can't live

on air pies. There has to be bread and butter in there, too," quipped Keller.

Commenting on the purpose and goals of the Las Vegas Civic Ballet, Keller says, "We are very fortunate to have the casino industry here but, unfortunately, it dehumanizes the local element. The city is becoming so cosmopolitan, but we are culturally starving. One of our functions is as a good-will ambassador to show people Las Vegas has more to offer than just gambling." A senior citizen benefit performance and lecture/demonstrations in our public schools are other ideas Keller has for getting the word out that ballet is alive and well in our city.

Long range goals include bringing in more knowledgeable professionals who will share their methods with the company and give the dancers a more polished look. "For a program to be well-balanced, you must have guest choreographers; a steady diet of the same style limits the exposure of the dancer." A field trip to San Francisco, ballet films and a chance to tour are also in the plans of this growing company. "We've been invited out-of-town to dance festivals and we're exploring the possibilities of touring and a trip to Europe." Keller was quick to add, however, that those plans won't be finalized until he feels his dancers have that "polished" look.

Asked what suggestions he would make to a young person considering the possibility of ballet for their life's work, Keller was philosophical. "Find a good school and don't miss a class," he proposed. "Hard work and dedication are paramount. A standard question of mine at every audition is 'Are you willing to give up something to have something else?'" Elaborating, Keller stressed that the enthusiasm of the parents is very important. "Every child, psychologically, wants to please a parent and if a parent isn't interested, the child might lose interest. Working together is very important. I believe in 'tough love' where caring is demonstrated by the limitations that are set. A flower garden untended loses its color and all that potential."

--Linda Lanza •

Support Our Advertisers

Demonstrate your support of the arts by supporting the advertisers who help make *Arts Alive* possible. Production costs of this magazine are covered largely by the businesses whose ads appear in these pages. They believe in the importance of the arts in Southern Nevada and commit advertising dollars to this belief. Please read *Arts Alive* ads and let the merchants know you are aware of their involvement with the good life in our community. •

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Gromko Entertains, Pushes Orchestra

In his T-shirt, Bill Gromko seems every bit the high school football coach. He has the energy, the enthusiasm, and he's talking about high school kids. But a closer look reveals the motto on his shirt does not urge a sweaty, cleated team to victory. It says, "Mozart."

William Gromko is the conductor of the Las Vegas Civic Symphony.

A professional musician in Las Vegas for 22 years, Gromko has been violist for the Riviera Hotel orchestra. Not content, he became in his spare time part of the University String Quartet for its 12 years. During 8½ of those years, the Quartet played in local schools in what developed into the local chapter of Young Audiences. He was a member of the University String Chamber Orchestra from 1964 through 1972. He led the Junior Symphony for two periods, in the latest, overseeing its development into the Civic Symphony.

Gromko was asked to take over the Junior Symphony in 1963, and ran it for a year and a half until city support waned and it disbanded. Gromko has charted the progress of the student members of that 18 month period. Over 13 of them, he proudly notes, have advanced into professional musica careers, "in schools, in conservatories of higher learning; they're playing in major symphonies in Boston, San Francisco, Utah."

With the demise of the Junior Symphony, he immediately organized the University String Chamber Orchestra and its sibling quartet, pushing chamber music into the schools and giving the late Young Audiences its original impetus.

Gromko has been and is unhappy with the lack of orchestral education in Clark County Schools. Every high school has a band, but he feels every school should have an orchestra as well, so that students "can begin learning symphonic literature."

In 1973, Gromko went down to the City's Department of Recreation and Leisure Activities and suggested restarting the Junior Symphony. The reaction was enthusiastic.

Gromko's idea was "to see if I could spark some interest" on the part of the School District in orchestra music. He arranged for students to get high school credit for Junior Symphony. And his idea worked; Sunset High, the night school located at Las Vegas High, now has an orchestra.

Meanwhile, about a year after the Junior Symphony restarted, Gromko needed colors. He wanted oboe, English horn, bassoon. "I had to resort to asking adults if they had some free time and just wanted to learn some literature, and they're all very excited about it. Sure,



William Gromko.

they'd like to play Berlioz and Brahms and Bach and whatnot." So "we started getting oldsters in there; doctors, nurses, teachers, students from UNLV; a pot-pourri of different players; and it became a real civic symphony. And the name was changed.

"Keeping your mind alive and your fingers and your embouchure and learning the literature; that's the whole purpose of the Civic Symphony. It's not only to entertain the public."

Gromko is determined to entertain the public nonetheless. For the last two years, his "An Afternoon in Vienna," allowing people to dance to the waltzes and polkas of Strauss, has been tremendously popular. This year, his season begins October 31 with "Hoedown!" featuring Copeland's "Rodeo" and other Americana and, after intermission, "a real square dance."

"I know it sounds a little corny for a symphony, but Arthur Fiedler did this stuff."

After "Hoedown!", "Vienna" will appear in the middle of a series of "regular concerts."

Clearly, anything Bill Gromko can do

to interest the public and students in symphonic literature, he will do. He is still unhappy with the School District's commitment to symphonic education, as well as with professional opportunities for musicians here. But he has a team, and that team is now moving downfield.

--Patrick Gaffey •

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The Law and the Arts in Harmonic Blend

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DISTRICT COURT JUDGE, DEPARTMENT 15

The Nevada String Quartet Survives

A large brush mustache, blackrimmed glasses, and a greying mane define Rodolfo Fernandez for the caricaturist. And he has been caricatured, by the Colombian artist Vivas Dorado, for instance, and by himself, many times. Chilean by birth and heavily accented, this charming man is witty, energetic, and warm; by turns, optimistic and concerned.

"Pepe," as friends call him, is the cellist of the Nevada String Quartet, and brings to that group his impressive credentials, including his debut in Carnegie Recital Hall in New York in 1972. He was first cellist with the Swiss Chamber Orchestra in 1972 and 73 before coming to work in the hotel orchestras of Las Vegas.

But Fernandez is also a writer, a poet, a painter who works in a myriad of styles and media, and a cartoonist with a volume of stylish cartoons to his credit. [Examples of his work as a cartoonist are sprinkled throughout this issue of *Arts Alive*.] He speaks volubly and seriously of political problems in South America and around the world, and also of the fate of the artist attempting to live and create amid the flash and glamor of Las Vegas.

Not to mention the fate of the Nevada String Quartet which, after 6 years in the spotlight in Southern Nevada, has not performed in public since May, and has not been practicing. The end of the group has been rumored, but the rumors are untrue.

Speaking of the local music commu-



Photo: Patricia Mortati

The Nevada String Quartet presents its seventh season this year. From left, Kevin Lancaster, second violin; Guillermo Romero, first violin; Rodolfo Fernandez, cello; and former member Kenneth Burward-Hoy, viola.

nity in its current economic difficulties, Fernandez says, "At least for the time being, the floor has been removed from under our feet." Something of the sort has happened to the Quartet as well.

All four members of the Quartet worked in the Hilton orchestra until the middle of the Summer. At that time, the Hilton's string section was dismissed, at least for the duration of the its new production show. No date has been given for the possible return to work of the 10 to 13 string players.

Fernandez now ekes out a living on a combination of unemployment compensation and occasional relief band and recording gigs, the current fate of many local musicians. The Quartet's first violinist, Guillermo Romero, was hired to fill an opening in the Riviera orchestra. Second violin Kevin Lancaster is doing relief work. Violist Kenneth Burward-Hoy,

however, could not find work. Married and with children to support, he couldn't wait for work to open up. He left town.

The group has decided against disbanding, even as the depression in the music business here deepens. Fernandez says, "I think the Nevada String Quartet is a fine chamber music group. We are not the Juilliard String Quartet, but within our possibilities I think we are very serious, very devoted; we put in hours and hours of rehearsal; 60, 70 hours of rehearsal for a concert that we do once a month. We played for three years for free. After a while, when we were finally found out, we were taken to the union board because we were breaking union rules. We were providing music without being paid. We said we didn't need pay; we get good pay in the hotels. 'No. You cannot perform without being paid.' So then we had to apply for funds and now we average about 40 to 46 dollars per concert."

The process of finding a new violist has been long and complex. Trying different players, Fernandez says, is not just a matter of finding someone who can master the notes. "It is so many things. It's a small group; personalities have a lot to do with it. Schedules have a lot to do with it. And, of course, the ability to play is indeed very important. But you have to put those three factors together. We expect to have a violist very soon. We are going to open the season on December 19."

Though he and the other members of the Quartet have devoted themselves to local chamber music, among local groups Fernandez finds "a tremendous feeling for a silly kind of identity. 'We play with this group. We are the X X Quartet; we are the X X Sextet; we are the Nevada So And So.' We cannot lose our identity. We must keep it. I must be the king in this group and you are the king in this group, and everybody seems to keep extreme good care of

See NEVADA QUARTET on p. 27.

GRAND OPENING DECEMBER '82

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Grand Opening
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November

Exhibits

01 Monday

Pam Watson, ceramics, macrame, and silk and straw; and Janet Ford, bread dough ornaments, pen and ink, oil paintings, and watercolors, Henderson Library, through November 30. Free. 565-9247.

Cirkut Camera Panoramas; Bob Paluzzi's breathtaking panoramas photographed with the rare, large-format Cirkut Camera last manufactured in the 1890's; Flamingo Library, through November 26. 733-7810.

"Interiors and Exteriors," Wayne LaFon, etchings, acrylics, and paintsticks; Lee Sido, paintsticks, drawings, and sculpture; Ryan Galleries, through November 6. 734-0650.

Beni Casselle, African and American art, First Western Savings, 2700 W. Sahara, through November 29, sponsored by the Allied Arts Council. 871-2208.

"Southwestern Visions;" pottery by Greg Kennedy, paintings by Doug Taylor, Reed Whipple Center, through November 5. 386-6211.

Jeff Kelley: "Passages Vent," Charleston Heights Arts Center, through November 12. 386-6383.

Eileen Carlson, oils; animals and landscapes, featured at the Las Vegas Artists' Co-op through November 29. 451-2269.



Self Portrait by photographer Serge McCabe.

05 Friday

Annual Round-Up, Main Gallery; watercolors by Laura Belle Kelch and jewelry by Betty Levine, Nevada Artists' Gallery; Las Vegas Art Museum, Lorenzi Park, through November 30. Opening reception, featuring a Christmas Bazaar, November 7, 1 to 4 pm. 647-4300.

07 Sunday

Rafael Navarro, Reed Whipple Center, through December 10. 386-6211.

Gallery Dedication and Reception; will celebrate the reopening of the newly renovated upstairs gallery, Flamingo Library. The space was refurbished by members of the Nevada Camera Club and will feature photographic works. The first exhibit will feature the works of club members, through December 2. 733-7810.

14 Sunday

Pony Gray: Acrylics and Oils, Charleston Heights Arts Center, through December 10. Opening reception, November 14, 1 to 3 pm. 386-6383.

20 Saturday

Fiber Arts Guild; "Linen Transparencies Workshop, Continued," 10 am. Call Lee Kelley, 876-5823.

28 Sunday

Bill Leaf: Desert Series, expressing his response to the Southern Nevada terrain, Flamingo Library Main Gallery, through December 31. Opening reception, 3 pm. November 28. 733-7810.

29 Monday

Christmas Exhibit, Las Vegas Artists' Co-op, through December 31. 451-2269.

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November

Events

01 Monday

Wetlands Park Exhibit; highlights of the green marshlands just minutes from Las Vegas, Las Vegas Library, through November 30. 733-7810.

Harold Land Quartet at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Broadcast live in part over KNPR 89.5 FM. 737-5746.

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

02 Tuesday

Las Vegas Poetry Group, monthly 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. 458-2053.

"Romantic Comedy" by Bernard Slade, The Meadows Playhouse, 8 pm., Tuesdays through Saturdays, with additional 2:30 pm. Saturday matinees, through November 13. 739-7525.

Scandia Festival; Young Denmark, Norway, Sweden on parade, featuring 50 adults and children in music and dance, Artemus Ham Concert Hall, 8 pm. Presented by the Southern Nevada Community Concert Association. 735-2300.

03 Wednesday

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

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

"Pixote" (Brazil, 1981), presented by the Las Vegas Cinema Society, Mountain View Theaters. November 3, 4, and 5, 7:30 and 9:30 pm. 733-0536.

"Romantic Comedy." See 11/2.

Funding Collection Workshop; to acquaint grant-seekers with the use of the Funding Collection; Flamingo Library, 10 am. to noon. Free; preregistration required. 733-7810.



Photo: Serge McCabe

04 Thursday

Rene Aravena, tenor; faculty recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

American Society of Country Music Expo '82; dance on Fremont Street with six live bands and a dance contest, 7 pm. to midnight. Expo runs through November 9, with rodeo at the Silver Nugget November 5 through 7. 385-0890.

Country Music Expo, presented by the American Society of Country Music, November 4 through 9, with street dance November 4 with 6 live bands, 7 pm. to midnight. 399-1111.

"Pixote." See November 3.

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

"Romantic Comedy." See 11/2.

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

"The Prisoner of Second Avenue" by Neil Simon, Las Vegas Little Theatre, 8:30 pm. November 4, 5, and 6. 735-0167.

05 Friday

"Pixote." See November 3.

"The Last President." See 11/4.

"Romantic Comedy." See 11/2.

All Star Night, featuring the Las Vegas All Stars with 1000 years of swing music, Artemus Ham Concert Hall, UNLV, 8 pm. Tickets available at the Drum Shop. 458-1668 or 734-6977.

"The Prisoner of Second Avenue." See 11/04.

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

06 Saturday

American Society of Country Music Expo '82, Convention Center, North and South Halls, 2 pm. to midnight; November 7, noon to midnight; November 8 and 9, 4 pm. to midnight. 385-0890.

"Romantic Comedy." See 11/2.

"The Last President." See 11/4.

"The Prisoner of Second Avenue." See 11/4.

Park/Art; Thanksgiving Craft, November 6: Jaycee Park, 10 am. to noon; Las Vegas Library, 1:30 to 3:30 pm.; November 13: Lorenzi Park, 10 am. to noon; Charleston Heights Library, 1:30 to 3:30 pm.; November 20, Sunrise Library, 10 am. to noon; Flamingo Library, 1:30 to 3:30 pm. Free. 386-6511.

07 Sunday

The Barton Gray Ensemble performing Bach and Mozart and a sonata for two violins composed by Barton Gray, Flamingo Library. Free. 733-7810.

Las Vegas Civic Ballet; special free performance for senior citizens of an original ballet choreographed by Jim Keller and Luisa Triana, Reed Whipple Center, 2 pm. 386-6383.

UMS Orchestra, James Stivers, conductor, Judy Bayley Theatre, UNLV, 2 pm. Free. 739-3332.

"The Last President." See 11/4.

Rossini's "Petite Messe" by the Musical Arts Singers, Charleston Heights Arts Center, 3 pm. \$3.50 adults, \$2.50 seniors, \$1.50 under 12. 451-6672.

Country Music Expo. See 11/6.

08 Monday

Country Music Expo. See 11/6.

Eddie "Lockjaw" Davis at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Broadcast live in part over KNPR 89.5 FM. 737-5746.

09 Tuesday

Country Music Expo. See 11/6.

"The Other Side of Midnight" with John Beck and Susan Sarandon; captioned film for the deaf, 7 pm., Charleston Heights Library; 6:30 pm., November 10, Flamingo Library. Free. 733-7810.

Sweet Adelines. See 11/2.

"Romantic Comedy." See 11/2.

10 Wednesday

Japanese floral art classes. See 11/3.

"The Other Side of Midnight." See 11/9.

Great Books Discussion Group; topic: "The Blue Hotel" and "A Mystery of Heroism" by Stephen Crane, Flamingo Library, 7 pm. Public invited. 733-7810.

Misfit Players theater workshop. See 11/3.

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

"Romantic Comedy." See 11/2.

11 Thursday

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

"Romantic Comedy." See 11/2.

Community Drama Workshop. See 11/4.

12 Friday

"Berlin to Broadway." See 11/11.

Nevada Camera Club meeting, Reed Whipple Center, 7 pm. 737-8352.

"Romantic Comedy." See 11/2.

Friday night jam session. See 11/5.

Student Recital, Alta Ham Fine Arts Building, 132, UNLV, 12:30 pm. Free. 739-3332.



Photo: David Brown

Jimmy Mascheo, 1982 Nevada School of the Arts summer camp.

13 Saturday

"Romantic Comedy." See 11/2.

"Berlin to Broadway." See 11/11.

14 Sunday

Las Vegas Chamber Players, Virko Baley, music director, Alta Ham Fine Arts Building, 132, UNLV, 2 pm. Admission. 739-3332.

15 Monday

American Film Festival Red Ribbon Award Winners; outstanding 16mm films of 1981, Flamingo Library, 7 pm. November 10, 17, 18; 3 pm. November 19 and 20. Free. 733-7810.

"Footloose in Newfoundland," film, with filmmaker Thomas Sterling, Wright Hall, UNLV, 7:30 pm. Part of the series "Au-

dubon Wildlife Films." \$10. for all five films. 739-3394.

UNLV Percussion Ensemble and Jazz Ensemble II, Artemus Ham Concert Hall, UNLV, 8 pm. Free. 739-3332.

16 Tuesday

"The Angel Levine" with Zero Mostel and Harry Belafonte, Sunrise Library, 6:30 pm.; Flamingo Library, November 21, 2 pm.; Las Vegas Library, November 22, 7 pm. Free. 733-7810.

Sweet Adelines. See 11/2.

The UNLV Student Chamber Ensemble, Yoshi Ishikawa, director, Alta Ham Fine Arts Building, 132, UNLV, 8 pm. Free. 739-3332.

November

Events Continued

17 Wednesday

Japanese floral art classes. See 11/3.
American Film Festival Red Ribbon Award Winners. See 11/15.
Misfit Players theater workshop. See 11/3.

18 Thursday

American Film Festival Red Ribbon Award Winners. See 11/15.
Clowns of America, monthly meeting, Jimmy K's Palace of Magic, 1512 E. Fremont; free instruction for anyone who would like to become a clown. 7:30 pm. 458-8313.
Community Drama Workshop. See 11/4.
"Berlin to Broadway." See 11/11.
Clark County Library District Board of Trustees monthly meeting, Flamingo Library board room, 11:30 am. Open to the public. 733-7810.

19 Friday

American Film Festival Red Ribbon Award Winners. See 11/15.
Nevada Camera Club meeting, Reed Whipple Center, 7 pm. 737-8352.
"Berlin to Broadway." See 11/11.

John Escosa and James Pinkerton, duo harpists in a jazz and classical concert, Artemus Ham Concert Hall, UNLV, 8 pm. Presented by the Southern Nevada Community Concert Association. 735-2300.

Friday night jam session. See 11/5.
Student Recital, Alta Ham Fine Arts Building, 132, UNLV, 12:30 PM. Free. 739-3332.

20 Saturday

American Film Festival Red Ribbon Award Winners. See 11/15.
"Berlin to Broadway." See 11/11.

21 Sunday

"The Angel Levine." See 11/16.
The Las Vegas Chamber Symphony, Tibor Kertesz, conductor; works by Bach, Beethoven, Stravinsky, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

22 Monday

"The Angel Levine." See 11/16.

23 Tuesday

Sweet Adelines. See 11/2.
Friends of Southern Nevada Libraries board meeting, Flamingo Library board room, 7:30 pm. Public invited. 733-7810.
UNLV Chorus, Isabelle Emerson, director, Artemus Ham Concert Hall, 8 pm. Free. 739-3332.

24 Wednesday

Japanese floral art classes. See 11/3.
Great Books Discussion Group; topic: "Mother Courage" by Bertolt Brecht, Flamingo Library conference room, 7 pm. Public invited. 733-7810.
Misfit Players theater workshop. See 11/3.

25 Thursday

Community Drama Workshop. See 11/4.
"Berlin to Broadway." See 11/11.

26 Friday

"Berlin to Broadway." See 11/11.
"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 28 and December 12, through December 18. 735-0167.
Friday night jam session. See 11/5.

27 Saturday

"Berlin to Broadway." See 11/11.
"The Sign in Sidney Brustein's Window." See 11/26.

28 Sunday

The Festival Chamber Players in concert, featuring the Martinu Madrigal Sonata and works by Bruch, Scarlatti, and Butting; Flamingo Library, 2 pm. Free. 733-7810.
"The Sign in Sidney Brustein's Window." See 11/26.
All Hayden Program by the Musical Arts Singers: "The Creation Mass," "The Storm," and the "Symphonie Concertante #84," Charleston Heights Arts Center, 3 pm. Musicians Performance Trust Fund Concert; free to the public. 451-6672.
"Berlin to Broadway," last night. See 11/11.

29 Monday

Richard Soule, flutist, Las Vegas Chamber Players recital, Alta Ham Fine Arts Building, 8 pm. Admission. 739-3332.

30 Tuesday

George Morgan, trumpet; senior recital, Alta Ham Fine Arts Building, 132, 4:30 pm. Free. 739-3332.
Sweet Adelines. See 11/2.
Play TBA, 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.



Cartoon: Rodolfo Fernandez

December

EXHIBITS

01 Wednesday

Sally Gelbaugh, fiber art, Henderson Library, through December 31. Free. 565-9247.

05 Sunday

"Images in Cibachrome" by Johan Van de Stadt; photography exhibit, Flamingo Library Upstairs Gallery, through December 31. 733-7810.

Arts and Crafts under \$50. in the Main Gallery, paintings of animals and birds in the Nevada Artists' Gallery, Las Vegas Art Museum, Lorenzi Park. Opening reception, 1 to 4 pm. Through December 28. 647-4300.

12 Sunday

Alan Platzer: New Work, Charleston Heights Arts Center, through January 7. Opening reception, December 12, 1 to 3 pm. 386-6383.

"Painting with Light;" an exhibit of "polages" by Austine Wood, Reed Whipple Center, through January 7. Opening reception December 12, 3 to 5 pm. 386-6211.

EVENTS

01 Wednesday

Japanese floral art classes. See 11/3.

"I Hate Blondes" (Italy, 1981), presented by the Las Vegas Cinema Society, Mountain View Theaters, December 1, 2, and 3, 7:30 and 9:30 pm. 733-0536.

Misfit Players theater workshop. See 11/3.

UNLV Wind Ensemble, Harry Blake, conductor, Artemus Ham Concert Hall, 8 pm. Free. 739-3332.

Play TBA. See 11/30.

Funding Collection Workshop, to introduce grant seekers to the funding collection at Flamingo Library. 10 am. to noon. Free, but preregistration is required. 733-7810.

02 Thursday

"I Hate Blondes." See December 1.

Play TBA. See 11/30.

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

Community Drama Workshop. See 11/4.



Photo: David Brown

Carrie Huddleston, 1982 Nevada School of the Arts summer camp.

"The Sign in Sidney Brustein's Window." See 11/26.

03 Friday

"Make America Sing Again," music by Romberg, Kern, Rogers and Hammerstein, presented by the Nevada Musical Theatre Guild, Las Vegas Auditorium, 9th and Clark, December 3 and 4.

"I Hate Blondes." See December 1.

"A Rented Christmas." See 12/2.

"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.

Play TBA. See 11/30.

"The Sign in Sidney Brustein's Window." See 11/26.

Friday night jam session. See 11/5.

Student Recital, Alta Ham Fine Arts Building, 132, UNLV, 12:30 pm. Free. 739-3332.

04 Saturday

Christmas Arts and Crafts Festival, sponsored by the City of Las Vegas, Dula Center, December 4 and 5. 386-6511.

"Make America Sing Again." See 12/3.

Auditions for "The Ransom of Red Chief," Rainbow Company, Reed Whipple Center, 1 to 5 pm. 386-6553.

Play TBA. See 11/30.

"A Rented Christmas." See 12/2.

"The Lark." See 12/3.

"The Sign in Sidney Brustein's Window." See 11/26.

Park/Art; Christmas Craft, December 4: Dula Center, 10 am. to noon; December 11: Las Vegas Library, 10 am. to noon; Charleston Heights Library, 2 to 4 pm.; December 18: 10 am. to noon; Flamingo Library, 2 to 4 pm. Free. 386-6511.

05 Sunday

Christmas Arts and Crafts Festival. See 12/4 for details.

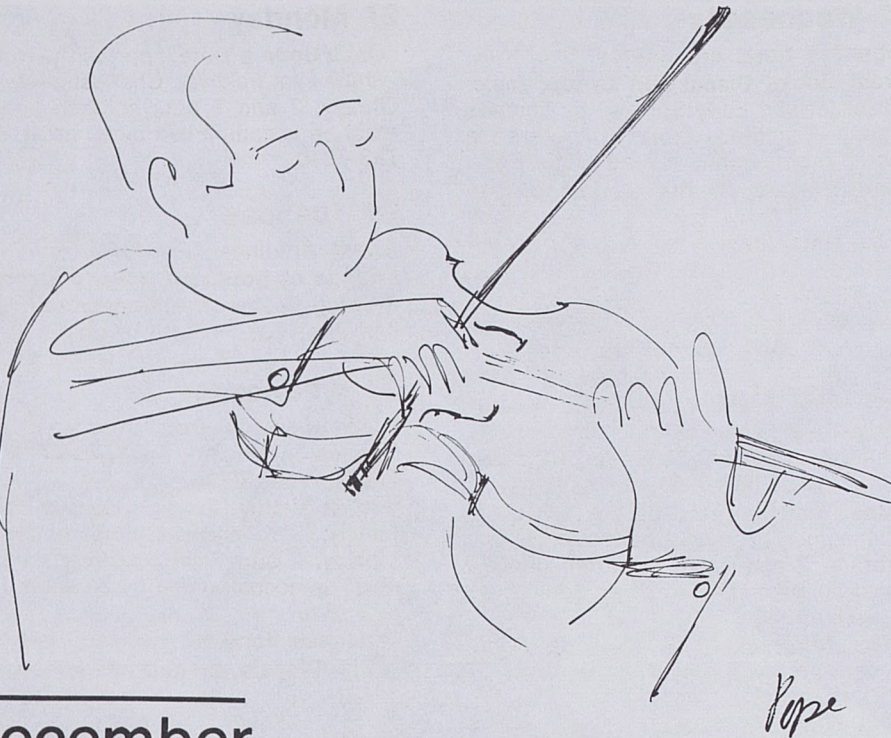
Oratorio Chorus, Douglas Peterson, director, Alta Ham Fine Arts Building, 2 pm. Free. 739-3332.

"A Rented Christmas." See 12/2.

Sopko's Musical Kaleidoscope presents popular holiday music for all ages, Flamingo Library, 2 pm. Free. 733-7810.

06 Monday

"Hawaii: An Insider's View," film, with filmmaker Willis Moore, Wright Hall, UNLV. Part of the series "Audubon Wildlife Films;" \$10. for all five films. 7:30 pm. 739-3394.



December

07 Tuesday

"Cool Hand Luke" with Paul Newman, George Kennedy, and Dennis Hopper; captioned film for the deaf (with sound), Charleston Heights Library, 7 pm.; Flamingo Library, December 8, 7 pm. Free. 733-7810.

"Christmas Ideas for Next-to-Nothing;" adults-only Christmas crafts, Sunrise Library, 7 pm. Free; preregistration requested. 733-7810.

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

Sweet Adelines. See 11/2.

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

Play TBA. See 11/30.

08 Wednesday

Japanese floral art classes. See 11/3.

"Cool Hand Luke." See 12/7.

Great Books Discussion Group; topic: "Punin and Baburin" and "Old Portraits" by Ivan Turgenev, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

Misfit Players theater workshop. See 11/3.

Las Vegas Chamber Players Student Ensemble, Virko Baley, director, Alta Ham Fine Arts Building, 132, 8 pm. Free. 739-3332.

Play TBA. See 11/30.

09 Thursday

Play TBA. See 11/30.

"A Rented Christmas." See 12/2.

"The Lark." See 12/3.

Community Drama Workshop. See 11/4.

"The Sign in Sidney Brustein's Window." See 11/26.

10 Friday

Play TBA. See 11/30.

"The Lark." See 12/3.

"A Rented Christmas." See 12/2.

"The Sign in Sidney Brustein's Window." See 11/26.

Friday night jam session. See 11/5.

11 Saturday

Fiber Arts Guild Christmas lunch with guest speaker. Call Lee Kelley, 876-5823.

Play TBA. See 11/30.

"The Lark." See 12/3.

"A Rented Christmas." See 12/2.

"The Sign in Sidney Brustein's Window." See 11/26.

Park/Art. See 12/4 for details.

12 Sunday

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

"The Bishop's Wife," Oscar winner with Cary Grant and David Niven, Flamingo Library, 2 pm.; Charleston Heights Library, December 20, 2 and 7 pm.; Sunrise Library, December 21, 6:30 pm. Free. 733-7810.

"The Lark." See 12/3.

"A Rented Christmas." See 12/2.

Messiah Sing-In by the Musical Arts Chorus, Charleston Heights Arts Center, \$3.50 adults, \$2.50 seniors, \$1.50 under 12. 3 pm. 451-6672.

"The Sign in Sidney Brustein's Window." See 11/26.

14 Tuesday

"On the Air;" live recreation of 30's and 40's live radio by the Renaissance Theatre Radio Playhouse; will be recorded for later broadcast on KNPR and KUNV FM radio; Flamingo Library, 7 pm. Free. 733-7810.

Sweet Adelines. See 11/2.

Combined Christmas Concert, Choral and Band Dept., Chaparral High School Theatre, 7:30 pm. Free. 458-8800 ext. 231.

Play TBA. See 11/30.

Collegium Musicum Wassail Concert, Alta Ham Fine Arts Building, 132, UNLV, 8 pm. Admission. 739-3332.

15 Wednesday

Japanese floral art classes. See 11/3.

Las Vegas Choral Society, annual Christmas concert, Trinity Methodist Church on W. Charleston, 7:30 pm. Free. 369-9031.

Misfit Players theater workshop. See 11/3.

Play TBA. See 11/30.

16 Thursday

Clowns of America, monthly meeting, Jimmy K's Palace of Magic, 1512 E. Fremont, 7:30 pm. Free instruction for anyone who would like to become a clown. 458-8313.

Community Drama Workshop. See 11/4.

"The Sign in Sidney Brustein's Window." See 11/26.

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

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December

Events

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.

Play TBA. See 11/30.

"The Sign in Sidney Brustein's Window." See 11/26.

Friday night jam session. See 11/5.

18 Saturday

The Festival Chamber Players holiday concert, Flamingo Library, 2 pm. Free. 733-7810.

"The Nutcracker," by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 2 and 8 pm. 739-3838.

Play TBA. See 11/30.

"The Sign in Sidney Brustein's Window." See 11/26.

Park/Art. See 12/4 for details.

19 Sunday

The Nevada String Quartet, premiere concert of the 7th season; a special selection of holiday and classical chamber music, Flamingo Library, 2 pm. Free. 733-7810.

Las Vegas Civic Symphony; overture to "Candide" by Leonard Bernstein, "Farewell Symphony" by Joseph Haydn, and other selections for choral accompaniment. 386-6211.

"The Nutcracker," by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 2 and 8 pm. 739-3838.

20 Monday

"Star Trek" with William Shatner and Leonard Nimoy, part of the Holiday Family Film Festival, Charleston Heights Library, 2 and 7 pm.; children under 7 must be accompanied by an adult. Free. 733-7810.

"The Bishop's Wife." See 12/12.

"Star Trek," the motion picture, Charleston Heights Arts Center, 2 and 7 pm. Free. 386-6383.

"The Nutcracker," by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 pm. 739-3838.

Student Recital, Alta Ham Fine Arts Building 132, UNLV, 12:30 pm. Free. 739-3332.

21 Tuesday

"The Bishop's Wife." See 12/12.

Sweet Adelines. See 11/2.

Play TBA. See 11/30.

"The Nutcracker," by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 pm. 739-3838.

22 Wednesday

Japanese floral art classes. See 11/3.
Great Books Discussion Group; topic: "Disorder and Early Sorrow" by Thomas Mann, Flamingo Library conference room, 7 pm. Public invited. 733-7810.

Misfit Players theater workshop. See 11/3.

"The Nutcracker," by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 pm. 739-3838.

Play TBA. See 11/30.

23 Thursday

"Snowball Express," children's film, Charleston Heights Arts Center, 2 and 7 pm. Free. 386-6383.

"Snow Ball Express," part of the Holiday Family Film Festival, Charleston Heights Library, 2 and 7 pm.; children under 7 must be accompanied by an adult. Free. 733-7810.

"The Nutcracker," by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 pm. 739-3838.

Play TBA. See 11/30.

Community Drama Workshop. See 11/4.

24 Friday

Play TBA. See 11/30.

Friday night jam session. See 11/5.

27 Monday

"Once Upon a Time," part of the Holiday Family Film Festival, Charleston Heights Library, 2 and 7 pm.; children under 7 must be accompanied by an adult. Free. 733-7810.

28 Tuesday

Sweet Adelines. See 11/2.

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

29 Wednesday

"Oh, Heavenly Dog," children's film, Charleston Heights Arts Center, 2 and 7 pm. Free. 386-6383.

"Oh, Heavenly Dog," part of the Holiday Family Film Festival, Charleston Heights Library, 2 and 7 pm.; children under 7 must be accompanied by an adult. Free. 733-7810.

Japanese floral art classes. See 11/3.

Misfit Players theater workshop. See 11/3.

30 Thursday

Community Drama Workshop. See 11/4.

31 Friday

Friday night jam session. See 11/5.



Flutist Richard Soule, at a KNPR fundraiser.

Baley's Creativity Expands Orchestra

Virko Baley is described as "The most gifted and highly disciplined musician I have ever known," by his principal teacher, Earl C. Voorhies. Born in 1938 in the Ukraine, Baley began his piano studies in Germany at the age of seven under Roman Sawycky. When his family settled in the United States in 1949, he continued his education at the Los Angeles Conservatory of Music and Arts (now California Institute of the Arts) where he received both Bachelor and Master of Music degrees.

Baley is founder and director of the Las Vegas Chamber Players, Nevada's only serious music group to earn international attention, described by the *San Francisco Chronicle*, as "exceptional at every turn, not only in the West, but internationally."

A composer and author, he is writing a book on the music of Soviet Ukraine and another for the University of California Press entitled *Contemporary Piano*. Baley's *Partita for Trombone, Piano and Tape* has been performed extensively by celebrated trombonist Miles Anderson, with whom he recorded an album of French music for Crystal Records; Nonesuch Records has just released his recording with Anderson; and in 1978, the Nevada State Council on the Arts commissioned him to compose three works, including one for the contemporary ensemble SONOR. Baley has also recorded for Takoma and Educo labels, and recently Orion Records released the album *20th Century Ukrainian Violin Music*.

Baley's creative gifts continue to expand here in Las Vegas: "A new desert rose, the Las Vegas Symphonic and Chamber Music Society, has blossomed." --Art Nadler, *Las Vegas Sun*. Maestro Baley; William Lowman, director of the Junior Conservatory; and Ken Hanlon, head of the UNLV music department, together have been the formulators and the moving spirits behind the development of the new Las Vegas Symphonic and Chamber music Society.

The main core of the Symphony will be composed of the Las Vegas Chamber

Players, organized by Baley. "The orchestra will be molded from the group because it's already intact and the musicians are used to working together. They also have an outstanding reputation and have earned various sources of support," says Linda Jenks Herrera, managing director and teacher with the Junior Conservatory at UNLV.

"I think Las Vegas has finally grown to the point where there is enough demand to support a symphonic orchestra.

"I know there's a large segment of the population out there who've maybe moved into town from other places and are dying for a chance to satisfy their musical thirst when it comes to live symphony and live opera.

"There's a large segment out there in the family population and school population who never had a chance to partake of this experience, and I think that they're curious and interested," says Herrera.

A series of five concerts are being offered, all in the Artemus Ham Concert Hall at UNLV.

--C.G. •

Cartoon: Rodolfo Fernandez



Council to Provide Entertainment

Beethoven, bebop, bangles and bluegrass.

The full spectrum of entertainment will celebrate the grand opening of the Farmers' Market in Commercial Center, December 11. Allied Arts Council will provide the talent from among local performers.

According to Robin Greenspun, AAC vice president, the Farmers' Market will fund the day-long program, to include music ranging from classical to Bluegrass, ethnic and modern dance, singing groups, other feature performers, even an art show.

Greenspun urges Allied Arts members to attend and show their support for local artists.

Chamber Schedule

The Las Vegas Chamber Players under the direction of Virko Baley are well into their fall season. All of their concerts will take place in the new Alta Ham Fine Arts Recital Hall (Room 132); and tickets can be purchased at the Symphony Office, Suite 117, Alta Ham Hall, 739-3420.

The five remaining concerts will feature:

- Nancy Shade, soprano, and Virko Baley, piano; "Nancy Shade [was] the revelation of the evening... She has truly conquered all." --*Corriere Della Sera, Milano, Italy*; Tuesday, October 12, 8:00 pm.
- Virko Baley, piano, "...a terrific virtuoso," *Los Angeles Examiner*, performing Beethoven, Chopin, Liszt, Baley, Subotnick; Saturday, October 30, 8:00 pm.
- Las Vegas Chamber Players, Virko Baley, conductor, performing Stravinsky, Kraft, Zwilich, Berio; Sunday, November 14, 2:00 pm.
- Richard Soule, flute, Laura Spitzer, piano, "[Soule's] tone was pure, his phrasing was splendid..." *Reno Evening Gazette*; Monday, November 29, 8:00 pm.
- Las Vegas Chamber Players, Virko Baley, conductor, a special free Christmas Concert; Wednesday, December 8, 8:00 pm.



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Esther Weinstein will present symphonic music on KNPR.



KNPR to Preview Symphonic Works

Have you ever wondered what sonata form really is and how it applies to musical compositions? Or been curious about the circumstances surrounding the writing of the works in our standard symphonic repertoire? Or considered that many of the so-called war horses today were given less than favorable receptions on their first performances?

This year, for the first time in Southern Nevada, radio station KNPR, in cooperation with Nevada School of the Arts and with funding from the Nevada Humanities Committee, will offer a series of five music appreciation programs that will deal with such matters and much more. Entitled *Symphony Preview*, each program will focus on a portion of the repertoire to be performed by the Las Vegas Symphony, under the direction of Virko Baley, and will be aired the week prior to each of the Symphony's 1982-1983 concerts.

Listeners generally let music pass by without paying much attention to it, without actively focussing on exactly what it is that is actually going on or considering details, symmetry, or contrasts. It is probably best that we do not always try to take in everything we hear. But to appreciate the glorious complexities of the classical repertoire, it is essential to make an attempt to examine the components of the total picture. Music does not suffer from being analyzed and dissected. On the contrary, when it is put back together again, broad shapes and rhythms appear that might have otherwise gone completely unnoticed.

Symphony Preview will focus on a portion of one major work per program. The composition will be set in the histori-

cal context of the composer's life and the time and place in which it was written. Any unusual circumstances surrounding the work's first performance, publication, reception, subsequent performances or critical acclaim will be noted, along with any other pertinent information. A portion of the work will then be played in its entirety, and analysis will come next, carried out by isolating relevant excerpts and playing them with commentary. The composition will then be replayed, followed by a few closing remarks. The unique feature of two hearings in close succession is provided to allow immediate practical application of the insights gained through analysis. It is hoped listeners will take advantage of the option of going to hear the work performed live by the Las Vegas Symphony and also write in their reactions and suggestions about the program.

The broadcasts are being planned, researched, and executed by Esther Weinstein. A local piano instructor, Weinstein currently teaches at UNLV, the Nevada School of the Arts, and the Summer Music Camp in Lee Canyon. She holds and A.B. *Magna cum laude* from Barnard College, where she was elected to *Phi Beta Kappa*, and and M.A. in Musicology from New York University. This past summer, she won a competitive fellowship to the nationally known Music Critics Summer Institute held in conjunction with the Oregon Bach Festival, based on her work as a classical reviewer for KNPR.

Check local libraries beginning December for information about exact dates and times of programs. •

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BRASS QUINTET continued from p. 3.

a big thing for us, Renaissance music. There's not much 19th Century work for brass quintet, although we have found a little bit, like we play some Brahms chorale preludes, some motets, things like that. We play a few standard 20th Century works, and then we do a lot of New Music, mainly our own compositions.

AA: You said when I talked to you once before that there's some jazz influence in the group.

WB: We do some jazz pieces, yeah.

AA: And does that blend into the New Music?

WB: I think it comes across as New Music, because that is kind of the jazz style we play. The avant-garde in "legit" stylings and the avant-garde in jazz are almost indistinguishable. The labels don't work too well.

AA: You're talking about the kind of playing that Anthony Braxton does, for instance.

WB: To a certain extent, yeah. Of course, he's very stylized in his own thing.

AA: The swing elements seem to have gone out of it.

WB: In some of his stuff they have. I

"I just heard an Anthony Braxton record that Brian Sanders played on the radio the other night, and he swung his ass off."

just heard an Anthony Braxton record that Brian Sanders played on the radio the other night, and he swung his ass off. I mean it was pretty wild music, but it really did swing. But I know what you mean. It's almost like trying to play legit. But the jazz things.... I think we swing, actually. We don't do very many jazz pieces, but we'll always program one unless we're playing an all-Bach concert or something like that.

AA: You're emerging from the Las Vegas chamber music scene right now into the Western States arena. What do you think about chamber music in Las Vegas? What state is it in?

WB: I think it's just an infant right now,

See BRASS QUINTET on p. 26.

Old World Music Lives in Las Vegas

Ann George pages through the scrapbooks, searching for "that wonderful newspaper story about the time we played for a wedding high up in the mountains in Colorado; it was like being in the Alps..." but other bits and pieces of her family's 25-plus years of musical history keep catching her eye and inspiring more colorful anecdotes.

"This is the program, printed in Ireland, for a St. Patrick's Day celebration in New York. They had Irish soil flown in and we of course played Irish music... here we are with our tenor. Oh, he had such a marvelous voice, when we appeared nightly as "The Goldtones" at one of the finest Italian restaurants in Denver.... This is our group representing Colorado at the New York World's Fair.... I remember these costumes; I always coordinate our costumes-- photographers love us.... That's Ali, our magician, and his daughter; she's a fire-eater. They appear with us in Las Vegas when we play music from the Middle East. We also have a bellydancer to appear with us. We're a regular show!"

Ann George and her group, The Old World Musicians, have been appearing in Las Vegas for three years now, but behind them is a musical career that has spanned several decades. George

is the daughter of the late Ferdinand Guardnieri, a concert violinist and violin maker in New York City. She imbued her three children with a love for European music and two of the three, Cathy and Chip, are still appearing in the group.

"I wanted to keep the family name going," explains George, "but also to bring European folk music to Americans. Wherever we have lived, we have been fortunate to attract extremely talented musicians to play with us. We can present almost any type of music. If someone wants elegant music for a reception, we can send them our strings. If they want Dixieland, we can do that. If they want Italian, Greek, Russian, Israeli, we can play that"

The Las Vegas core of "The Old World Musicians" consists of Ann George, Chip George, Irv Kluger, George Poppa, Manuel Moreno, Lou Obergh and Cathy George, when she is available. Cathy has her own group and frequently appears in Las Vegas and other resort locations. Since arriving in Las Vegas, Ann George's group has played many school and nursing home concerts through the Musicians Performance Trust Fund.

"We have an international show the children always respond to," she says. "We show them each instrument and tell them about the music of each country."

The instruments are likely to be ones that school children and many adults have never seen before, for the group owns and plays such exotic instruments as the fluglehorn, a bass flute, several mandolins and a mandola, in addition to a bass fiddle and two electric portable pianos.

"People are fascinated by our instruments," says George. "And we have musicians who can make all of them sing."

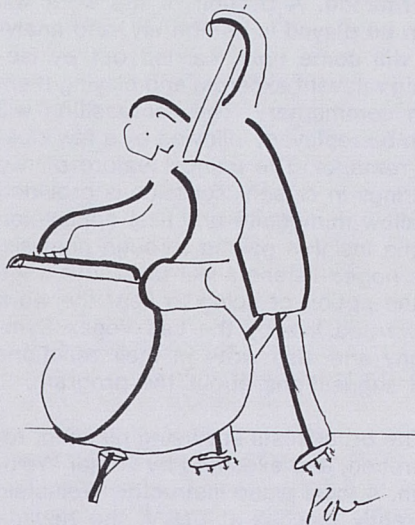
Son Chip remarks that the transition from the Denver musical scene to Las Vegas has been disconcerting to him.

"The number of good professional musicians in this town is staggering," he says. "The competition for work is amazing."

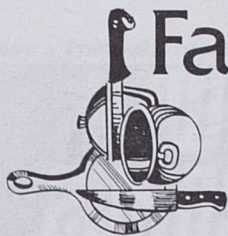
"We wish we had more dance groups to appear with us," adds his mother. "In Denver there were many ethnic dance groups because there were so many old established ethnic neighborhoods. That's not so here, but it's changing."

"The sounds of ethnic music may seem similar to the untrained ear, but a professional musician knows that each country's music has its own distinct sound," according to Chip George.

"We are trying to establish The Old World Musicians as the group who can entertain with all those styles of music," says Ann George. "Not many groups here can say that." --Barbara Chulick•



Cartoon: Rodolfo Fernandez



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 awkward
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 my eighth graders
 they blossom in Spring
 tiny flowers in clusters
 that seem out of place
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 to take the heat
 for everything they read
 they write this is well-written
 and carries a good message
 inside the books they write
 Fuck Cutuly
 School Sucks
 Cutuly is a Bitch
 they write in pen
 or in heavy pencil strokes
 that leave their memory
 the glare around me evaporates
 into thirst

beyond all water I could carry
 what do you want on this
 book report

what would you like to write
 silence.

what will you always remember
 the unicorn eating moonlight
 cool moonlight

dripping down its chin
 beautiful why not write that
 sounds dumb.

I move through the spiny silence
 of their hands

here where no rivers reach the sea
 the ghosts of trees sing

down from the hills
 heat eats life

our mother has gone
 they know what it is to forget
 these skeleton lilies
 leaves
 like bayonets.

--Joan Cutuly



Photo: Dorothy Ritenour

Alan Babbitt, cameraman, films a Pioche parade for the folklore project.

Folklore of Pioche To Be Studied

Labor Day weekend in Pioche, Nevada is a time of festivity and tradition. For over seventy-five years Pioche residents, as well as neighbors and tourists, have gathered at this time to celebrate in a series of activities that last from Friday night to Monday afternoon. The street dance, pancake breakfast, horseshoe competition, firemen's dinner, baseball game, cakewalk, fashion show and finally on Monday, the parade down Main street and the mining events, are all familiar activities that the community repeats each year.

This year Pioche's Labor Day Festival is the subject of a television documentary being produced by the University of Nevada, Las Vegas Folklore Archive under the directorship of Dr. Michael Stitt, through a grant from the Nevada Humanities Committee. Stitt, who is an assistant professor in the English Department, has a Ph.D. in folklore from Indiana University. Although he has been in the state for little more than a year, Stitt has already begun to collect data on Nevada folklore, which will be deposited in the newly established, computer-based Folklore Archive.

Folklorists are concerned with observing and recording a wide variety of human behavior, beliefs, language, and institutions, as well as both material and non-material culture: arts and crafts, music and dance, poetry and storytelling. Community festivals offer a unique opportunity to observe many important aspects of a particular town, most important of which is the way the community sees itself. Stitt comments: "Such festivals are highly functional events which express a community's sense of self-identity, identify community con-

cerns, and strengthen community values. In short, the festival is an important means of preserving and strengthening the sense of sharing that is so characteristic of local communities."

The documentary, which should be completed by Christmas, will be offered for airing to both commercial and public television. But, Stitt says, his intention is to produce more than an entertaining program; by applying rigorous standards of folklore scholarship and methodology, he hopes to produce a work of value both to the public and the academic communities. •



Photo: David Brown

Jeff Barash, faculty member, Nevada School of the Arts summer camp. Photo: David Brown.

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A Full Musical Career — Russ Cantor —

Russ Cantor's life is stopped in a moment of tranquility. He is alone at home. The sounds of his uncounted small and busy dogs do not penetrate the glass door which leads to the backyard and pool. Silent evidence of his children is everywhere, their possessions collected on shelves, along with a gift inscribed to "Dad."

But Russ Cantor is not tranquil. He sits down with an interviewer from *Arts Alive*, and his core of nervous energy is immediately obvious as he begins to talk at a rapid clip.

"This orchestra has already shown a greater achievement and potential than anything else in town." He's talking about the Las Vegas Chamber Symphony Orchestra, a cooperative venture with long-time partner Masatochi Mitsumoto. Mitsumoto, known to many here by his original name Ichiro, was given the professional name Masatochi on a recent trip to Japan as part of a Japanese tradition.

The group was well received September 26 at Charleston Heights Arts Center, when it featured some of the area's finest players as well as guest soloists Yukiko Kamei, violin, and Milton Thomas, viola. "We hope that we've got the nucleus of the best people in town," says Cantor.

"The difference with this concert, and I think it was apparent from an audience standpoint, is that the musicians really wanted to make music, and much of that has to be attributed to Masatoshi; much of it has to be attributed to the fact that we had soloists from Los Angeles who put everyone on their best behavior. You're talking about people who have national and international reputations, and we must play up to the kind of standards we're capable of."



Cantor is concertmaster, first violin, and Las Vegas anchor for the partnership; Mitsumoto is music director and conductor.

The two met in 1967 when Mitsumoto had just arrived here and went to work in the Sands orchestra and Cantor was just leaving to tour Japan with his lounge group of female violinists. When Cantor returned, their long association began.

The progress of the partnership has shown all the marks of Cantor's energy and drive. In a long involvement with the UNLV music department, the pair

participated for years in practically everything the department did, including the founding of Virko Baley's Las Vegas Chamber Players, the Collegium Musicum, and string quartet performances, especially for the Contemporary Music Festival. At the same time, the two started the Unicorn Players. When Mitsumoto moved to Laguna Beach as music director of the Summer Music Festival, the Unicorn Players went with him, and so did Cantor, as concertmaster.

Neither has abandoned Las Vegas, of course. Cantor is concertmaster of the Riviera Hotel orchestra and has worked in nearly every hotel in town. He was, for instance, in a dinner music group at the Hilton up to the middle of this year. As if those musical positions weren't enough, he leads the Cantor String Quartet.

Additionally, Cantor is a trustee of the Musicians Union [see accompanying story].

Asked which local chamber music groups he sees as worthy of note, Cantor points to the Festival Chamber Players. "Jo Marcune, the leader/flautist, is a fine musician and a wonderful flute player. She plays principal in our or-

See RUSS CANTOR on p. 24.

Russ Cantor Aware Of Musical Politics

Russ Cantor is not just a musician; he is also a political being. He ran for the position of trustee in the Musicians' Union, he says, because he wanted to be sure that he was well represented.

As a political being, he sees the musical community in a political light: "Unfortunately, there are problems where musicians will not work with every group in town, and that includes me, too."

Cantor does not mince words on the musician's plight in the present economy: "Cutbacks have been calamitous; I mean calamitous. In Las Vegas I'd say 40 to 50 per cent of our musicians are unemployed.

"The switch from star policy rooms, wherein the star's instrumentation would mandate a large orchestra with strings, and sometimes harp and French horns, extra percussion, has given way to the production onslaught where they use maybe instead of a 25, 30 piece orchestra, a 12, 14 piece orchestra. Strings are the hardest hit right now. Many of them are doing sideline work; they're trying to get into other businesses, from cosmetics to insurance, and other people are just moving out of town.

"We're down to really two star policy rooms, the Riviera and the MGM, because Caesar's days are numbered; in early Spring they're bringing in "42nd Street," and the string players they do employ now will also be out of a job.

"Many people are hoping that since

Paul Lowden took over the Sahara Hotel that stars will be coming back, but at this time they've only, I think, contracted for Don Rickles and they haven't really got a stable of stars yet, so there really will not be a residual effect of increased work probably until next year, and we still don't know what kind of a budget, but if they have a small budget, that means that they'll be booking stars that will use smaller orchestras. It generally is axiomatic that the bigger the star, the larger the orchestra.

"Another thing that has hurt musicians tremendously is these self-contained packages wherein acts will come in with just their own rhythm sections, like Willie Nelson.

"All of that makes it more difficult to sustain cultural activities because all the cultural activities are done off the job; you can't make a living from them. If we don't have enough jobs here, there's a drain on our talent.

"In the Strip idiom, we have the best musicians in the world. It is antagonistic for those same musicians, after cranking out a *Jubilee* show at the MGM at night and blowing their guts out, let's say in the saxophone section, to come in an play, as did Jay Volney in the September concert, the *Pulcinella Suite* on oboe, playing this beautiful classical music that requires tremendous nuance and finesse and control. In all honesty, your musicians are at a disadvantage to keep up those classical techniques."

--Patrick Gaffey •

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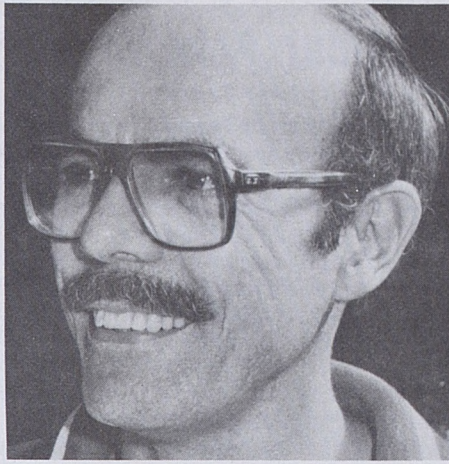
"Forgive me if I boast, but I believe we have established ourselves as the vital link for theater activity in this community," says Dr. Robert Burgan, Chairman of the Department of Theater Arts, located in the new Alta Ham Fine Arts Building on the UNLV campus. "We believe it is our work to produce theater and to simultaneously develop others who can produce theater."

When asked to elaborate, Burgan noted a short, non-inclusive list of theater groups which have emerged from the DTA "laboratory," including **The Meadows Playhouse**, begun by Joan Snyder and Maryan Stephans, who both received their M.A. degrees at UNLV and established their local visibility there; **The Rainbow Company's** managing coordinator, Jody Johnston, who received her M.A. from UNLV and has been published by Anchorage Press, the most prestigious publisher in children's theater. Rainbow Company's personnel includes other graduates and students of DTA. The stage manager and the designer of **Theater Exposed** are DTA students; the Community College production of *Bent* has cast two DTA students in major roles; Las Vegas High School's drama expert and the technical director for the City of Las Vegas also emerged from DTA.

Burgan took pains to point out the quality of the "product" of DTA noting that several graduates have won prestigious awards in competition on both the West and East coasts, and this quality extends to the faculty itself. *The Last President*, for instance, written by Jerry Crawford, former DTA chairman, will premiere on October 29 in DTA's fall programming. Burgan emphasizes with all of the above examples the living relationship which exists between the DTA and the community.

"Although these remarks are focussed on local groups, we have also been the force behind major professional visiting groups and artists--as we should be," he continued. "In our ten years, we have among others, brought this community John Houseman's The Acting Company, William Windon, Estelle Parsons, The Long Wharf Theater, Vincent Price, The Royal Shakespeare Company, Edward Albee. I consider this part of our work also, to bring to this community the best professional theater."

Burgan spoke of DTA's programming in terms of the "twin goals" which his department has to try to achieve. First is the provision for a program which gives students a broad spectrum theater experience. Thus audiences will find a range of offerings from musicals to con-



DTA Chairman Robert Burgan.

temporary to the classics. Secondly, Burgan proposes to offer theater which will attract and please the community. He intends the term "community" to mean both the academic community at UNLV and the greater community of Las Vegas; and he feels strongly that DTA's living art reflects very well on both.

Center stage for UNLV dramatic activity continues to be the Judy Bayley Theater, which opened in 1972. It houses a 600-seat playhouse, construction shop for scenery, costume storage and design areas, dressing and make-up facilities and an area for theatrical critiques and discussions; but Burgan waxes enthusiastic over the new fine arts facilities: This year a new 250-seat theater, called The Black Box, adds a new flexibility in theater offerings. Moveable seating platforms will allow for a greater range in the actor-audience relationship, with variances from the regular proscenium or "picture frame" theater to the more intimate theater-in-the-round. The new building also boasts the capability for a 15-desk drafting studio which, according to Burgan, "finally gives us the proper space, equipment and environment for our design-tech students." He commented that "in Las Vegas, there is a great deal of interest in design-tech because of the Strip shows. Hopefully we can develop a liaison with these shows, which offer a potential laboratory for some of the best design-tech in the world." •

--C. G. •

Community Organizations Offered Ad Money

You are a member of a non-profit organization that needs to raise funds for its good works, but it costs so much and takes so much time to launch your own fundraising drive that you haven't tried it yet.

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Production costs of *Arts Alive* are covered in part by memberships and donations, but primarily by advertising.

Please call the Allied Arts Council at 385-7345 for more information about this ad-sale program. •



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RUSS CANTOR continued from p. 22.

chestra. The Las Vegas Brass Quintet is another group that I would single out for praise. Not only do they have fine players, but they seem to be making a real commitment to expanding the awareness of brass ensemble music, and they recently concluded a Southwestern tour."

Cantor says singer Neil Sedaka, who occasionally returns to his classical roots, is planning a concert with the Cantor String Quartet next year. Coordinated through the Master Series' Charles Vanda, the event is planned as a fundraiser and will be held at Artemus Ham Concert Hall at UNLV.

--Patrick Gaffey •

Member Groups Offered Tickets

Non-profit member organizations may tie in with the Allied Arts Council Puerto Rico promotion as a ready-made fundraiser.

The Council invites these groups to help sell drawing tickets for an all-expense paid week-long vacation in Puerto Rico (see story in this issue of *Arts Alive*) and keep a percentage of the sales.

Promotion and ticket sales volume are expected to be high. Energetic organizations can help support the arts in Southern Nevada while they enrich their own club treasuries.

For information on how you can join this fundraising bonanza, call Sari Aizley, executive director of Allied Arts Council, at 385-7345

Musical Arts Society Offers Masterworks

"There are many reasons why Douglas Peterson and his Musical Arts Chorus and Orchestra received the hard-to-get grant from the National Endowment for the Arts--about a hundred reasons. That's the number of singers and musicians in this excellent organization."

--Charles Supin, *Las Vegas Review Journal*, December 2, 1981.

Founded in 1963 for the purpose of promoting choral and orchestral masterworks, the Southern Nevada Musical Arts Society, the only continuing organization of its kind in Southern Nevada, is made up of three performing groups:

The Musical Arts Chorus, a community volunteer chorus, rehearses for ten months of the year. Over its 19 years of existence the Society has performed a large body of the major choral/orchestra literature, most recently Haydn's *Mariazeller Mass*, Vaughan William's *A*

Sea Symphony, and lighter works such as last season's *Music From Broadway Shows*.

The Musical Arts Singers, a small ensemble of semi-professional singers, have performed such works as Purcell's magnificent opera, *Dido and Aeneas*, Mozart's *Misericordias Domini*, Haydn's *Missa Brevis in F major*, Bach's *Cantata Number 105*, and Brahms' *Gypsy Songs*. The Singers are funded in part from the Chorus Program of the NEA.

The Musical Arts Orchestra, a group of Las Vegas' finest professional and highly qualified student and community musicians, performs choral/orchestral masterworks with the Singers and the Chorus. Helmuth Rilling of Stuttgart, West Germany; Robert Shaw, Musical Director of the Atlanta Symphony; and Dr. Jerold D. Ottley, Musical Director of the Salt Lake Mormon Tabernacle Choir have each appeared as guest conductor for one of the combined concerts.

The musical credentials of the key figures in MAS would seem to bear out Supin's laudatory remarks on the organization:

Dr. Douglas R. Peterson, Resident Conductor, Associate Professor of Music at UNLV and musical director of MAS since 1968, specializes in choral performance and vocal pedagogy. Post Doctoral studies have included master classes in conducting from Herbert Blomstedt, Helmuth Rilling, and Brock McEhleran. During the spring semester of 1981, Dr. Peterson went on sabbatical leave to study choral music in West Germany, performing and recording with the Gae-chinger Kantorei. Then, in the summer of 1982, he participated in the Classic Music Seminar held in Eisenstadt, Austria, as part of the celebration of the 250th anniversary of Haydn's birth.

Douglas C. Wilson, Associate Music Director and accompanist for the Society, possesses substantial credentials as well: He is a graduate of Michigan State University, an accomplished organist and pianist, was a member of the Michigan State Singers and the Interlochen Academy Chorus and is a music specialist with the Clark County School District and director of the Calvary Lutheran Church Choir.

Arthur Mancini, a Las Vegas resident since 1971, accompanist for MAS, has been musical director for productions of the Meadows Playhouse, the Las Vegas Little Theater, the Las Vegas Community Theater, Clark County Community College, the Hollywood Opera Company and Jack Nicholson Productions in Santa Monica. Mancini has appeared as soloist with the NBC Symphony under the direction of Arturo Toscanini.

--C.G. •



Photo: David Brown.

Lou Pressman, KNPR-sponsored "Go for Baroque," 1981.

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FESTIVAL PLAYERS continued from p. 5.

to do short tours; we're working toward excellence.

AA: You're practicing an awful lot, aren't you?

JM: We're practicing a tremendous amount. We're putting in a minimum of eight hours a week. That's not individually; that's together. We've decided that a rehearsal is not a sight reading session. When we come to rehearsal, we're prepared to play. We've practiced our own individual parts, and then it's a matter of putting it together. This is one of the things that was wrong with the previous groups, and other groups, is that it's.... It's really a labor of love. We're not getting compensated monetarily for what we're doing, and it's hard to maintain that kind of dedication for a tremendously long period of time, and we had to find the exact right personnel that loved each other, because to spend that many hours together, you have to love each other; you have to get along together well. We don't only play together; we party together; we're always socializing together. We really do love each other.

AA: All five of you are working on the Strip.

JM: Not me. Barbara works the relief band, and Carol's working anything that comes along. It's a depression here in the music business, and things are looking very bad on the Strip. Oh, Derrick doesn't work on the Strip either. He's going to school.

AA: What kinds of influences are creating the depression here for musicians?

JM: One of the things is that the hotels are run by businessmen now. They're looking at the bottom line. It's going to come down to "Why should we have 15 musicians when we can do the same thing with two Moog synthesizers?" Right now the union is preventing that, but things are looking bad. They don't want to pay these musicians all that. Why have personnel problems when you can use a tape? You know, that kind of thing. It's only been a strong stand by the union that kept it, but you know, a lot of showrooms are closed. A lot of stars are coming in self-contained. And when they cut out, they cut strings first. It's looking bad. There are a lot of musicians out of work here. I think that's why all of a sudden there are a lot of things coming along like this opera. If it would go it would be wonderful. It would put some musicians to work. Not steady, but earning a little money on the side here.

AA: How healthy is classical music in Las Vegas?

JM: Again, it's a labor of love. It certainly isn't healthy; you cannot make a living at it.

AA: How are the audiences?

JM: Small.

AA: Are they getting any better?

JM: I don't know if they're getting better for other people. For us they're getting better all the time. We had almost 200 people at our last concert, which is wonderful for here. When I first moved back here from Philadelphia, used to playing to standing-room only crowds, that are *paying*, I was appalled. I had forgotten what it was like here. You break your neck and you work for hours and you spend a fortune on music and you go and there's 35 people there, and half of them are your students and your family. And you say "My gosh, what for?"

What profession spends the time that musicians do, from the time that they're tiny.... What doctor started when he was ten...or six or whatever time you start and then spent all those years every day...and your parents have gotten you lessons, and you've bought music, and you have cartons and cartons of music from your first beginning books to your advanced books to your solos and all the rest....

All of us who are professional musicians who have spent hours since the time they were little and knew there was something in them that...they had to do it; it wasn't Mommy saying "Go practice right now, or else!" Most of us have never been forced to practice. I think most people that really have a love for it were not forced to practice. You did it because you had to. You had to. And then you get to be 35 years old and you've never made a damn cent. I had to teach school in Philadelphia in order to keep myself eating so that I could play.

Our cellist was, like, *the* cellist in Philadelphia. She'd played seven years in the Philadelphia Orchestra and couldn't stand to play the Beethoven Sixth Symphony one more time. You know, all those things that you have to play so the little old ladies and patrons of the art will continue to give to the symphony. And, though I'm sure that it has its rewards, playing in a symphony orchestra, especially for strings; it's not the same as playing in a chamber setting. Your artistic...creativity...it just doesn't have that freedom. So, you get into a chamber group, and of course she was freelancing, and they had this Festival Chamber Players and she did all the studio work; anything that you

want...she made \$5,000 a year. Barely enough to subsist. I mean, who can live on \$5,000? You get more from welfare.

AA: What is the level of playing now among the groups locally?

JM: I think from poor to excellent. And again, a lot of it has to do with being able to maintain that dedication, going in and blasting your brains out every night and being tired and having the gumption to be able to practice and then get together and rehearse. Frankly, the problem here is not getting together and rehearsing. It's do two rehearsals, because that's what you're paid for, and play the concert. And when you do that, no matter how wonderful you are, when you do two rehearsals and you play the concert, that's exactly what it sounds like. And that's the problem. And, generally, the problem is the money.


AA: Aside from the Festival Chamber players, where are the bright spots in town?

JM: The Las Vegas Brass Quintet is wonderful. They're doing wonders. They're publishing, they've made a record that's going to come out around Christmas time, and they're excellent. They put in a lot of hours every week. They've had pretty consistent personnel, which is something we haven't had. They're wonderful.

AA: Do you see hope on the horizon?

JM: We always hope. Las Vegas is growing. You've got to figure that one per cent of your population is into the arts, and the larger Las Vegas gets, the bigger that one per cent gets, and you continue to hope that that audience will be there and the support for the arts will be there. It needs to be directed, and I think one of the hopes is the Allied Arts Council. Hopefully, if we can get some more groups to join the Allied Arts Council, we may get some real patrons of the arts here. You never know. I think in Las Vegas we need the old patronage system like during Beethoven and Mozart's time. That's what we need. The Festival Chamber Players needs a patron.

The Festival Chamber Players will perform their Thanksgiving Concert Sunday, November 28, at 2 pm., and their Children's Christmas Concert December 18 at 2 pm. Both performances will be at Flamingo Library. --Patrick Gaffey



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but it's growing. I was pessimistic and not too many years ago, because it was so difficult to achieve any kind of success at all. It makes it difficult for us when we go out on tour and we're very successful on the road and we don't have any success at all in our home town. But we've heard from a lot of other people in other cities that it's almost always that way. It seems like nobody's home town ever really appreciates them, that you have to get away. You're taken for granted. But as the situation has developed here, we have found a very dedicated group of supporters in this town. And I think this dedicated group of supporters is increasing, not just for us, but for everybody. But it's very difficult because there is so much going on; the calendar is so filled all the time,

"Quite frankly, a great deal of the music is very poor quality."

and, quite frankly, a great deal of the music is very poor quality, but there's nothing you can do about it. It makes it very difficult to get any kind of an audience together.

AA: Do you think the poor quality of musicianship in some cases is hurting the audience?

WB: I think so. It's not necessarily the poor quality of the musicianship; it's just the musical goals of the people performing. If you're really a serious chamber ensemble and you're trying to really make an honest effort to do something musically, and you practice, like the Festival Chamber Players, and the way we practice.... I mean, it's not like three rehearsals and a concert; we practice regularly, all the time. We practice up to ten hours a week, every week. So it's not just saying, "Okay, we've got a concert on October 30th, let's get together on October 17th for a couple of hours, and then...." And that's the way most concerts are. When you're talking about playing chamber music, it just can't be played that way. It isn't necessarily so much the musicianship of the people performing; it's the unpolished performance that happens with not enough rehearsal. You have to really want to do it and devote the time in regular rehearsals.

AA: Do you think that the fact that a lot of the concerts in town are done by pickup groups is hurting the development of an audience?

WB: That's a tough question. There's so much going on that it spreads the audience too thin, at least for the size of the audience right now. I think there are some devoted listeners out there, but they don't seem to be coming out in numbers, and when you have so many performances of pretty much the same quality.... And I'm not meaning to put down the quality of all performances in Las Vegas. There are some notable exceptions, but for the most part, it's not

really inspired music. And I think that this, combined with there being so many performances.... Because there are so many musicians in town, everybody wants to get in on the action; everybody wants to play.

AA: Do you think that some music lovers in town have the attitude that they can't hear good music here, that they have to go to Los Angeles or New York to hear it?

WB: I've heard that mentioned many times. People say, "Gee, we didn't realize there was anything here, and we're been going to concerts for a long time." But the Symphony is starting to make it. It's a long road. It costs a lot of money to put a symphony together, and support has been small, but now there are some very serious supporters of that group.

AA: How does the West look?

WB: Very much in contrast to Las Vegas. It seems like the economic crunch has gotten people together more. They're having to work harder. They can't put together a series and say, "Well, we don't have to work that hard for it, because we've got x amount of money coming in from the government." Now the government money isn't there, so they have had to work harder to sell their series in their towns, and they seem to be doing it. And the other important factor is that they don't have as much money to hire groups now, so they've formed block booking networks, generally on a state level, and then they coordinate with their neighboring states, so there is sort of a satellite system of block booking. The effect of it is that

"There will be fewer groups working more. That's what we're trying to get in on."

there will be fewer groups going out and working, but the groups that make it into block booking consortiums will get more work. There will be fewer groups working more. That's what we're trying to get in on. [Laughter.] And, so far, we're doing alright.

AA: Where do you think you'll be in a year or so?

WB: Still working out of Las Vegas. This is our home. But hopefully doing a lot more touring in the West.

AA: Tell me about your schedule.

WB: We're hoping to do an all-Bach concert at Christ Church Episcopal. I'm not sure when it will be. It might be late in November. And we'll be playing throughout the city in December. I'm not sure of the date, but there'll be a Christmas concert in Boulder City at St. Andrews Church, and we'll probably do at least two Christmas concerts at Bullocks to promote our album. Every year we do a Christmas concert with the Las Vegas Chorale Society, and I'm sure we'll be doing that again.

--Patrick Gaffey •



Solaris: a company of dancers will appear in concert with UNLV's Contemporary Dance Theatre November 18 and 19. The company's second year will feature specially-created works by outstanding guest choreographers and performers from the west. Tickets are available at Charleston Heights Art Center and UNLV. For additional information: Carole Ray, 739-3291.

NEVADA QUARTET continued from p. 10.

their own crowns."

Asked, however, which local chamber groups he favors, he says, "An excellent group has come along, and it's the Festival Chamber Players. I take my hat off to those people. Excellent! First rate group! I have heard also the Brass Quintet. Another outstanding group. Who plays brass quintet nowadays? Very few. It's really a remarkable group."

The Nevada String Quartet has worked mainly in the classics to this point.

"We have played pieces of a remark-

able composer, unknown and gone now, our former viola player in the Quartet, whose name is Paul Powell. Magnificent viola player. At the age of 70 he played with us with more energy than the three of us can put together. Really. He passed away a year ago.

"He was a composer. We premiered two of his quartets; remarkable pieces of chamber music, and his very well known nocturna; well known because it's actually written for flute and one violin and viola and cello. We played that in the String Quartet, with the first violin taking the place of the flute."

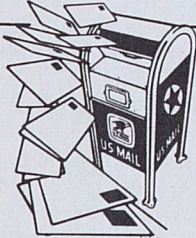
The Quartet's December 19, 2 pm. appearance at Flamingo Library will be its Christmas concert. "Around Christmas time, we play Christmas music, but very well arranged, specially

suited for string quartet. It's not the oom-pah-pah for the viola and the cello, but really very good music. We have done that twice already for Christmas time. We have sort of an open house at the library, and have a chance to meet the people who follow our concerts throughout the year."

As to future plans, he refers to the Las Vegas Brass Quintet. "I understand they made a tour. They went through the Southwest. They were on the road for a while. Outstanding. That is remarkable that a group from here moved into other states to say, 'This is what we are doing, people!' We would like to have the same chance with the Quartet. We have been dreaming about going out of town, but we haven't yet found connections."

--Patrick Gaffey

Letters



Dear Editor:

My congratulations on an exceptional issue of *Arts Alive* (September/October, 1982) and a point of correction concerning the Theater Exposed interview with Marguerite Hall.

Clark County Community College produced both productions of *Streamers* and *Sexual Perversity in Chicago* at the CCCC Theatre. The Community College coordinated and paid for the majority of production costs including royalties, sets, props, printing, lighting and support staff. Theater Exposed was allowed to use the theater on a guest artist basis and even received a portion of the box office revenue.

Although Clark County Community College Theatre no longer affiliates itself with Theater Exposed, I wanted to set the record straight.

Sincerely,
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