

WOMEN IN ART
by Barbara Chulick

ARTS ALIVE

The Southern Nevada Magazine of the Arts



Allied Arts Council

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ylb BRATTA

Take It From The Top

Jacqueline Mitchell, in her year and a half as director of the Allied Arts Council, revolutionized the agency and left a lasting mark on the Las Vegas art community. To our city's loss, she will have left Las Vegas for San Francisco by the time this reaches print.

When Jacqueline took charge early in 1981, we had not had a director for six months, and the Council's community activities had nearly faded from view. *Arts Alive* was a single sheet of poorly printed newspaper.

With a combination of gracious charm and unending drive, she immediately began working around the clock, circulating throughout the arts community, asking everyone she could find--every artist, every administrator, every patron, what each thought the Arts Council should do and how it should be done.

Even before this information gathering was finished, she was moving; finding volunteers; assembling office equipment; and beginning the process of organizing the Council's files.

She persuaded the *Las Vegas Sun* to undertake an expensive printing job on *Arts Alive*. Her first edition was clearer, attractive, interesting and, most importantly, a success.

She had recognized immediately how important a real arts magazine could be to the community, and how it could be

put together. Her interviews and her column "Traffic Lights" gave *Arts Alive* a prized personal touch.

During her tenure, Jacqueline helped the Council out of debt to the healthiest bank balance it had ever seen. She directed one special event after another, most notably the November, 1981 Allied Arts Festival, which brought the Council and its member groups together and began to create a spirit of cooperation within the arts community and created much needed public notice for the Council.

Under her directorship, the Council dramatically expanded its publicity efforts. The weekly arts calendar that previously had run in the *Sun* only, was expanded and began to appear not only in all three daily newspapers, but in as many as 30 Southern Nevada publications. The daily newspapers were also assisted and encouraged in expanding their art coverage, which is now significantly expanded from what it was two years ago.

In her last months as director, Jacqueline created and ran a membership drive which *doubled* memberships in the Allied Arts Council, giving it a solid base for the future.

Jacqueline gave herself totally to the directorship of the Council. Her grace provided a glow and warmth to the Council's image.

The board, the staff, and the membership were all sorry to lose her services last June. Now the broader community must regret the loss of that spirit, that energy, that intelligence.

We know the contributions Jacqueline Mitchell made to the arts community will be felt for a very long time to come. The friends Jacqueline made here will not forget her.

Thank you, Jacqueline. The Allied Arts Council wishes you the very best.

--Mark Tratos •

Inside Arts

From the Top.....	2
Farmers' Market Opening.....	3
Women in Art.....	4
Susan Duer, Fortepiano.....	6
Award-Winning Film Coming.....	6
"Company" Next CCCC Play.....	7
Jazz.....	8
Impressions of Katie Ketchum.....	9
Roots of Beni Casselle.....	10
Lee Sido Runs New Gallery.....	11
AAC Presents pARTner Awards.....	12
<i>Sun</i> Donates Photo Equipment.....	12
Ecdysis Dance Emerges.....	13

Art in January.....	14
Art in February.....	18
Art in the Great Outdoors.....	21
Nevada State Museum Opens.....	21
Notes.....	22
Distinguished Poets Coming.....	23
Austine Wood Opens Gallery.....	24
Library Pushes Fund Drive.....	24
AAC Members Save Money.....	24
Symphony to Perform Beethoven.....	25
Junior Conservatory Registration.....	29
AAC Offers Trip to Caribbean.....	29
UNLV New Music Festival Coming.....	29



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Artists to Perform at Opening

Two days of performance by local artists will highlight the opening of the new Farmers Market at Maryland Parkway and Karen in February, with the Allied Arts Council arranging for 12 continuous hours of dance, theater, and music.

At *Arts Alive* presstime, final arrangements had not been made. Construction schedules may affect the dates of the planned performances, but mid-December plans were as follows:

"An Evening for Sight and Sound," the pre-opening party, will take place February 4 as a benefit for the Allied Arts Council and Aid to the Visually Handicapped Children of Clark County. The Las Vegas Chamber Symphony Orchestra will perform and anchor a black tie optional all-star show, according to Newman and Hamilton executive Bob Godorov.

"We are hopeful of selling around 2,000 tickets and being able to split thirty to forty thousand dollars between the two groups," he says. "We have guaranteed them \$1000. apiece just to assure them that they will make money from the benefit no matter what."

Opening Day, now scheduled for February 5, will feature performances by local groups scheduled by the Allied Arts Council from 10 am. to 10 pm., with different groups appearing every 20 to 30 minutes. Performances will be in the atrium area of the mall, elaborately built and stocked with exotic birds for the use of community organizations as a performance/fund raising/public appearance area.

According to Godorov, the opening will have all the atmosphere of an old-time country fair, with free hot dogs, balloons, pony rides; four simultaneous live radio broadcasts; and exhibitions by 4-H Club members of prize steers, pigs, sheep and championship cutting horses.

Though schedules were not set by mid-December, the following performing groups had been contacted and expressed interest in appearing:

Associated Square Dancers
Clark County Community College Little Theater
Collegium Musicum; Renaissance Instruments
Collegium Musicum Madrigal Singers
Community Drama Workshop
Contemporary Dance Theater
Ecdysis Dance Theater
Ethnic Dance Ensemble of Nevada
Ethnic Express
UNLV Brass Choir
Festival Chamber Players

Photo: Patricia Morfati



Southern Exposure Dance Consort in a recent performance at Oran Gragson Elementary School. Southern Exposure is one of the local groups which has expressed interest in appearing at the opening of Farmers Market.

Folkloricos Mexicanos
Gambleaires
Duo de Violincello
Halls of Music
Nevada Belly Dancers
Las Vegas Civic Ballet
Las Vegas Community Theatre
Las Vegas Flute Club
Las Vegas Jazz Society
Las Vegas Little Theater
Magic Carpet Dancers
Meadows Playhouse
Musical Arts Singers
Readers Theatre
Silver State Cloggers
Solaris: A Dance Company
Southern Exposure Dance Consort
Southern Nevada Bluegrass Society
Sweet Adelines
Theatre Exposed
Teatra Espagnol de Nevada

Farmers Market will be more than a mall, says Godorov. "They're building an entire little town in there, with sidewalks, cobblestone streets, gas lamps, and trees. The mezzanine will be Bourbon Street, modeled after the French Quarter of New Orleans."

Besides a large number of stores, Farmers Market will include 16 different restaurants representing all the different cuisines of the world.

Groups interested in appearing may contact Maury Soss at 735-7045. •

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Las Vegas Women Create Diverse

Susan Bryan creates vivid abstract landscapes in technically challenging pastel. Cindy McCoy works in bold colors to produce large-scale acrylics. Diane Renschuler executes designs in luminous stained glass. Christine DeMusee captures exotic images of women in oils with touches of gold leaf. Carla Weisner promotes art through her involvement with the community and the

"Art News" program she produces for KLAS-TV.

These women and others like them are contributing to an expanding role of women in art. They are predictably diverse in lifestyle, philosophy, and artistic vision, yet all are intuitively aware of the realities they face. Conversations with them reveal that each in her own way is working towards strengthening

their position in the world of art.

"It's never been easy to be a woman artist," says Cindy McCoy. "With the few notable exceptions of Mary Cassatt and Louise Nevelson, the art world has historically refused to take women artists seriously." She points to a story of Cecelia Beaux, "my favorite artist."

"She won the major awards of her day and was commissioned to paint the portraits of famous men like Teddy Roosevelt," says McCoy. "Yet she is not mentioned in a single art history book or college text. I have searched in vain for information about her."

"We are luckier now," she continues. "Women artists can be remembered, can be documented. But still the bias remains. The percentage of women artists chosen for shows is always very small."

"When *Art News* magazine does an article on a region, there are usually six to eight men featured, and one or two

"The art world has historically refused to take women artists seriously."

women, yet I guess it's progress in a way. Ten years ago, they would have chosen only one woman. Today, it's usually two, as if they are afraid to feature only one. To deal with that history is not easy. Women artists are faced with emotional survival as well as physical survival."

McCoy, who has been showing her work in Las Vegas for six years, has come a long way herself. She began painting on an easel in a corner of her kitchen. Her two children were small.

"Often I would be cradling the phone, a baby, and trying to paint all at the same time," she remembers. She began working on a larger scale on paintings "so absorbing I couldn't get out of them." The easel went into one son's bedroom which has become her studio, despite much family pressure. McCoy emerged only when absolutely necessary to maintain her family and promote her work because "at that time there was no one here in town interested in local artists."

"We need a fine contemporary show here to give exposure to Las Vegas artists," says McCoy. "In other cities you succeed by getting a gallery to promote you. We still don't have that many galleries that are interested in anything but Western art. There is the beautiful new gallery at the University, but I'm afraid that it is not being utilized the way it should be. Our two city galleries, Reed Whipple and Charleston Heights, leave



"My Sister-in-Law," by Patricia Mortati.

Work in Competitive Art World

much to be desired. Reed Whipple is always locked, and no one can find Charleston Heights. My hope is that the new Museum of Fine Arts will make art more accessible to the community."

Minnie Dobbins agrees. She has been an artist in Las Vegas for 20 years and also teaches art part time for the Clark County School District. She says she and her fellow artists, male and female, have long been discouraged by the lack of reception the visual arts have received here. "The performing arts are so strong they seem to overshadow everything else in Las Vegas," she says. "Visual art here exists for artists, not the general public. We have a very limited public."

Dobbins believes an artist's sex does not matter at a local or regional level, but definitely enters the picture in the high collared circles of the art world. "It is harder to get a gallery behind a woman artist at the New York or L. A. level," she says. "They want to put their money behind the known names, and women do not have the known names." Regina Holboke (see work, p. 27), a local artist and teacher, shares those opinions.

"The galleries are interested in Western art because that is what sells here," she says. "A student always has a way to show art, but artists like myself have to enter competitions to be exhibited. But I don't think anyone goes into art thinking they will become rich and famous. You are an artist because you have a need to do it and you find other ways

"I always wear a dress and sometimes furs to my openings."

to afford your art."

That has been the experience of Susan Bryan. Bryan is a talented young artist who manages a fashion boutique by day and paints whenever she can find the time. She prefers to work in the abstract without boundaries because of the limitation of her time.

"I don't believe art has to be weak because it is feminine," she says. "But I do believe your presentation has to be strong if you are a woman, just to be taken seriously. You know, unless you are a rank beginner, people do not just buy your art because they like it. They buy a piece because they have come to know your name and have seen what you can produce. So you have to do a lot of socializing. It's a social hustle that can make or break you."

Bryan says until recently women were not conditioned to be aggressive in mar-

keting their work. "You tend to want to sit back and have someone discover you. But that's not going to happen."

An artist who couldn't agree more is Christine DeMusee. DeMusee lived in Las Vegas during her school years, but married and then studied art all over the world.

"It's a double-edged sword," she is fond of saying. "Women have this great receptivity, so we can bring so much to our art. But women have to become the doers, so they can promote their creativity. When I was in LA, I trained my art reps. When I came to Las Vegas to paint my *Neon Women* series, I designed my own press package and began getting my name out."

"New York and L. A. collectors don't

want to buy the art of a starving artist," she says. "I always wear a dress and sometimes furs to my openings. Men don't have to worry about their image, but women do."

DeMusee brushes aside criticisms of being "commercial" from other artists with the observation that "when you are selling artwork, what should be isn't always the way it is."

"My collectors are mainly from the East or European," she says. "Male artists regard me with a mixture of contempt and awe. I have much support from women."

DeMusee at 35 is traveling in New York and California art circles many Las

See WOMEN IN ART on p. 26.



"The Nose," ink, 20" X 26" (1980) by Christine DeMusee.



Susan Duer.

Library To Screen Prize Winning Film

"Heartland," one of the most highly acclaimed films of 1981, can be seen in Las Vegas Wednesday, January 26 at 7 pm. Flamingo Library, under a grant from the Nevada Humanities Committee, will present the award winning film, based on the letters of Elinore Pruitt Stewart which depict the hardships on a turn of the century Wyoming ranch.

The film, which stars Rip Torn and Conchata Ferrell, was one of critic Roger Ebert's Ten Best Films of 1981 and won, among other awards, the Golden Bear at the 1981 Berlin Film Festival.

Introducing *Heartland* will be its Executive Producer, Annick Smith, and script consultant William Kittredge. Smith has been involved in the production of several films based on literary and historical sources. Kittredge is a widely published short story writer and has co-edited the book *Fiction into Film*. They will comment not only on the development of the script from Elinore Stewart's letters, but also on the broader themes of the film in terms of literary content and historical documentation.

Admission is free. For more information, call 733-7810.

--Dorothy Ritenour•

Duer Resurrects Era of Fortepiano

"The desert has been good to me," says Susan Duer, concert fortepianist, when asked how she feels to be in Las Vegas after having spent most of her professional musical life in the culturally rich environment of Philadelphia and New York. "I have been positively and pleasantly surprised at the amount of interest."

"I was positively knocked out by the sound of the fortepiano."

Duer in turn brings to the desert a unique performing style and an impressive list of credentials. Music loving Las Vegans can enjoy her special art on Sunday, January 23, at the Charleston Heights Center, when she will be performing Mozart, Haydn, Beethoven, on solo fortepiano; and as an extra treat, Duer will dress in period costume, with the powdered wigs and flowing satin gowns of the 18th century.

It was while she was studying for her

doctorate that Duer became interested in the fortepiano, which is the middle step in progression of keyboard instruments; more modern than the harpsichord, yet older than the modern piano.

Duer has three keyboard instruments at home: a harpsichord (which, she says "is just a sideline; not for concerts"), a modern grand piano and the fortepiano which is her specialty. Musically erudite, Duer flows with esoteric historical information about the development of these instruments as she demonstrates a Mozart *Fantasia* on each instrument in turn, calling attention to the differences in dynamics, tone, articulation.

Of the learned commentary, Duer says, "I believe in the intellectual and the scholarly background; although when all is said and done, you have to trust your instincts, not your intellect, in performing."

"Performing period music on period instruments was begun by the great Wanda Landowska in the 1930's, and continues to this day. I know that I am closer to a period composer's intent on

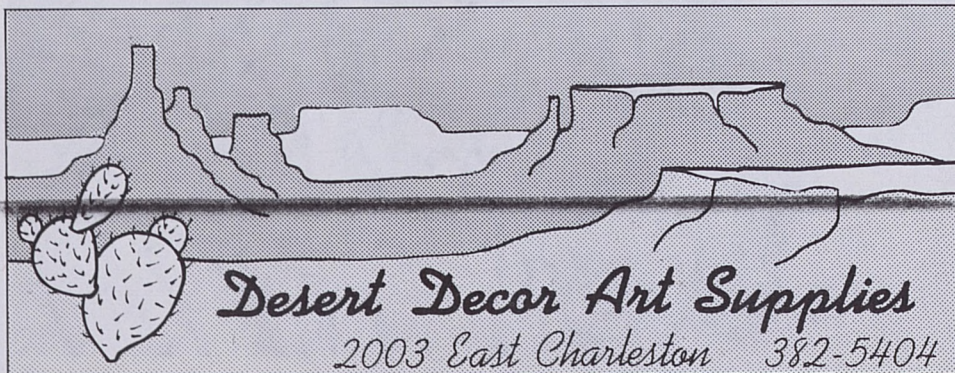
See SUSAN DUER, p. 27.

Put Your Art on Telephone Book

"Behind the Neon: Community Life in Southern Nevada" is the theme of a contest for local artists cosponsored by the Allied Arts Council and Centel. The first prize winner will be awarded \$500. cash. The winning work will be reproduced on the covers of the July 1983 edition of the Southern Nevada telephone books. Two equal runners-up will be awarded \$250. each.

In addition, a biography of the winning artist with an explanation of the contest and an introduction to the AAC will appear in the telephone books.

Announcement of the contest and its rules will be made shortly. At that time, entry forms will be available at the Allied Arts Council, Centel offices, libraries, and art supply stores. •



"Company" Coming To CCCC Theater

"Theater is pretty tired and true, not only here but in a lot of places," says Robert Dunkerly, fresh from his smash success with the controversial new play *Bent*. "There's that real myth actors and directors have about the theater, that it's something that society needs. In reality it's *nothing* that society needs."

Dunkerly has in five years made Clark County Community College Little Theatre a showplace for new and sometimes startling plays. *Bent*, a work which has not yet seen Broadway, but is already being planned as a film, presents fiercely and ferociously the persecution of homosexuals in Nazi Germany. It is not the sort of play one would expect to see presented by a public institution.

"We did better with *Bent* than we've done with anything, including the musicals that are done here. I knew that we'd do well with it financially. I didn't know that we'd sell out every performance, that we would have to extend it. We did *Bent* for a month. Some nights we were turning away 60 people.

"I think that some of the theater groups in town are having problems because they haven't done anything to stretch their audience potential or to challenge their audience. They are ca-

tering to a lot of people who never go to the theater. There are a lot of blue-haired ladies out there who support theater but don't really go, yet would love it if everything were *The King and I*."

Besides *Bent*, Dunkerly has recently presented *A Coupla White Chicks Sitting Around Talking*, the musical *Working*, and, in a temporary alliance with Theater Exposed, another source of serious new work, the highly acclaimed *Streamers* and a pair of David Mamet plays, *The Duck Variations* and *Sexual Perversity in Chicago*.

Asked which production produced the best turnout prior to *Bent*, Dunkerly replied, "Probably *Hair*. We ran that one for three weekends, though. The one show we did that I didn't think was going to draw that well and was very surprised at how much it did draw was *A Coupla White Chicks*."

"You know, the thing that's always funny is everybody thinks, 'Well, nobody's heard of these shows,' but the second the word was out that we were doing *Bent* auditions, I was amazed at how many people called up.

"I've always found that when we do things like *Equus* or *A Coupla White Chicks*, we seem to get a tremendous influx of people coming into the theater that we normally do not get. That's developing audiences."

"I think that our reputation has grown.

Photo: P. Gaffey



Bob Dunkerly.

We're getting probably the majority of the better actors working out here now, simply because they're looking for new roles and new situations to exist here. I don't think that I'm that much of a better director than Jerry Crawford or Bob Burgan or anybody else within the local community. I think the thing that actors look at is the type of material that we're doing out here.

"I've heard a lot of the theater groups complaining that they're not getting much to choose from casting-wise. When we did *Bent*, for the 11 roles that we had, I probably had forty top-notch local actors come out, and I could have cast

See DUNKERLY on p. 28.

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JAZZ

It seemed odd, glancing down the program at a recital by the chamber music group, the Las Vegas Brass Quintet, to see listed between works by Brahms, Praetorius and Bach a tune by trumpeter Walter Blanton called "Ornette."

After intermission, when the group finished Bach's "Prelude and Fugue in B flat major" and tore into Blanton's tune, no program was needed to explain its parentage. Ornette Coleman, who blew apart the New York jazz scene in 1957 with his plastic alto saxophone and his outlandish imagination, could have written the quick, broken melody himself.

The number climaxed with Blanton and Tom Gause blasting away at each other in a top speed double trumpet freeform improvisation from opposite ends of the stage. Then the Quintet played "Three Chorale Preludes" by Brahms, but the room never felt quite the same again.

With the Brass Quintet established as the only touring chamber music group in Las Vegas, Walter Blanton (see interview, November/December 1982 *Arts Alive*) is taking the gutsy step of quitting his 6 year stint with the Al Alvarez Orchestra at the Frontier to dedicate himself to his art and dharma.

Dharma, says Blanton, is a Sanscrit word describing the artist's responsibility to be artistically true. *Dharma* is also the name of a groundbreaking jazz group Blanton lead here from 1975 through 1978 with Bob Pierson, tenor sax; Dick Straub, bass; and Roy James, drums. Note: No piano. *Dharma* never played the kind of jazz local pickup groups usually play. It never once played "Green Dolphin Street." Its book consisted of a large number of originals as well as works by Ornette, by Thelonious Monk, and by Charles Mingus.

Now *Dharma* is returning to life. The new edition will feature Blanton, trumpet; KNPR jazz DJ Brian Sanders, tenor sax; Jack Lowther, alto sax; and Roy James, drums. At this writing, a bass player has not been chosen. Blanton says the band may use two basses.

The band's new book will pick up where the old one left off, probably including more originals by Blanton, who says his compositions "have a tendency

to sound a little bit like Ornette tunes or Monk tunes."

Asked why local pickup groups tend to routinely run through the changes of standard tunes rather than experiment with more interesting material, Blanton says, "You can't just go through the motions when you play a Monk tune; you can't just go through the motions when you play a Mingus tune. They demand certain things of you, and if you don't come up to that standard, it makes you sound bad. Most people, I think, are afraid to play a Monk tune or a Mingus tune."

Unlike most other local jazz combos, *Dharma* doesn't play bebop, but what you might call post bebop. "It has its roots in bebop," says Blanton, "but harmonically it has the freedom of Ornette Coleman's harmolodic thing, which is basically a contrapuntal approach where the bass player has a more melodic role, rather than just playing [chord] changes, and yet what he's playing implies changes and what the horn player is playing implies changes and the interaction between the two melodic lines creates the feeling of changes and when you get used to playing with each other, it's not that you become predictable,

Photo: Tony Scodwell



Walter Blanton.

but it's just like playing chamber music; you know where each other is going.

"It's counterpoint that creates harmony and that's where Ornette Coleman gets his harmolodic term. It's a real honest to God legit way to play. It's just that Bird and those guys didn't do it; Ornette started doing it and everybody thought he was crazy, but it's real music. It just doesn't stay within the boundaries of traditional bebop."

Blanton has been bothered throughout his career; which includes an MA from Indiana University, an interrupted doctoral program in composition, and road

work with Johnny Mathis, Henry Mancini, and Woody Herman; by the dichotomy between the two musics in which he works, jazz and "legitimate."

"It finally dawned on me," he says, "that if I wanted to accomplish what any of my goals were when I had clearly defined goals, that I should probably quit my job in commercial music in Las Vegas and that I should try to develop them both not as separate things, but together as one thing: What I can do."

Musics, of course, are merging. The Brass Quintet is planning an album of New Music, to be recorded in Chico in January, which Blanton says will include "both avant-garde legit music and avant-garde jazz." Time seems ripe for the kind of career Blanton is planning.

With a large block of his time devoted to his work with the Brass Quintet, including an expanded composing role, Blanton still plans an ambitious range of other musical activities, besides the revival of *Dharma*. By the time this reaches print, he will have soloed with the Las Vegas Symphony, December 12. He would like to do guest artist spots with other symphonies, to be arranged by his agent, but first plans a series of recitals as preparation.

A number of the recitals will be duets with organist Carol Blanton. Well known locally for her work on the few large church organs in the area, Carol has also played string bass in the symphonies of every area in which they have lived since they met and married when both were attending Indiana University.

A member of the Las Vegas Symphony and a freelance musician, she is also assistant director of the Nevada School of the Arts. Carol has written an opera, *Screwtape*, which Walter is in the process of orchestrating, based on C. S. Lewis' *Screwtape Letters*.

While the duets with organ will be baroque and Renaissance concerts, another series, with piano, will combine music from those periods with solo jazz trumpet pieces. "Nobody's out there doing that now," says Blanton.

There will also be solo concerts, featuring Blanton and a tape recorder. "There will be more variety in those concerts." Some pieces will involve live trumpet played against recorded trumpet, and some will be live trumpet against electronically produced sounds.

As to possible reaction to all this variety and experimentation, perhaps Blanton's comment on reaction to the original version of *Dharma* applies: "Most people liked our music, but musicians are the biggest problem. Musicians don't have very open minds about music. You spend all your life working on one thing and then anything that's out of that area is a threat."

--Patrick Gaffey •

Impressions of Katie Ketchum

"All my life I've thought everything had to be perfect. I had to do the dishes, spend my whole day making my surroundings just right. Now I can ignore things. You've got to be able to work in chaos. Only the art has to be perfect. It's a matter of concentrating on what's important."

--Katie Ketchum •



Photos, concept by Jon Winet.

Musician, composer, playwright, director, producer Katie Ketchum performs her one-woman musical *Impressions of Mary Cassatt*, about the life of the famed 19th Century Impressionist 8 pm. February 14 at Charleston Heights Arts Center, a free program made possible by a grant from the Nevada State Council on the Arts.

Cassatt was an American woman who boldly traveled to Europe and joined the Impressionist painters. She was a contemporary of Renoir, Degas, and Gauguin. She exhibited her paintings with them, and all of them were admirers of her work.

Ketchum brought an impressive list of musical credentials to the creation of

this depiction of Mary Cassatt. The work premiered to standing ovations at Clark County Library in June. After several other Las Vegas performances, Ketchum took the musical on a tour of Nevada, receiving such strongly positive reactions that a second tour is now being arranged.

The subject of this portrait arrived at Casselle's house to confiscate it hours after it had been mailed to the U. S.



Photo: P. Gaffey

Roots Run Deep For Beni Casselle

"African Masks have been a source for my art since the 50's, even in portraits I have done," says Beni Casselle, local artist.

A Liberian sojourn which began in April, 1979, and ended in May of 1982, only intensified his African orientation. "I have been consistent in my paintings, preferring asymmetric hard edges and bold color: These are very important to my art."

Casselle's last exhibit in November, 1982, of oil and acrylic works which were completed in the rain forest and bush of Liberia, was held at First Western Savings, under the sponsorship of the

Allied Arts Council.

"I love the potential of Las Vegas," he says. "It's still a cow town. Here, if you have anything to offer, you have a better chance than in Philadelphia, Chicago, or New York; but not even Mayor Briare would say that Vegas has a good cultural base.

"When I came here, I felt resistance. I don't get caught up in trends. I have been in my own style for the last 30 years--flat planes, no photorealism--and masks have been a source for my art even in portraits I have done. I think what I've done over the span of time is simplify my presentation.



Photo: P. Gaffey

A small part of Beni Casselle's collection of African masks.

So I don't want to join trends or styles. I run into difficulties with the art establishment here because of that. I think of myself as a supporter as opposed to a joiner.

"I hope to have an exhibit in Las Vegas, maybe in late January, because of a show coming up in Chicago. There is not a big gallery here, though.

"Las Vegas is still a cow town."

"I need wall space--the new gallery [at UNLV] is rather small--12 or 14 paintings are tokenism. I need to show a lot of my work. I have about a hundred cultural artifacts. I want an integrated show between the mass of these sculptural artifacts and the paintings."

A visit to Casselle's large, round house located west of the Tonopah Highway, reveals a gallery-museum-studio-living space all in one.

In one room, crates and stacks of African masks, carved fertility figures and other artifacts cover most of the floor and wall space and are carefully piled three, four, five feet high. "Look at this mask." Casselle thrusts one forward for scrutiny. "It's beautiful.

"I do things in series--the Isis series was shown in Chicago. These have mask-like qualities. 'The Hats of Gbarnga'--there are 15 in that series," he says of a row of Gauguinesque portraits, depicting authentic African foliage in the background.

"This year I have been playing with composition, textures and collage, each piece dedicated to a person who has been important to me. This one for John Coltrane is based on the phrase 'sheets of sound' which is a famous phrase used to describe Coltrane's music."

Casselle's experience in Liberia is further reflected in his writing. "My famous notebook...", says Casselle, indicating a spiral notebook on the table in front of him. "I consider myself a writer who paints, not a painter who writes. I have manuscripts--several journals' worth--to organize; and I have hopes to submit

"I consider myself a writer who paints, not a painter who writes."

this to a publisher in six months to a year.

"I enjoy short stories--so I wrote one about blue whales--a symbolic thing. I was writing a lot of journal entries in Liberia. I had a West African writer's workshop that would meet at my house every two weeks for discussion on tech-

See BENI CASSELLE on p. 28.

Sido Shows Latest Trends In Gallery

"The biggest change in art is that personal statements or commentaries are more prevalent now," says Lee Sido, university art professor and sculptor, adding that "the figure is coming back into strong prominence." He makes clear his intention to bring this latest trend to Las Vegas.

As director of the new UNLV Fine Art Gallery in the just opened Alta Ham Building, his "main objective is to bring in outside things that aren't normally seen. I want to expose students to contemporary progressive artists by means of the gallery because we want to develop studio artists who will be practicing and producing art in the contemporary mainstream."

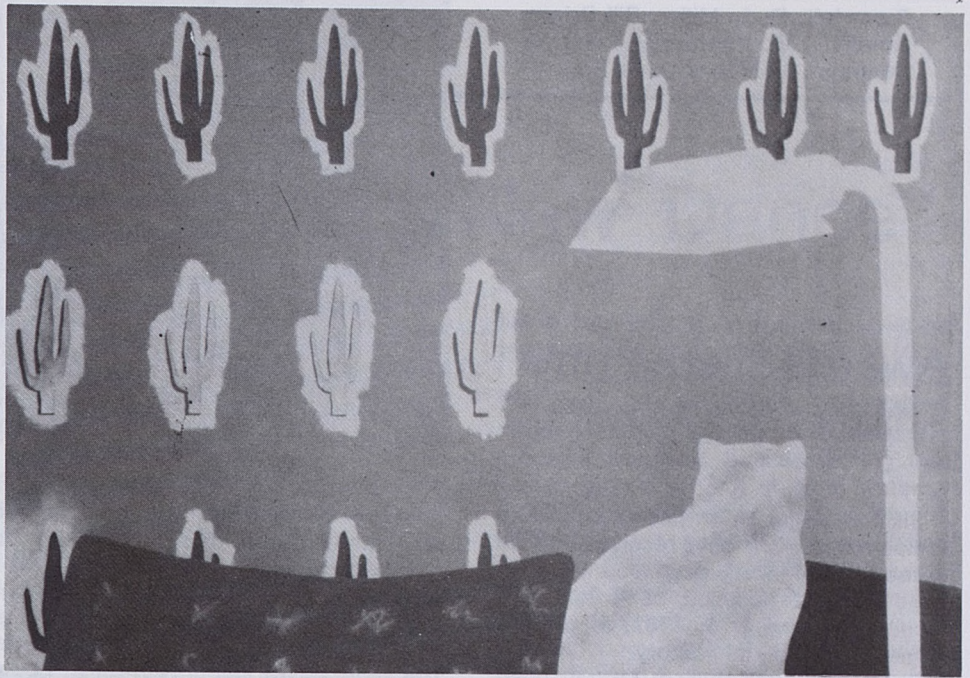
In the first three weeks of February, Sido is importing San Diego artist Meg Freeman, whose "figurative" work he describes as "large water colors with unique images of summer life in the West--the Southern California summer syndrome. She makes personalized commentaries on life around the pool, life in the sun."

"My 'Interiors' have been called slick and elegant, and I can't stand that."

Sido believes that, in addition to the smaller offerings of a gallery, "museums are the best way to educate the public. No museum facilities have been available here, but Las Vegas is getting better as far as the cultural scene for the visual arts. It is starting to move fast when you consider the age of the city. The proposed museum for which the state has agreed to lease land will be a major step forward for the community."

Speaking of his own sculptural preference, Sido remarks that "My background is in metals--steel and aluminum, and this Spring, I'll be casting bronze. It will be the first time that UNLV will have a metal casting class, and I will be continuing my 'Interiors' theme in cast bronze." Sido's theme appeared in works which were shown in tandem with works of artist Wayne Lafon at the Ryan Gallery in November.

"The use of personal images is new to me; this has only come about in the last two years," says Sido. "Artists now are subjecting themselves to severe personal judgment by the viewers.



"Fleetwood," oil/paper (1982) by Lee Sido.

"It's a strange time because of the emergence of the appreciation of crafts. Both ends of the spectrum are happening and being appreciated. As artists, we are taking things that influence us and asking viewers to take a critical and close look at their environments. I'm not sure what the feeling is among viewers about the scrutinization of fine details of life."

Describing the most recent trend in his work, which includes some paintings, Sido says "I think of myself more as a sculptor. I am not a painter. I struggle greatly with paint. But I don't want to feel completely comfortable with my work. An uncomfortable medium makes demands, and I like that. One medium I am comfortable with is wood--then the image demands all my attention."

"My 'Interiors' have been called slick and elegant, and I can't stand that. You can see by my office that that image isn't me," he says, indicating the disarray of office paraphernalia, art pieces, paper.

"Living in the desert, we are influenced by earth tones a lot. The colors I am using--they are almost standardized interior paints. Color is primarily emotional;

and when you apply it to a three dimensional object, you can change the feeling of weight and mass. When I was trying a painted surface on my sculptures, I got this great understanding that I was using interior themes, so I finally decided to go to the paint store and get quarts of interior paint.

"It's a real good device for me to relate the idea and image of interiors, but at the same time get into the patterning of solid objects. I find patterning alters the dimensional quality. I relate a lot to wallpaper patterns."

"I relate a lot to wallpaper patterns."

"This latest work draws acute attention to the common objects; lamps, chairs, cats, and their relationship to walls. There is a synthesis of the forbidding desert--which is beautiful and enticing, but hostile--with interiors, which appear banal and unthreatening.

"My sculptures are, in a sense, beginning to become fun." There are, for in-

See LEE SIDO on page 25.



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From left, Rudy Miller, Bill Briare, Amelia Montgomery, Martha Peterson, Bill Morris, David Brown.



Photo: Jan Winnet

Awards Ceremony Thanks pARTners

Six Las Vegas who have contributed to keeping the arts alive received awards in the form of locally produced art, from the Allied Arts Council, at its quarterly meeting December 6, 1982, in UNLV's Museum of Natural History.

Recipients were William Morris, businessman, who has consistently supported the arts throughout his business career;

Rudy Miller, representing Southwest Gas, which has donated printing and many other in kind services to the AAC; Mayor Bill Briare, representing the City of Las Vegas, which has been very active in supporting the arts; Martha Peterson, director of the Charleston Heights Arts Center, a singer

who has worked both as an artist and an administrator for many years in Southern Nevada;

David Brown, photographer, painter, sculptor, the first to receive the pARTner award as an artist.

The sixth award was a portrait of Monk Montgomery by local artist Beni Casselle. The work in progress, posthumously awarded to Montgomery for his efforts on behalf of jazz in Las Vegas, and a pARTner plaque were accepted by his widow, Amelia Montgomery, who carries on the work started by her husband.

The other five awards were large ceramic bowls and round ceramic plaques inscribed "AAC pARTner 1982," both

created by local artist Greg Kennedy.

The Festival Chamber Players, Jo Marcuncue, flute; Carol Jackson, violin; Barbara Gurley, cello, played for eighty of the members of the Allied Arts Council who came to enjoy the music, refreshments, and the arts awards ceremony.

Mark Tratos, AAC President says "We are really fortunate to have the Festival Chamber Players to perform for us. This is one of the finest musical groups this area has ever produced."

Tratos presided over the ceremony and conducted the brief business meeting following the reception. •

--C.G. •

Las Vegas SUN Donates Equipment

"We are absolutely delighted to have the first major donation of equipment" to the Nevada Camera Club's proposed Public Photography Center, says Club President Dennis Gershick.

The *Las Vegas Sun* donated two used print dryers for the facility, which will be for the use of the Southern Nevada public at a very low rates.

Besides the donation from the *Sun*, *Sun* Photography Manager David Lee Waite personally donated a large quantity of fiber-based black and white paper for the facility's use.

The Club is now looking for a donated building for the center, which would require about 4,000 square feet.

The facility as now conceived would consist of a black and white darkroom with four enlarging booths, a color darkroom with an enlarger, a film processing

room, a finishing and print mounting area, both an indoor and an outdoor camera area, with backgrounds and sets, and a small library and videotape learning center, for photographers who need immediate information and can't wait for a class.

"We plan to hold regular classes at the Center," says Gershick. "We also plan to do portrait sessions there, with models arranged for by the Center. So we see this as a center for activities, not just a passive facility."

"We have modeled this concept after the program in Los Angeles, which has three facilities, supported by the city, which are used by about 1,000 people.

"There are about a tenth as many people living in this area as in Los Angeles, but we think we can greatly improve upon their percentage of use. If our percentage were the same as theirs, we would have about 100 members for our facility, but we expect to have at least 300."

While the Los Angeles facilities are entirely run and paid for by the city, the Nevada Camera Club envisions a 50/50 relationship with a public body here. The Club would equip and man the facility. A 40 hour per week schedule is planned.

Memberships in the Public Photography Center would cost very little per year, and members would not have to join the NCC in order to use the facility.

In addition to the yearly fee, members would pay \$1. per hour for use of the facility's darkroom, camera area, or finishing and print mounting area. The fee will cover supplies and chemicals.

Although the NCC has applied for official nonprofit status from the IRS, final approval has not yet come through. The lack of nonprofit status became a sticking point in the equipment donation from the *Sun* until the Allied Arts Council offered to act as intermediary, accepting the donation as an official nonprofit group, and in turn donating the print dryers to the NCC, a member group of the Council.

The Nevada Camera Club consists of 160 members who meet twice a month for programs on photography. It also holds print and slide competitions on alternating months.

The NCC sponsors a photography Exploring Post for young men and women 14 to 21 interested in photography as a hobby or a career, advised by Johan van de Stadt. The members of the Post look forward to assisting with as well as using the planned facility. •

Ecdysis Theatre Touts New Dance

Like a snake shedding its skin, the former Ronnie Greenblatt Dancers have emerged glistening, with a new name, a new artistic director, and a slightly altered personnel.

Ecdysis Dance Theatre takes its name from a Greek word that denotes that process of shedding and also refers to the dance. A smartass New York critic once turned the word into a new word for "stripper": "Ecdysiast."

Dana Mann is Ecdysis' new artistic director. Dancer Mary Scodwell says, "Dana has had professional dance, plus she's got fabulous choreographic and leadership ability. Her background is jazz, but she's also had Martha Graham tutoring. I call our stuff now 'contemporary modern.' Before we were doing strictly Graham stuff and it isn't going to be that way anymore. There still will be Graham stuff, but there also be other styles of modern dance and a little bit of a jazz flavor.

"Another thing that I think we can give is a greater variety of styles of dance with the jazz pieces, but not like people are used to seeing in this town; not that kind of jazz stuff; a little bit more refined and a little bit 'classier,' for lack of a better word."

Ecdysis, which is completed by Nancy Andolina, Carol Caldwell, Nicole Grayson, Beth Kolberg, Lisa Lavelle, and Denise Rodrigues, is pushing modern dance with an almost missionary fervor. "We want to show the community," says Scodwell, "that there's something out there besides ballet and jazz.

"Everybody knows Nevada Dance Theatre is here because because of its longevity and the great publicity that it gets and the big names that they have pushing them in this town. I'm jealous. I wish we had it. But I want people to know that there is an alternative to ballet, that modern dance is an art form, just like ballet, and expose them to it and give it a chance."

The company performed its first concert under its new name at Charleston Heights Arts Center, December 18, using an element too often neglected by local dancers: Live music. The group used an unusual combination of instruments; four trumpets and drums, including two members of the Las Vegas Brass Quintet.

According to Scodwell, Ronnie Greenblatt, who previously held the title of

artistic director, will be spending more time with her family and less time teaching dance. Ecdysis originally came together out of a group of Greenblatt's students.

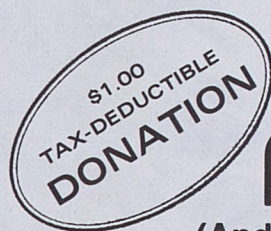
Two high school girls and a younger girl who were part of the Greenblatt edition have left the group. The remaining dancers are all adults and all support themselves in other fields than dance. Lisa Lavelle is an attorney, Carol Caldwell is a paralegal secretary, and two are schoolteachers. Bill Berthold is the only man in the group, currently holding a sort of apprentice position. Ironically

for a male dancer, in the real world he teaches auto mechanics at Clark High.

"It's just the love of this type of dance that brought us together. We feel so strongly about it that we have to perform it," says Scodwell. "It's something that you've got to get out of your system.

"My husband's been getting on me lately because we've been rehearsing every day, but you cannot go on stage without it looking great. Nobody wants to. You don't want to perform, you don't want anybody to see it unless it's your absolute best."

--P. G. •



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Pastel by Susan Bryan. See story, p. 4.

04 Tuesday

Tom Holder and Mike McCollum, paintings, Alexander Stefan Gallery, The Plazas; opening reception 6 to 9 pm. Through January 24. 362-4978.

Jim Kearns and Terry Weeteling, "Converging Views;" a view of the desert "incorporating dangerously tempered amplitudes of awareness," Flamingo Library. Opening reception, 7 pm. Through January 28. 733-7810.

06 Thursday

Looking Back: Media '82; the best photography of photojournalists from the three local newspapers, Flamingo Library Upstairs Gallery. Opening reception, 7 pm. Through January 28. 733-7810.

09 Sunday

Flower Cloths: Art of the Hmong; appliqued and embroidered textiles sewn by Hmong women of Southeast Asia now living in Oregon, Charleston Heights Arts Center, through February 4. 386-6383.

"Illustrations for Children;" the Gladys English Collection, multi-media work famous for its appearance in many classic children's books, Reed Whipple Center, through February 4. Opening reception January 9, 3 to 5 pm. 386-6211.

25 Tuesday

The Las Vegas Artists' Co-op features oils by Marie C. Davidson, 1812 East Charleston, through February 3. 384-5470.

Ron Davis, airbrush acrylic and watercolor, Ryan Galleries, through February 5. Opening reception January 25, 7 to 10 pm. 734-0650.

31 Monday

Meg Freeman, watercolors, UNLV Fine Arts Gallery, through February 18. 739-3237.

January

Exhibits

01 Saturday

Austine Wood: "Painting with Light;" an exhibit of "polages," Reed Whipple Center, through January 7. 386-6211.

Alan Platzer: New Work, Charleston Heights Arts Center, through January 7. 386-6383.

Doug Taylor, "Nature's Reflections;" recent etchings, pastels, and paintings, Austine Wood Studio and Gallery, Boulder City, through January 9. 293-4514.

02 Sunday

The Las Vegas Artists' Co-op features oils by Melita Coombs, 1812, East Charleston, through January 23. 384-5470.

Jo Ellen Chiatovich, pen and ink, and watercolor, Henderson Library, through January 31. 565-9247.

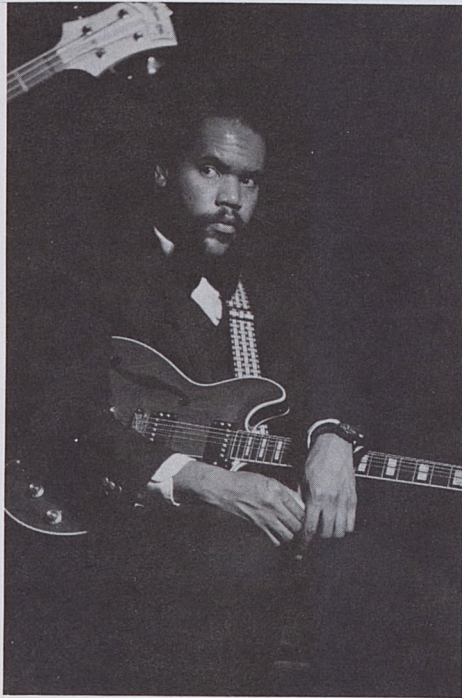
National Watercolor Society Exhibit, Main Gallery; Ann Bridge, acrylics, Nevada Artists' Gallery; Cashman Jr. High School students, Youth Gallery; Katie Aumen, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 pm. Through February 2. 647-4300.

Mary Heinrichs, watercolors, First Western Savings, 2700 W. Sahara, presented by the Allied Arts Council, through January 16. 871-2125.

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Ed Cherry, with Dizzy Gillespie, presented by the L. V. Jazz Society.

January

Events

03 Monday

First day of registration for classes in photography, painting, dance, theater, taught by some of Las Vegas' finest artists, Reed Whipple Center, Monday, 2:30 to 9 pm.; Tuesday through Friday, 10 am. to 9 pm., Saturday, 9 am. to 5 pm. Register through January 14. 386-6211.

Auditions for "No Place to Be Somebody," directed by L. Leain Thompson, Reed Whipple Center, January 3 and 4, 7 pm. 386-6211.

Community Drama Workshop, Las Vegas Press Club, 8 to 10 pm. Free. 731-4291.

Cedar Walton 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.

04 Tuesday

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

Auditions for "No Place to Be Somebody." See 1/3.

Sweet Adelines, old-time harmony singing; meeting every Tuesday, 7:30 pm., music room, Chaparral High. 458-2053.

05 Wednesday

"It's a Long Time That I've Loved You" ("Soupcon") (France, 1981), presented by the Las Vegas Cinema Society, Mountain View Theaters, January 5, 6, and 7, 7:30 and 9:30 pm. 733-0536.

06 Thursday

"It's a Long Time That I've Loved You." See January 5.

"Beethoven's Ninth," The Las Vegas Symphony, with chorus and vocal quartet; plus the overture to Beethoven's only opera, "Fidelio," Artemus Ham Concert Hall, 8 pm. 739-3420.

"Growing Up Naked" by Richard Barbie, musical comedy, Las Vegas Little Theatre, 8:30 pm. Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees January 9 and 30, through February 5. 735-0167.

07 Friday

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

"It's a Long Time That I've Loved You." See January 5.

"Growing Up Naked." See 1/6.

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

08 Saturday

"The Ransom of Red Chief." See 1/7.

"Growing Up Naked." See 1/6.

"The Magic of Lassie," Charleston Heights Library, January 8, 10 am.; Las Vegas Library, January 10, 3:30 pm.; Sunrise Library, January 10, 6:30 pm. Children under 7 must be under the supervision of an adult. Free. 733-7810.

Park/Art; Puppet Craft, January 8: Jaycee Park, 10 am. to noon, Las Vegas Library, 1:30 to 3:30 pm.; January 15: Lorenzi Park, 10 am. to noon, Charleston Heights Library, 1:30 to 3:30 pm.; January 22: Sunrise Library, 10 am. to noon, Flamingo Library, 1:30 to 3:30 pm. Free. 386-6511.

09 Sunday

Dance Division of the Allied Arts Council, meeting, Flamingo Library conference room, 1 pm. 385-7345.

"The Ransom of Red Chief." See 1/7.

"Growing Up Naked." See 1/6.

Wolf Adler and the Nevada Chamber Ensemble, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

10 Monday

"Gone are the Days," part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

Community Drama Workshop, rec room, 3940 Algonquin, 8 to 10 pm. Free. 731-4291.

Eddie Harris 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.

20th Century Music, a mini-term course for anyone in the community, Alta Ham Building, UNLV, January 10 through 21, 9 am. to noon; seminars, workshops, open rehearsals, etc. 739-3332.

11 Tuesday

"Bedknobs and Broomsticks," children's film starring Angela Lansbury, David Tomlinson, and Sam Jaffe; captioned film for the deaf, with sound, Flamingo Library, 7 pm. Free. 733-7810.

Sweet Adelines. See 1/4.

"Tribute" by Bernard Slade, The Meadows Playhouse, 8 pm. Tuesday through Saturday, with an additional 2:30 pm. Saturday performance and a 7 pm. first night social hour, through February 5. 739-7525.

12 Wednesday

Looking Back: Tune in Yesterday; Lee Stanley, director of the Renaissance Theatre, presents an evening of "radio promos" for a nostalgic trip to the days of the drama of radio, Flamingo Library, 7 pm. Free. 733-7810.

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

"Tribute." See 1/11.

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"Mary" by David Brown, part of his exhibit, "Silver Performance," opening 7 pm. February 1 at Flamingo Library.

January

13 Thursday

Richard Shelton reads and discusses his poetry; first in the Desert Readings series, sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee, Flamingo Library, 7 pm. Free. 733-7810.

"Tribute." See 1/11.

"Growing Up Naked." See 1/6.

14 Friday

Final Day of Registration for art classes at Reed Whipple Center. See 1/3.

Nevada Camera Club yearly business meeting and election of officers, Reed Whipple Center, 7 pm. 737-8352.

"The Ransom of Red Chief." See 1/7.

"Tribute." See 1/11.

"Growing Up Naked." See 1/6.

Friday night jam session. See 1/7.

15 Saturday

"Hollywood on Parade," an anthology of old film clips collected by Lee Stanley, with his recollections of studio life during his career as the "bad guy." 7 pm. Free. 733-7810.

"The Ransom of Red Chief." See 1/7.

"Tribute." See 1/11.

A Salute to Martin Luther King; a film festival to celebrate his birthday, featuring "I Have a Dream" and "Nonviolence," West Las Vegas Library, 2:30 pm. 733-7810.

"Growing Up Naked." See 1/6.

Park/Art. See 1/8.

16 Sunday

"The Ransom of Red Chief." See 1/7.

"The Day the Earth Stood Still" with Michael Rennie, Patricia Neal, and Sam Jaffe, January 16, Flamingo Library, 2 pm.; January 17, Las Vegas Library, 7 pm.; and January 18, Sunrise Library, 6:30 pm. Free. 733-7810.

The Barclay Strings, Charleston Heights Arts Center, 3 pm. 386-6383.

17 Monday

Registration begins for the Junior Conservatory of the Nevada School of the Arts; continuing through January 29, for the semester January 31 through May 28; classes in all musical instruments for all ages of youths, room 226, Grant Hall, UNLV. 739-3537.

Allied Arts Council board meeting, Heritage House, 420 S. 7th Street, 5 pm. 385-7345.

"The Day the Earth Stood Still." See 1/16.

Community Drama Workshop, Las Vegas Press Club, 8 to 10 pm. Free. 731-4291.

Mose Allison 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.

18 Tuesday

"The Day the Earth Stood Still." See 1/16.

Sweet Adelines. See 1/4.

"Tribute." See 1/11.

Flederman, New Music quartet, in concert, Alta Ham Fine Arts room 132, 7 pm. 739-3332.

19 Wednesday

Misfit Players theater workshop. See 1/12.

"Tribute." See 1/11.

Pinchas Zukerman and his St. Paul Chamber Orchestra, Master Series Concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

20 Thursday

Professional Photographers of Nevada and Professional Photographers of America, meeting, Denny's, 3081 S. Maryland Parkway; dinner, 6:30; meeting, 7 pm. 382-6505.

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.

"Tribute." See 1/11.

"Growing Up Naked." See 1/6.

Clark County Library District Board of Trustees monthly meeting, Flamingo Library board room, 1:30 am. Public invited. 733-7810.

21 Friday

"The Ransom of Red Chief." See 1/7.

"Tribute." See 1/11.

"Growing Up Naked." See 1/6.

Friday night jam session. See 1/7.

22 Saturday

Looking Back: Return of the Saturday Matinee, with "Naughtie Nineties," starring Abbott and Costello, Flamingo Library, 2 pm. Free. 733-7810.

Music, theater, and dance, part of the New Music Festival, Alta Ham Fine Arts Black Box Theater, 7 pm. 739-3332.

"Tribute." See 1/11.

"The Ransom of Red Chief." See 1/7.

"Growing Up Naked." See 1/6.

Park/Art. See 1/8.

23 Sunday

"The Ransom of Red Chief." See 1/7.

Las Vegas Chamber Players recital, Alta Ham Fine Arts Building, room 132, UNLV, 2 pm. 739-3332.

Susan Duer, forte piano, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

24 Monday

"The Burmese Harp," part of the International Film Series, in Japanese and Burmese, with subtitles, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

Community Drama Workshop, Las Vegas Press Club, 8 to 10 pm. Free. 731-4291.

Ballet Folklorica Nacional de Mexico, the national folk ballet of Mexico; dancers, singers, guitars, violins, and trumpets, presented by the Community Concert Association, Artemus Ham Hall, UNLV, 8 pm. 735-2300.

Chet Baker 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.

25 Tuesday

"The Sting," with Paul Newman and Robert Redford, captioned film for the deaf, with sound, Flamingo Library, 7 pm. Free. 733-7810.

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

Sweet Adelines. See 1/4.

"Tribute." See 1/11.

26 Wednesday

Misfit Players theater workshop. See 1/12.

"Heartland," award-winning film with Rip Torn and Conchata Farrell, with producer Annick Smith and script consultant William Kittredge commenting on the film. Funded by the Nevada Humanities Committee. Flamingo Library, 7:30 pm. Free. 733-7810.

"Tribute." See 1/11.

Friends of the Charleston Heights Arts Center benefit, at the center, 7 pm. 386-6383.

27 Thursday

"Tribute." See 1/11.

"Growing Up Naked." See 1/6.

28 Friday

Nevada Camera Club meeting and slide competition, Reed Whipple Center, 7 pm. 731-1976.

"Tribute." See 1/11.

"Growing Up Naked." See 1/6.

Friday night jam session. See 1/7.

"Beyond the Ocean, Beneath a Leaf," nature film from the Smithsonian, Wright Hall, UNLV, 7 pm. \$1. 739-3381.

29 Saturday

Auditions for "The Wind in the Willows," Rainbow Company, 1 to 5 pm. 386-6553.

Looking Back: Return of the Saturday Matinee, with "Legend of the Lone Ranger," starring Clayton Moore and Jay Silverheels, Flamingo Library, 2 pm. Free. 733-7810.

"Tribute." See 1/11.

"Twenty-five Years of Space Exploration," by Paul Hanle, National Air and Space Museum, Wright Hall, UNLV, 7 pm. \$1. 739-3381.

"Growing Up Naked." See 1/6.

"Photographing Nature: A Closer Look," Kjell Sandved presents a seminar in plant and animal photography, Wright Hall, UNLV, 10 am. to 1 pm., \$15. 739-3381.

30 Sunday

"The Smithsonian on Film," three films from the national museum, Nevada State Museum and Historical Society, Lorenzi Park, 2 pm. \$1. 739-3381.

"Growing Up Naked." See 1/6.

"Cosmic Illusions: The Discovery of a Gravitational Lens" by Frederic Chaffee, Fred Lawrence Whipple Observatory; lecture on quasars, Wright Hall, UNLV, 7 pm. \$1. 739-3381.

31 Monday

"Forensic Anthropology: Skeletons Testify" by Douglas Ubelaker, National Museum of Natural History; Wright Hall, UNLV, 7 pm. \$1. 739-3381.

Community Drama Workshop, Las Vegas Press Club, 8 to 10 pm. Free. 731-4291.

Lorez Alexandria 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.

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February

Exhibits

01 Tuesday

Craig Burgwardt, watercolor, Henderson Library, through February 28. 565-9247.

A Mural Through Time; school-age children are invited to bring a picture and help make a mural to illustrate the history of African Americans, West Las Vegas Library, 3:30 pm. Free. 733-7810.

David Brown, "Silver Performance," photographs showcasing the intertwining of the Entertainment Capital of the World with cultural Las Vegas, Flamingo Library. Opening reception, 7 pm. Through February 25. 733-7810.

03 Thursday

Frank and Narda Walters, "Captive Images," wildlife and nature photography, Flamingo Library Upstairs Gallery. Opening reception, 7 pm. 733-7810.

06 Sunday

Sybil Griffin Scianna: Light Works; artworks combining color photography and neon, Charleston Heights Arts Center, through February 7. Opening reception, February 7, 7 to 9 pm. 386-6383.

"The Best of the Nevada Camera Club," award-winning photographs, Reed Whipple Center. Opening reception, 3 pm. Through March 4. 386-6211.

Jim Nagle of Phoenix, pastels, acrylics, Main Gallery; Michael Plyler, "Mayan Images," photos, and E. L. Duer, photo restoration, Nevada Artists' Gallery; Western High School students, Youth Gallery; Lucile Bruner, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 pm. Through March 2. 647-4300.

10 Thursday

"Great Beautiful Black Women," dry oil portraits by Paul Collins, presented with a fashion show, buffet reception, music, celebrity guests, and hopefully the artist himself, benefitting the Las Vegas Links' Scholarship Fund, Bullocks, 6:30 to 8:30 pm. \$25. 731-5111.

15 Tuesday

The Las Vegas Artists' Co-op features oils by Wayne Giffin, 1812 East Charleston, through March 6. 384-5470.

18 Friday

Art and the Law, a seminar for visual artists with Drs. John Merryman, professor of law, and Albert Elsen, professor of art history; cosponsored by the Allied Arts Council, UNLV, and the Stanford Alumni Association; at Carlson Education Auditorium, UNLV, 1 pm. to 7 pm. Free. 739-3237.

21 Monday

Scott Reeds, Linda Brown, and Deborah Feldman; three-person print show, UNLV Fine Arts Gallery, through March 11. 739-3237.

February

Events

01 Tuesday

In Search of Talent; Auditions conducted by David London and Arthur Mancini, looking for young musical theater and nightclub singers for a talent showcase to be held February 27. Flamingo Library, February 1, 2, and 3; 3 to 8 pm. 733-7810.

"The Continental Puzzle: A Look at Plate Tectonics," lecture by Richard Fiske, National Museum of Natural History, Wright Hall, UNLV, 7 pm. \$1. 739-3381.

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

"Paul Robeson--The Tallest Tree in Our Forest," film biography of the famous opera singer, athlete, actor, scholar; part of Black History Month; Reed Whipple Cultural Center, 7 pm. Free. 386-6211.

Sweet Adelines. See 1/4.

"Tribute." See 1/11.

02 Wednesday

In Search of Talent; Auditions. See 2/1.

"Volcanology Today," lecture by Richard Fiske, National Museum of Natural History; Wright Hall, UNLV, 6 to 9 pm. \$15. 739-3381.

"The Boat is Full," (Swiss, 1981), presented by the Las Vegas Cinema Society, Mountain View Theaters, February 2, 3, and 4, 7:30 and 9:30 pm. 733-0536.

Misfit Players theater workshop. See 1/12.

"Tribute." See 1/11.

Funding Resource Workshop, acquaints grant-seekers with the Funding Resource Center at Flamingo Library. Free, but pre-registration required. 10 am. to noon. 733-7810.

03 Thursday

In Search of Talent; Auditions. See 2/1.

Gus Giordano Jazz Dance Chicago; the dance company of one of "Dance Magazine's" "top three jazz dancers in the world," Charleston Heights Arts Center, February 3, 3 pm.; February 4, 8 pm. \$5.00 for adults, \$3.00 for senior citizens and students. 386-6384.

"Around the Mall and Beyond," lecture; behind-the-scenes tour of the Smithsonian Museums by Edwards Park, Nevada State Museum and Historical Society, Lorenzi Park, 7 pm. \$1. 739-3381.



Stained glass by Diane Renschuler at the residence of Claudine Williams. See story on page 4.

"The Boat is Full." See February 2.
The Scottish Chamber Orchestra, Master Series concert, entirely Mozart, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

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

"Tribute." See 1/11.

"The Solid Gold Cadillac," Las Vegas Community Theater, Reed Whipple Center, 8 pm. February 3, 4, 5, 10, 11, and 12; 2 pm. February 6 and 13. 386-6211.

"Growing Up Naked." See 1/6.

04 Friday

The Las Vegas Chamber Symphony Orchestra, at the Farmers Market pre-opening party; a fundraiser for the Allied Arts Council and local charity. 385-7345.

"The Boat is Full." See February 2.

Gus Giordano Jazz Dance Chicago. See 2/3.

"Tribute." See 1/11.

"Lenny." See 2/3.

"The Solid Gold Cadillac." See 2/3.

"Growing Up Naked." See 1/6.

05 Saturday

Farmers Market opening celebration, featuring all day entertainment provided by the Allied Arts Council. 385-7345.

"Tribute." See 1/11.

"Lenny." See 2/3.

"The Solid Gold Cadillac." See 2/3.

"Growing Up Naked." Last performance. See 1/6.

Park/Art; Cupid Craft, February 5: Jaycee Park, 10 am. to noon, Las Vegas Library, 1:30 to 3:30 pm.; February 12: Lorenzi Park, 10 am. to noon; Charleston Heights Library, 1:30 to 3:30 pm.; February 19: Sunrise Library, 10 am. to noon; Flamingo Library, 1:30 to 3:30 pm. Free. 386-6511.

06 Sunday

Travel Fair, East Hall, Las Vegas Convention Center, featuring Allied Arts Council fundraiser. 385-7345.

"The Solid Gold Cadillac." See 2/3.

The Maratea Ensemble, in concert, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

07 Monday

"Mayerling," award-winning French film with English subtitles, part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

"Romance of the West," film, with filmmaker Allen J. King, Wright Hall, UNLV, 7:30. Part of the series "Audubon Wildlife Films." \$10. for all five films. 739-3394.

Joe Albany 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.

Photo: David Brown.



Charleston Heights Arts Center, 1982.

08 Tuesday

"The Lady in the Lincoln Memorial," film biography of opera singer Marian Anderson and her response to injustice, and "Got to Tell It: A Tribute to Mahalia Jackson," documentary/tribute to the queen of gospel; part of Black History Month, Reed Whipple Center, 7 pm. Free. 386-6211.

Sweet Adelines. See 1/4.

10 Thursday

Wilber Stevens reads and discusses his poetry, the second in the series of Desert Readings, sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee, Flamingo Library, 7 pm. Free. 733-7810.

"The Solid Gold Cadillac." See 2/3.

"Lenny." See 2/3.

11 Friday

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

Nevada Camera Club meeting, Reed Whipple Center, 7 pm. 873-1673.

"The Solid Gold Cadillac." See 2/3.

"Lenny." 2/3.

12 Saturday

"The Solid Gold Cadillac." See 2/3.

"Lenny." See 2/3.

Park/Art. See 2/5.

13 Sunday

Dance Division of the Allied Arts Council, meeting, Flamingo Library conference room, 1 pm. 385-7345.

Las Vegas Woodwind Octet, directed by Bob Barclay, cosponsored by Casino Enterprise, Inc. and the Las Vegas Musicians Union, Local 369, Flamingo Library, 2 pm. Free. 733-7810.

"The Solid Gold Cadillac." See 2/3.

Wolf Adler, clarinet recital, with Derrick Lewis, piano, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

14 Monday

Allied Arts Council board meeting, Heritage House, 420 S. 7th Street, 5 pm. 385-7345.

Community Drama Workshop, rec room, 3940 Algonquin, 8 to 10 pm. Free. 731-4291.

"Impressions of Mary Cassatt," musical based on the life of the famous painter, created and performed by Katie Ketchum, Charleston Heights Arts Center, 8 pm. Free. 386-6383.

Buster Cooper and Herman Riley 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.

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Photo: Jim Laurie

Lee Kelley of the Fiber Arts Guild helps 8 year old Royce Johnson work on a "weaving wall" at the KNPR Craftworks Market.

February

Continued

15 Tuesday

"Paul Laurence Dunbar: America's First Black Poet," a film tribute, and **"Black Music in America: From Then till Now,"** with Louis Armstrong, B.B. King, Count Basie, Bessie Smith; part of Black History Month, Reed Whipple Center, 7 pm. Free. 386-6211.

Sweet Adelines. See 1/4.

17 Thursday

Professional Photographers of Nevada and Professional Photographers of America, meeting, Denny's, 3081 S. Maryland Parkway; dinner, 6:30; meeting, 7 pm. 382-6505.

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.

"No Place to Be Somebody," Pulitzer Prize-winning drama directed by L. Leain Thompson, Reed Whipple Center, February 17, 18, 19, 24, 25, 26, 8 pm. Adults, \$3.00; Students and seniors, \$1.50. 386-6211.

"Lenny." See 2/3.

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

18 Friday

"No Place to Be Somebody." See 2/17.

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

"Lenny." See 2/3.

19 Saturday

"No Place to Be Somebody." See 2/17.

"Lenny." See 2/3.

"Company." See 2/18.

Park/Art. See 2/5.

20 Sunday

"Kind Hearts and Coronets," with Alec Guinness in eight roles; February 20, 2 pm., Flamingo Library; February 21, 7 pm., Las Vegas Library; and February 22, 6:30 pm., Sunrise Library. Free. 733-7810.

"Lenny." See 2/3.

21 Monday

"Kind Hearts and Coronets." See 2/20.

"Ordet" (The Word), strange, atmospheric Danish film with English subtitles, part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

Community Drama Workshop, Las Vegas Press Club, 8 to 10 pm. Free. 731-4291.

Harry "Sweets" Edison 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.

22 Tuesday

"Kind Hearts and Coronets." See 2/20.

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

Sweet Adelines. See 1/4.

"Evening in the Gardens of Spain," The Las Vegas Symphony, directed by Virko Baley, with Spanish dancers Luisa Triana and Company; Ravel's "Bolero" and works by Glinka and Albeniz will be performed, as well as Lalo's "Symphonie Espanole," featuring violinist Roy Malan, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3420.

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

23 Wednesday

"Starting Here, Starting Now." See 2/22.

24 Thursday

"The Wilde Spirit" with Kerry Ashton as Oscar Wilde; book and incidental music and lyrics by Kerry Ashton, Charleston Heights Arts Center, February 25, 2 pm. and February 25, 8 pm. \$4.00 for adults, \$2.50 for senior citizens, students, military, and the handicapped. 386-6383.

"No Place to Be Somebody." See 2/17.

"Starting Here, Starting Now." See 2/22.

25 Friday

Nevada Camera Club meeting and print competition, Reed Whipple Center, 7 pm. 731-1976.

"No Place to Be Somebody." See 2/17.

"The Wilde Spirit." See 2/24.

"Company." See 2/18.

"Starting Here, Starting Now." See 2/22.

26 Saturday

"Starting Here, Starting Now." See 2/22.

"Company." See 2/18.

"No Place to Be Somebody." See 2/17.

Melodrama Auditions, for a melodrama showcase to be held during Helldorado and in the park for the month of July; Reed Whipple Center, February 26 and 27, 12 to 4 pm. Rehearsals begin in April. 386-6511.

27 Sunday

In Search of Talent; Showcase, stars of tomorrow under the direction of David London and Arthur Mancini, Flamingo Library, 2 pm. Free. 733-7810.

University Musical Society Orchestra, conducted by Dr. James D. Stivers, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

Melodrama Auditions. See 2/26.

28 Monday

"The Sign of Zorro," with Guy Williams and Henry Calvin, captioned film for the deaf, with sound, Flamingo Library, 7 pm. Free. 733-7810.

Community Drama Workshop, Las Vegas Press Club, 8 to 10 pm. Free. 731-4291.

Billboards to Sport Winning Local Art

Every artist has looked at the immense canvas of a billboard with lust in his heart to see his own work displayed there forty-eight feet long and visible for a mile. At last this pipe dream has come true for three local artists.

Three billboards will sport the work of three local artists around town for the next six months. The art will be rotated to different locations during its tenure.

Jean Logan Bayless, Jed Olsen and Myra Knapp have been judged equal winners of the "Art in the Great Outdoors" contest cosponsored by the Allied Arts Council and Donrey Outdoor Advertising. Each received \$300 cash.

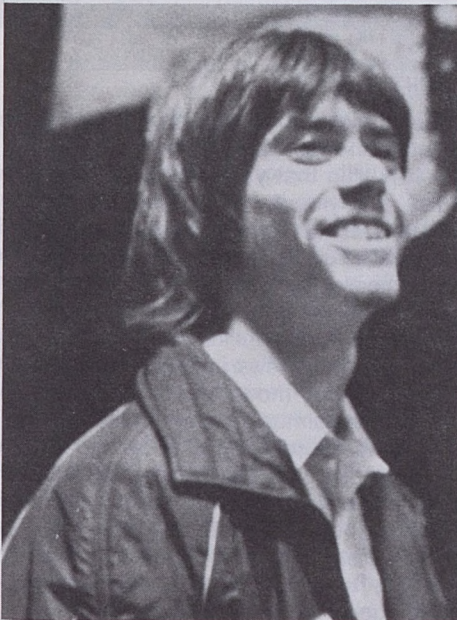
Olsen's winning entry is a pop acrylic closeup of a classic car entitled "Fed Auto." Knapp's work is a landscape in oil, "Sunrise on the Calicos." Bayless won with an untitled abstract collage.

Judges Tom Holder, Regina Holboke, and Jim Reber were pleased with the entries and promised that the diversity of the winning works will surprise and satisfy the public.

"We hope to do this again next year," says Reber, art director for Donrey Outdoor. All of the entries were displayed in a reception at Donrey Outdoor on December 9, 1982.

Sahara and San Jose, near Maryland Parkway, facing East; Spring Mountain, East of Las Vegas Boulevard South, facing West; and I-15 and Oakey, facing North, are the initial locations. All three works are mounted on 14 by 48 foot boards without any message or visible explanation. •

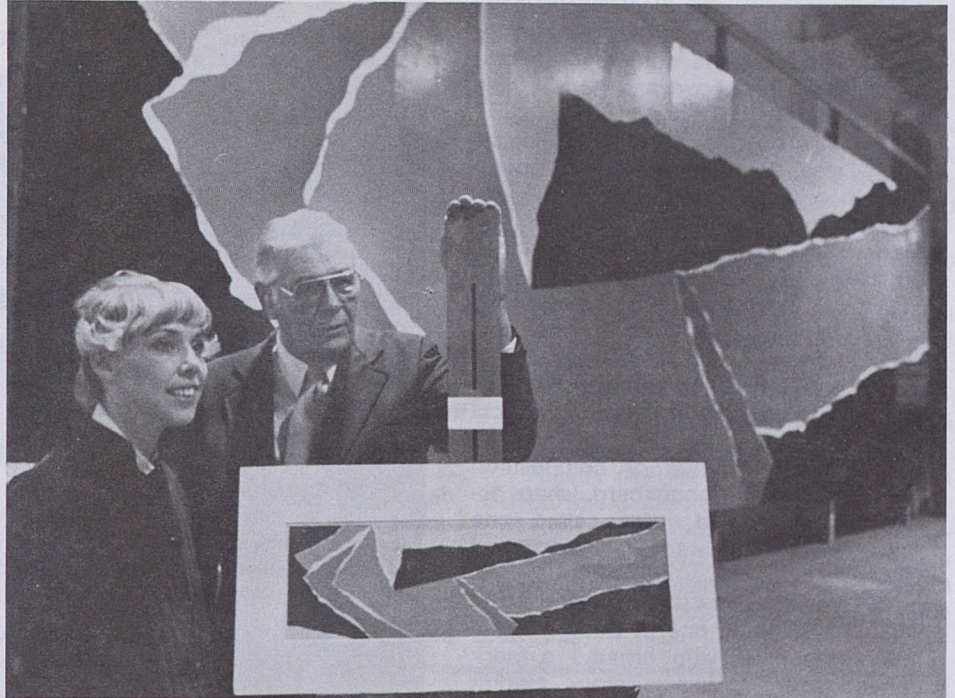
--C.G.



Jed Olsen looks in awe at the 48 foot reproduction of his painting.



Myra Knapp and her winning work are overshadowed by the immense billboard of her art, now located on Spring Mt. near Las Vegas Blvd. South.



Winner Jean Logan Bayless and Donrey's Lon Bends stand between her original work and its huge reproduction.

Vegas Can Boast Biggest Museum

In the fanfare of a gala reception with lots of people, food, music and conversation, the Nevada State Museum and Historical Society facility was opened to the public on November 3, 1982. The Spanish style structure, built at a cost of 2.74 million dollars, is the largest of its kind in Nevada built expressly as a museum.

"The museum should prove to be an invaluable asset to the entire Southern Nevada area," says Museum Director Scott Miller, who recently moved from the original facility in Carson City to oversee completion of the Las Vegas operation, adding that "it features state-

of-the-art equipment for the curation and storage of artifacts and the preparation of exhibits."

The new facility, designed by Las Vegas architect Edward de Lorenzo, is located in the southwest corner of Lorenzi Park.

Because of the museum's special interest to school children, the Las Vegas Junior League has established a volunteer docent program to give guided tours.

Museum hours are 8:30 am to 4:30 pm, Wednesday through Sunday. For information, call 385-0115.

Notes

Do any of these names ring a bell? Boulez, Cage, Copland, Hindemith, Prokofiev, Schoenberg, Stockhausen, Stravinsky, Varese? What they have in common is that they are "writers of contemporary music." Next question: What does that mean to you? Just what is contemporary music? Electronic? Rock? Jazz? Far-out-impossible-to-listen-to-noise? The answer is, contemporary music is all of the above and none of the above, plus much more.

This has been a century of "isms." There was post-Romanticism, impressionism, expressionism, primitivism, neo-classicism, nationalism, eclecticism, modernism, and minimalism. In short, anything goes, has gone, or will develop.

Let me shock you first by describing some "far out" endeavors that are now considered old hat. Mathematical formulae and other non-musical phenomena have been used to generate musical ideas. You may be familiar with the twelve-tone technique of composition begun by Arnold Schoenberg, where arbitrary orderings of notes, called tone rows, are manipulated in a calculated fashion.

You may not know about Joseph Schillinger (1895-1943, one of George Gershwin's teachers) who created a work derived from a week's stock market quotations--the rise and fall of these quotations were translated into equivalent rise and fall of melodic line. Or about Hector Villa-Lobos (1887-1959), who traced contours of a South American mountain range and the New York skyline onto graph paper and retraced the same curves into melodic line.

Completely new sound possibilities have been explored through the use of non-musical objects. Erik Satie tried the typewriter; Richard Strauss, a thunder and wind machine; Harold G. Davison, shattering glass; George Antheil, automobile horns; and John Cage, buckets of water. You get the idea. Sounds have also been generated electronically through the manipulation of tape machines, synthesizers, and the increasingly resourceful computer.

I must include two of my favorite-to-describe John Cage compositions. (Notice, I did not say favorite to listen to.) There is the piano piece entitled "Four

Minutes Thirty Seconds"--a silent composition during which the virtuoso sits at his piano the whole time and plays nothing. And there is "Imaginary Landscapes," scored for 12 radios. Each radio is controlled by two performers who toy with the dials to get snatches of a program, a commercial, or even static, and also control the volume.

Alright. Shock over.

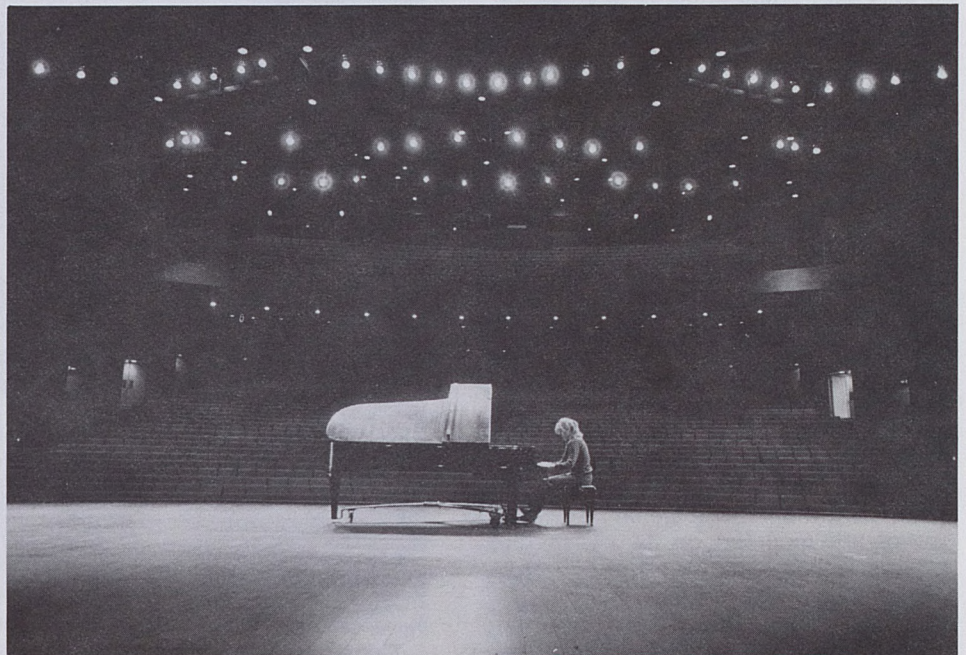
Some new music *is* very difficult to listen to and understand. I do not wish to try to defend it or to enter into a discussion of whether or not is really is art. Value judgments are irrelevant here. I would just like to mention, however, that composers have always tried new and unorthodox techniques, broken traditional rules, customs, and procedures, and been condemned by critics for doing so.

There has also been much develop-

Stravinsky's "Soldier's Tale" (1918) closed the program with allusions to jazz, tango rhythms, and ragtime. There was nothing here to jar the ear or shock sensibilities.

You can sample both experimental and more traditional contemporary music in the Annual Contemporary Music Festival at UNLV, scheduled for the week of January 16-23. In honor of the Stravinsky centennial, there will be some of the composer's music on each program. Visiting guest composer Edwin London will conduct a new composition of his entitled "Metaphysical Vegas," an hour and a quarter long work for baritone and chamber ensemble. The world premiere of a work by Beth Mahocic will also be performed. For the first time in the history of the festival, this year there will be a seminar that will deal with the practical and theoretical aspects of New

Photo: Jim Laurie



Paula Johnson warms up in an empty Artemus Ham Hall.

ment along more traditional lines. In a recent Las Vegas Chamber Players contemporary concert, nine men and one woman--all conventionally attired--assembled on Sunday afternoon November 14, at UNLV's new recital hall to play a variety of chamber music pieces--that is music for one player to one part. The program began with a Stravinsky septet (1953), a short, approachable work that uses Baroque and Classical form elements cast in a newer harmonic mold. The afternoon proceeded with Ellen Taaffe Zwilich's "Chamber Symphony for Six Players" (1979), an emotionally intense and compelling work in one movement. After intermission, resident composer Beth Mahocic's "Trilogy" (1975) for solo horn provided a contrast to the other ensemble groupings with carefree lyricism. And a trio version of

Music, developed with both the musician and non-musician in mind.

It is true that you take a gamble when you pay money for a concert that includes works you've never before heard, or with world premieres, works *no one* has heard before. You may hate them, but of course you may like them very much. It's not unlike going to a movie before the reviews are out. Whether you love or hate, though, you will have been a witness to music history in the making.

As noted critic Virgil Thomson is fond of pointing out, the history of music as we know it is a history of its compositions, not of its performances. Besides, I've rarely known residents of this city to say no to a gamble--especially one with good odds.

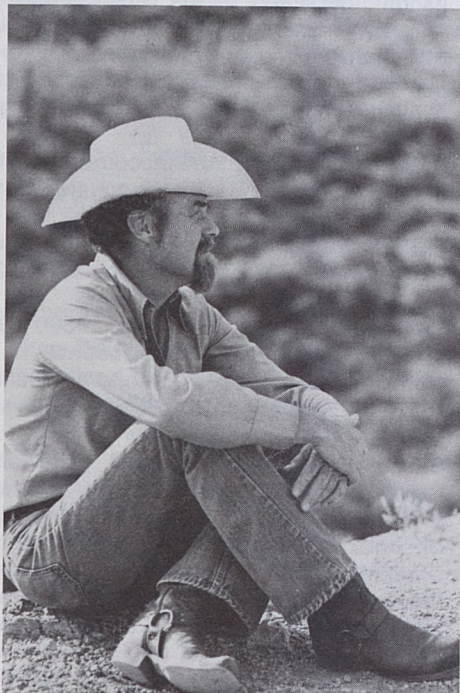
See you at the Contemporary Festival.

--Esther H. Weinstein

Distinguished Poets To Read Works

"Richard Shelton is the finest evocator of the American desert writing today or ever," says John Weston in *Gramercy Review*.

"Shelton is a poet of the Southwest, and his language is as dry and bony as his desert landscape, almost runic at



Poet Richard Shelton.

times. The sharp economy of his line, his beautiful equilibrium of manner and matter, make him already an important poet," Alastair Reid in *The Saturday Review*.

Shelton and three other distinguished poets will appear in a series of poetry readings in the Flamingo Library Auditorium. All are from the Western states and are unified in having a viewpoint shaped by the region. "Desert Readings," will occur once each month from January through April, all at 7 pm. Shelton reads on January 13.

The Allied Arts Council is sponsoring and the Nevada Humanities Committee is funding the series.

The Tattooed Desert, the first of Shelton's eight books of poems, won the International Poetry Forum's United States Award in 1970 and other works have won nominations for the Pulitzer Prize and the National Book Award. His poems and prose pieces have appeared

in more than 100 magazines and journals.

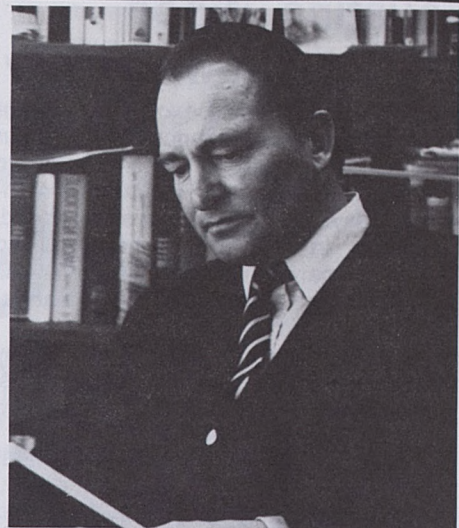
Shelton has lived in Southern Arizona since 1956. He is a Professor of English at the University of Arizona, where he was Director of the Creative Writing Program from 1979 to 1981. In 1980-82 he was one of the three judges of the Lamont Poetry Award of the Academy of American Poets.

Wilbur Stevens, second in the series, will read his work on February 10. Professor of humanities at UNLV, drama and theater critic, his work has appeared several hundred times in various publications.

"'Pocatello' may be my most significant poem," says Stevens of a 1964 pamphlet-length work which was favorably received by critics. "A lot of my poems in the last four or five years have been about Las Vegas, and about eight of them have been published," he says.

The World Is Going to End Up In Burma is the title of a collection of Steven's published poetry. Stevens has edited a number of books and written numerous articles. He was founder/editor/publisher of the literary magazine *Interim*.

Stevens received his Ph.D. at University of Washington, Seattle, and



Poet A. Wilber Stevens.

has had extensive professional experience at a number of leading universities in the United States and internationally since 1944. He has served extensively on committees involved with Arts and Letters.

Stevens' biography appears in *Who's Who in America*.

Keith Wilson, celebrated poet from New Mexico, will read March 10; and Stephen Liu, local poet and CCCC professor, will read April 14. More information on these two poets will appear in the next issue of *Arts Alive*.

Faculty members from UNLV English department and from Clark County Community College will lead critical discussions of the poetry and what it has to say about the American West from a humanistic standpoint, following each reading.

--C.G. •

GRAND OPENING FEBRUARY '83

Featuring members of the
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Farmers'
Market
OF NEVADA

In Commercial Center



Austine Wood Opens New Gallery

"We are extremely excited about our new gallery. It is a chance to create our own artistic environment and bring to Southern Nevada a new cultural dimension," says local artist Austine Wood, including in this remark her husband David Comarow, who runs the business of her art and gallery, and her five assistants.

This "exciting new space" will display local artist Doug Taylor's prints, pastels, and watercolors through January 7 along with Wood's polages.

"Polage," coined from a blend of "collage" and "polarized," is her medium. Developed over 16 years, it is clear cellophane and polarizing filters combined to produce vibrant colors and forms that constantly metamorphose from one to

another. In one of her pieces, a woman becomes a butterfly, then a woman again over the course of a minute.

A forty by eighteen foot polage mural permanently resides as a part of the "Journey Through Imagination" ride in the Kodak Pavilion at Walt Disney's EP-COT Center in Orlando, Florida.

"Getting that kind of commission was a once in a lifetime opportunity," says Wood. "It changed my life in more ways than I can describe. I've been able to improve the techniques used in my art form and it has given me the freedom to pursue this new medium with one hundred per cent of my effort. Now I have trouble keeping up with the demand."

Located next to the historic Boulder Dam Hotel, the Austine Wood Studio and Gallery at 1229 Arizona Street in Boulder City is open Tuesdays through Sundays from 10 am to 5 pm. •

"Bucks for Books" Also Help Arts

The failure of the library bond issue in the November election has increased financial pressure upon the Clark County Library District and makes more essential the success of the Second Annual "Bucks for Books" fundraising drive, according to library director Charles Hunsberger.

In a series of mailings stretching into February, the Library District will attempt to surpass the \$55,882, which was raised in the campaign last year, which financed the purchase of 5,000 books, seemingly an impressive number, but equal only

to one day's circulation from the system.

The system is facing a \$150,000 shortfall in 1983, a deficit which must be made up in some way. Now being considered are an increase in fees for services, including fees for the use of the Flamingo Library theater and meeting rooms; increasing staff workloads; and, as a last resort, cutting staff and services.

The Clark County Library District presents more free films and free music and dance concerts than any other agency in Southern Nevada. It also presents a great many other free programs peripherally related to the arts.

Letters currently being sent to local residents asking support note that \$20 buys the library 1 book. Donations to the library are tax deductible. •

Discounts Offered To AAC Members

A growing number of local businesses now offer substantial discounts on a variety of goods and services to members of the Allied Arts Council. While local theater groups and some local businesses have offered such discounts for years, the Council is now aggressively pursuing the program for the benefit of its members and of the businesses involved, who will be called to members' attention.

Following is a partial list of discounts available with an Allied Arts membership card:

Prestige Cleaners, 20% discount at both locations: 1340 E. Flamingo (Mission Center) and 4902 S. Eastern.

Garcia's of Scottsdale Restaurant, 1030 E. Flamingo, 10% off the luncheon check for both member and party.

TAC Inc. Office Products, 4800 S. Maryland Parkway, 10% discount.

CompuColor, 850 S. Rancho in Quail Park, 30% off photo processing and prints.

Savoy French Bakery and Sidewalk Cafe, 4149 Maryland Parkway, corner of Flamingo, 10% on purchases of \$5. or more on cakes and pastries, breakfast, lunch, or dinner.

Plaza Drug Store, 1237 E. Sahara at Maryland, 10% discount except on cigarettes and candy.

Sahara Health Foods, 1231 E. Sahara at Maryland, 10% off all vitamins.

Jani Mae, Professional Photographer, 1800 E. Sahara, Suite 99, 10% discount on portraits, weddings, and other photography.

The Zoo and Toy Circus, both in the Fashion Show Mall, 10% discount on all purchases of \$10. or more.

Strip Tee's in the Fashion Show, 10% discount on purchases of \$10. or more.

Dirty Dog Inn, 2736 Green Valley Parkway in Henderson, pet supplies and dog grooming, 10% discount.

Trop-Aquarium, 3335 E. Tropicana near Pecos, aquatic plants and supplies, fresh and saltwater fish, 10% discount.

PS Galleries, located at the MGM Grand and at the Dunes, 10% discount on any merchandise.

Desert Decor, 2003 E. Charleston, complete line of artists' materials, 10% discount.

Members are urged to patronize these arts-supporting businesses and to call the growing benefits of AAC membership to the attention of non-member friends. •



WARTHEN
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Lee Sido

continued from p. 11.

stance, "windows in the shape of furniture, and spikes and sticks which protrude from, perhaps, the leg of a chair, which is directly from desert imagery." In spite of the element of fun, "I see [the spikes] as a device for physical control, which is how I see our mundane environments--they control us in many ways. But I also am intrigued by the shapes."

Fantasizing about what the logical extreme of his 'interiors' might be, he says, "Real furniture offers tremendous possibilities," adding that he is "intrigued by the supports that are used for building things."

"Meg Freeman makes personalized commentaries on life around the pool."

"I've always been influenced by architecture, and my personal feelings about how my world has been shaped by it. Frames of houses intrigue me: I'd love to create an entire structure with the same qualities as the smaller pieces; doing environments rather than parts."

Sido, in common with many artists, has to grapple with being an artist on one hand and having to make a living on the other: "Time is the biggest problem. I'm looking for some time to work on the images and resolve the ideas. It's very hard to take a vacation; being an artist is a 24-hour thing. I get uneasy if I take time off--afraid I might lose some ideas that occur to me--so I record my thoughts in a sketch book or journal."

"A finished artwork is 90% idea. Anyone can be taught technical expertise, but the artist devises an image--the uniqueness is in the idea. The earlier you get mastery of technique, the better. Time in the studio after that is spent on the image, and that is what you want to communicate."

Sido has two shows scheduled in the spring, one at UNR campus in May and another in L.A. in the "new space" of a Ron Salgado gallery.

Sido, 32, Associate Professor of Art at UNLV, and Director of the UNLV gallery, has taught, mainly sculpture, for five years in Chicago and two years at UNLV, after completing his BFA, print-making, at Drake University, Iowa, and his MFA, sculpture, at Northern Illinois University.

--Cynthia Gaffey •

The Las Vegas Symphony Presents Beethoven's 9th

One hundred voices pouring forth Beethoven's joyous *Ninth Symphony* will vibrate the walls of the Artemus Ham Concert Hall, January 6 at 8 pm.

Maestro Virko Baley will conduct the symphony, symphony chorus and a quartet of outstanding vocal soloists, including Rebecca Cook of the San Francisco Opera, under the aegis of the Las Vegas Symphonic and Chamber Music Society.

Opening the program will be the overture to Beethoven's only opera, *Fidelio*.

An historical aside gives a picture of the first performance of the Ninth Symphony:

Beethoven, increasingly deaf during the years preceding the completion of the Ninth, was to conduct its premiere in 1824. But he was so deaf that a second conductor, hidden from his view, directed the musicians.

The composer sat in the middle of the orchestra following his score, but reportedly lost his place and continued conducting after the music stopped and the tumultuous applause had begun. This famous second-hand account of George Grove tells of that moment:

"The master, though placed in the midst of this confluence of music, heard nothing at all of it, and was not even

sensible to the applause of the audience at the end of the great work, but continued standing with his back to the audience and beating the time, until Fraeulein Unger, the alto soloist, turned him, or induced him to face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure.

"A volcanic explosion of sympathy and admiration followed."

"His turning about, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed."

Individual tickets are available at Artemus Ham Hall's box office, the Tropicana Hotel and Bullocks at the Fashion Show Mall. Prices are \$8.00 for preferred seating and \$7.00 for select seating. For more information, call Eileen Hayes, managing director of the symphony, 739-3420.

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Photo: Patricia Mortati

Minnie Dobbins.

WOMEN IN ART continued from p. 5.

Vegas artists, male and female, are seeing only in their dreams. She credits her success with her willingness to carry a theme through several works.

"They [galleries and collectors] want to see a consistent theme in your work," she says. "You work and work on your theme so people can see your development."

Patricia Mortati, whose black and white work has appeared in *Arts Alive*, the *Las Vegas Sun*, the *Valley Times*, and other publications, says she has encountered very little sexual bias as a professional photographer.

"It's been my experience that people are more interested in your list of credentials and in knowing that you will deliver than in that fact that you are or are not a woman," she says.

Diane Renschuler (see work, page 18) has been a self employed stained glass designer for 10 years. Before that she taught junior high art classes in Aspen.

"That was a stimulus to get me to do something other than teach," she laughs. "At the time I went to school we weren't given a lot of other options. I received a degree in fine arts from BYU but got my teaching credentials as well as women are always inclined to do. Through intuitive risks, I have found I adapted well to stained glass and to being self-employed, but I wouldn't have thought that 15 years ago."

Renschuler regards Austine Wood, Margherita Bratta (see cover), and Rita Abbey as outstanding women artists in Las Vegas.

"The community is deceptive," she says, "there is more going on here than meets the eye."

The observation was readily apparent to Carla Weisner when she moved here three years ago. Weisner is herself the daughter of a successful woman artist. She, however, prefers to regard the community as her canvas, going about opening possibilities for artists with her well-placed connections as a volunteer for the Allied Arts Council. She has been instrumental in promoting many artists here.

"The social climate here is just not the same for art as it is in New York, Chicago, LA, or San Francisco," she says. "I am hoping the new museum [The Nevada Museum of Art] will help stimulate a local interest in art. As it is now, people from Las Vegas go to New York or L. A. to buy their art. The galleries here could thrive if there was an active, important museum of art in Las Vegas."

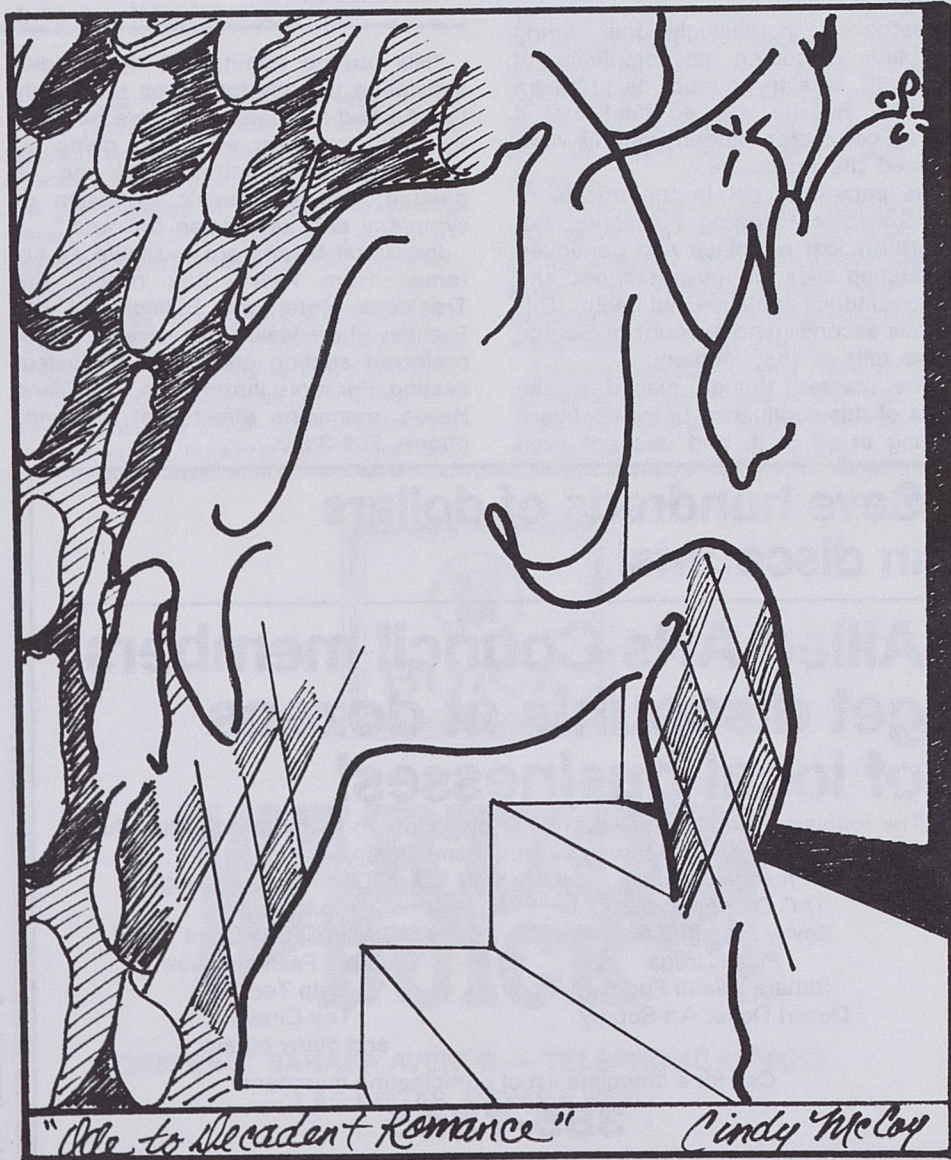
Cindy McCoy shares Weisner's hope that an impressive museum could charge vitality into the somewhat insular art community that exists here.

"But of course artists have to be willing to take risks, to be innovative, to avoid safe themes. Women don't always believe in themselves, but they will have to before anyone else does. There are rules of the game, rules for success, and there are artists, male and female who won't acknowledge that it takes more than talent to make it big."

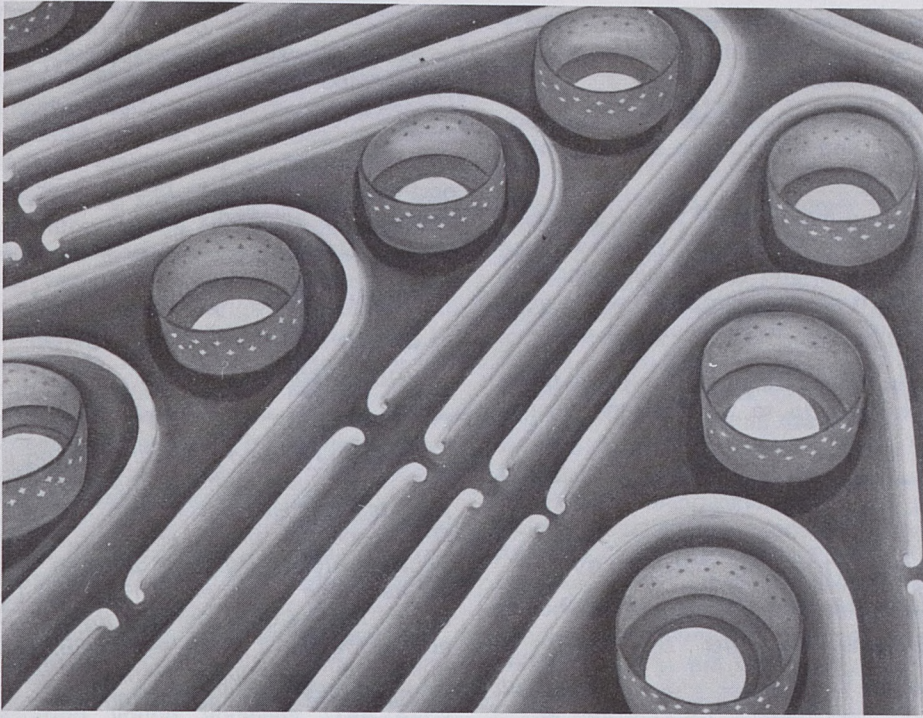
McCoy believes more women could "make it" if they were to trust their own survival instincts.

"Every one of us who succeeds makes it easier for the next woman," she says. "I think women artists feel a tremendous responsibility to advance the cause of all women in the arts. The female role models in the past have been Georgia O'Keefe and Louise Nevelson. They had to present universal art to be accepted. Now we have artists like Judy Chicago who with her "Dinner Party" work was not afraid to be a feminist in her art. To deny we are women is compromising. Women don't want to compromise any longer."

--Barbara Chulick •



"Ode to Accident + Romance" Cindy McCoy



"Las Vegas Lights II," acrylic, 40" X 60" (1981) by Regina Holboke.

SUSAN DUER, continued from p. 6.

the fortepiano, but the reason I got involved with this period stuff was that I just fell in love--was positively knocked out by the sound of the fortepiano. That's what grabbed me first.

"Period music is much more real on its proper instrument. The modern piano has too much sound, so that Baroque or Classical pieces can be drowned in a wave of sound. As a result, the tendency for players is to prettify and daintify music which becomes then a little fussy, though it was never intended to sound that way."

The advantage of the fortepiano over the earlier harpsichord is that on the fortepiano, "you can get dynamics, you can get soft and loud tones, which makes a kind of expressiveness possible which is not always possible with a harpsichord." This is because the fortepiano has hammers that hit the strings, whereas the harpsichord has quills that pluck the strings. The difference between the fortepiano and the modern piano is that the hammers in the fortepiano are wooden and covered with leather and modern piano hammers are larger and made of felt.

In order to obtain a fortepiano, Duer explains that she and her husband, Peter, "flew in the face of the best advice. I found that the fortepiano was not available in kit form and so we purchased drawings from Phillip Belt, through a respected instrument firm in the East. A model had never been built." So in 1977 her art-conservator husband stepped in to build the copy of a 1784

Johann Andreas Stein which now rests in their home. He used parts from other fortepianos and the design help of musicologist George Lucktenburg to build the cherry wood piano which is 7 feet, 3 inches long and weighs 200 pounds.

During October, 1982, she and her instrument and her husband traveled to eight Southern Nevada communities on a children's concert tour--thanks to a grant from the Nevada State Council of the Arts.

"A children's concert is not an easy

"I am a lone wolf."

one. You have a roomful of six to ten year olds and they can get very restless. I wanted to do it honestly and right, not condescend to them; but I wanted it to be alive too, because I feel that stodgy academia is an image that can be escaped." She says her reception on that tour was "very positive."

Duer says, "I am basically a lone wolf, definitely a lone wolf," finding solo con-

cert work to be best for her personal expression. She gets together annually, however, with a Baroque violinist from Phoenix and a cellist from L.A., mainly for personal enjoyment.

Speculating on her concert career, Duer says, "This art almost always comes out of one's own pocket. Scholarships, for example, simply aren't available for fortepiano. My concert touring limits are confined to the East Coast and here, because launching a world class concert career costs an incredible amount of money. I have national recognition, but even though I feel it's worthy and exciting and I have the repertoire, even a very large city can't support regular or frequent concerts of the type I have to offer.


"The alternative to performing is teaching; but I felt we were burned out as teachers after 14 years. I like teaching but not for too many hours for too little money."

Why Las Vegas? "We were tired of working for the government. We were killing ourselves for very little. We detested the gambling but wanted to find a new start. Frankly, the tax system in Nevada was very appealing."

For the future, Duer is contemplating a formal New York concert within the next two years, and a recording to be made in Philadelphia. "I finally have a label and I'm trying to line up a professional engineer to get that project going."

*Susan Duer holds a Doctor of Musical Arts degree from Peabody Conservatory of Johns Hopkins University and a Master of Music from Temple University in piano performance. While a student at Temple, she was named alternate Fulbright Scholar to Italy. In the past several years, she has toured the United States twice, presenting solo fortepiano concerts in New York, Pennsylvania, New Jersey, Delaware, Illinois, and Nevada. Her solo concerts have been broadcast extensively on various radio stations. Dr. Duer's biography is listed in **Who's Who of American Women, Men and Women of Distinction**, and the **Dictionary of International Biography**.*

--Cynthia Gaffey •



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Beni Casselle

continued from p. 10.

nique and criticism. My notion was to keep African tradition while being aware of the real world. We entered the BBC's poetry contest, and I made contact with the universities there."

Casselle tells a few of the incidents from the African journals: "For the first seven months after we arrived, we traveled on every road that we could, just to find out about the place. That all changed after the eighth month, because of a coup d'etat. I watched the young revolutionaries go from the saviors to the oppressors. They have a saying over there: 'New taxi, same driver.'

"I had a great deal of despair for the carnage that happened--summary executions on the beach. Gluttony and greed were the models for the formerly oppressed.

"In all third world countries, corruption runs deeper than can be imagined. The checkpoints on the roads.... I refused

to become part of that corruption, so I put up with a lot of hassels instead of giving bribes.

"The atmosphere was very heavy politically, and I had to be aware of what I was writing.

"We as middle class Americans were special objects of scorn. You wave your fist at them, and they answer you with bullets. It was very stressful. I was always anxious. Even to go shopping....

"For the first time, I felt helpless, there among the 15 to 20 thousand people

"I watched the young revolutionaries go from the saviors to the oppressors."

in Gbarnga. Lack of power became a way of life. It would be pitch black and you could hear sounds around your house that you would be afraid to investigate."

Soldiers after the coup were drunk on sudden power: "They would take what they wanted with guns." Casselle shows a portrait of an African soldier which, he relates, was shipped back to America only hours before the subject of the portrait came pounding on his door to demand the painting.

"You wave your fist at them, and they answer you with bullets."

Casselle received early art training in L.A. under the G.I. bill at the then Otis Art Institute. He moved with his wife, Dr. Corene Casselle, an educator, to Las Vegas in 1973, with their children. His art has been exhibited at Flamingo Library, UNLV, CCCC, the Meadows Playhouse, Meadows Mall, Nellis AFB, and the Maxim and Dunes Hotels. A work of Casselle's was one of 100 selected from 25,000 entries to represent America in the Second International Festival of the Arts and Culture held in Lagos, Nigeria. Casselle is a native of Philadelphia who has spent a decade each in L.A., Chicago and Las Vegas excepting 2½ years in Liberia.

--Cynthia Gaffey •

Bob Dunkerly

continued from p. 7.

that show any one of six different ways and been very happy with it."

The next CCCC production will be Stephen Sondheim's musical *Company*, due February 18 for 7 performances. *Company* is a contemporary work dealing with marital relations and the singles life. "The thing that attracted me to it is that it has a wonderful score and a competent and well-written book." Dunkerly will direct and Jack Guinn will be musical director. Choreography will be created by Karen McKenney.

Dunkerly reports that the response by actors wanting to audition for *Company* has been "tremendous. The play hasn't been done to death. People are excited about Sondheim. This is an entertaining musical that makes a value statement on contemporary relationships."

Following *Company* and ending this year's season will be *Bleacher Bums*, a new comedy never done in Southern Nevada, about a crazed group of fans in the Wrigley Field bleachers, desperately hoping that the Cubs will win one.

Dunkerly earned an MFA at UC Irvine and then went to Long Beach State and acted around Los Angeles. "I did mostly musical comedy stuff, which is where I

got my start, because my degree was in acting, and was offered a musical to direct and lied about what I could do, but made damn sure I could back up the lie and took off from there doing summer stock and taught during the semesters." He taught in San Francisco and at Riverside City College before coming to Las Vegas and CCCC.

"I came in 1978, and by the end of the academic year '79 was ready to go back to Los Angeles, but luckily some people talked me into staying. They basically had a high school kind of theater going here. We did a wonderful production of *Stop the World, I Want to Get*

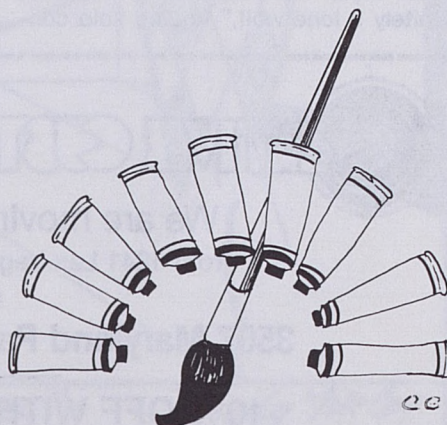
Off, which nobody saw. I was pretty discouraged by that time, but then I just decided that if I'm going to give in, then I'm going to leave, but if I'm not going to give in, then I'm going to do what I want to do and we did *Equus* the following year and just kept going on that path and more and more people kept coming out here to see the show."

"The problems are pretty much universal. Film is just a tremendous medium to try to compete against. Film delivers an awful lot to an audience. It's totally involving. Theater by and large--'Let's all do the classics and do this and do that'--well, there's a way to do them and they should be done, but you can't make a steady diet of it.

"By the same token, you can go too far the other way. A reputation for doing a particular type of program drives audiences away. If I did nothing but contemporary theater, we would be cutting ourselves off from an audience. So you need to walk a very fine line.

"But how much are people going to be willing to pay to see a show that is nothing more than a revival of something that they've seen before? If theater cannot deliver something to entice an audience, to entertain them, to stimulate them, there's really no need for people to go."

--Patrick Gaffey •



Registration Time For Conservatory

The Spring semester of the Junior Conservatory of the Nevada School of the Arts will feature a Suzuki violin program for very young children, part of a program of wide-ranging musical instruction. Registration begins January 17 and ends January 29. The semester will run January 31 through May 28.

The six day a week program offers academic classes in music history and literature and four levels of music theory. Class lessons include instrumental instruction as well. A kindergarten piano class for 5 year olds teaches the fundamentals of music and keyboard skills, and there is a beginning and intermediate piano class for older students.

The Conservatory also offers a beginning guitar class and a voice class for aspiring young vocalists. The early childhood music classes developed by the Austrian composer Karl Orff are popular with students age 4 to 11, teaching the fundamentals of music in a fun classroom situation.

The Conservatory offers private instrumental and vocal instruction. Private lessons may be started at any time during the semester. All Junior Conservatory faculty members have degrees from various conservatories and universities throughout the United States and several foreign countries.

Two years ago, the Conservatory started its Suzuki program. Dr. Shinichi Suzuki developed this method of teaching under which student and parent learn together. The method teaches, through imitation, the basic skills and mechanics of playing an instrument. When these basic skills are developed, then reading of musical notation begins. The Junior Conservatory's Suzuki program has a student enrollment of 60 with an active Suzuki parent organization of over 100 parents. Suzuki violin, cello, and piano are taught. Students may start piano at age 2½, violin at 3½, and cello when they are physically able.

The Conservatory also has a certificate program for students interested in pursuing music as a career.

Each semester at the Conservatory ends with a student recital. Last Spring over 600 people attended the seven student recitals presented. This Fall's student recital week is from January 17 through January 22. The public is encouraged to observe these students in the Fall recitals before registering children for Spring semester classes.

Registration for the Spring semester may be done at Grant Hall, Room 226, UNLV or by mail. •

Art and Law Class Free To Public

Copyrights. Taxes. Consumer protection. Death. These are not necessarily subjects which start an artist's creative juices flowing, but they must become the concern of artists who want to protect their rights over their own creations.

To help artists understand their legal rights, the Allied Arts Council, UNLV, and the Stanford Alumni Association are sponsoring jointly a free 5½ hour, five part seminar on Art and the Law.

Two very distinguished and highly acclaimed speakers will conduct the seminar. Drs. John Merryman, Professor of Law, and Albert Elsen, Professor of Art History, both of Stanford University, will conduct the seminar, to be held Friday, February 18, in the Carlson Education Auditorium from 1 pm to 7pm.

The topics to be covered are:

--Artistic freedom and its limitations.

--Artists' rights in the work of art: Copyrights, proceeds rights.

--Artists and the real world: Artists and dealers, taxes, death of the artist.

--Collectors: Consumer protection, auctions, fakes and forgeries, the print market.

--Museums: Public purpose, trustees and responsibilities, curators, deaccessioning.

Elsen has served as a consultant to many museums, organized major exhibitions and published several texts, including co-authoring the pioneering *Law, Ethics and the Visual Arts* with Professor John Merryman.

Merryman has taught art and the law, comparative law, law and development, and property. He has been a member of the faculty or professor since 1948 at various universities and schools including Santa Clara, Stanford Law School, Department of Art, Stanford, New York University. •

--C.G.



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Musical Sculptures Premiere at UNLV

The senses mix and mingle, the ear becomes eye, in "Sculptures for Modern Dance," a new work by local composer Dr. Beth Mehocic. The work will premiere during the week of January 16-23, when the Las Vegas Symphonic and Chamber Society hosts a festival of contemporary music.

Mehocic's new work does not depict designs but rather the substances that sculptures are made from. Each of the three movements is titled after a sculptural medium: I. Metal; II. Wood; III. Clay.

The first movement, percussive with angular melodic lines, suggests the hammering and shaping of a metal sculpture. In the second movement, the static melodic line illustrates the shaping of wood by the circular motion of a lathe. Twisting and turning melodies in the last movement allude to the pliability of clay.

Scored for flute, Richard Soule;

clarinet, Phil Viscuglia; and xylophone, George Durkin, "Sculptures" uses a minimum of three dancers. The work is being choreographed and danced by Lura Hirsch, Rochele Faigh Wright, and Christine Barker, who are from the dance department at UNLV.

For information regarding the premiere of "Sculptures for Modern Dance," call the Las Vegas Symphonic and Chamber Music Society at 739-3420.

Dr. Mehocic is a dance music specialist from Michigan State University. Her most recent work, "Diagonals," was commissioned by the Repertory Dance Company of Michigan State University to premiere in their February Dance Concert. The work is in four movements and is scored for synthesizer. Currently she is teaching theory composition and piano in the music department at UNLV where she is also composer/consultant for the dance department.

Smithsonian Brings Events To Vegas

The mountain is coming to Mohammed. The Smithsonian Institution, the museum in our nation's capital so huge and marvelous that a visitor couldn't see all that's there in a month, has scheduled a series of "Smithsonian Events" for January/February in Las Vegas.

"The events are open to all who enjoy learning," says S. Dillon Ripley, Secretary of the Smithsonian Institution. They are as follows:

--The research film, *Beyond the*

Ocean, Beneath a Leaf, by Kjell Sandved probes the intricacies of nature, unveiling intimate views of nature, from the delicacy of Brazilian butterflies to the playful antics of Antarctic penguins.

--Amateur photographers in search of new ideas will enjoy Sandved's seminar featuring techniques for photographing plants and animals in their natural habitats.

--Three films take you on a journey through the Smithsonian, highlighting the treasures and research activities that enliven the world's largest museum complex; *The Smithsonian Institution with S. Dillon Ripley* offers a behind the scene look at the Smithsonian museum; *Faces*

of Freedom recounts the lives of great Americans through paintings from the National Portrait Gallery; *Mirrors on the Universe: The MMT Story* takes viewers to the rugged peak of Mt. Hopkins in Amado, Arizona where the extraordinary Multiple Mirror Telescope probes the universe.

--An illustrated lecture by Dr. Frederic H. Chaffee, Jr. will describe the twin quasar phenomenon which was discovered to actually be a single quasar whose image has been split by the gravitational fields of an intervening galaxy.

--Recent case studies in forensic science will be described by Dr. Douglas Ubelaker including the use of anthropological methods in his investigative work. Ubelaker is the one that FBI agents turn to in seeking help to identify victims of crime to determine age, sex, physical traits and probable cause of death from skeletal remains.

--Plate tectonics is a theory proposing that our continents and ocean floors rest upon thin crustal plates whose movement accounts for volcanism, earthquakes and mountain-building. In an illustrated lecture, Richard Fiske will describe evidence for this theory and the ways in which plate movements continue to reshape the face of the earth.

--In a related three-hour seminar, Fiske will explore the scientific and human implications of volcanic eruptions.

--Three centuries of gadgets, gimmicks and national treasures are held in trust in the Smithsonian. Edwards Park, columnist for the *Smithsonian* magazine will give an illustrated lecture on the best known treasures, such as the Hope Diamond and the Wright brothers' Flyer.

The "Smithsonian Events" would seem to fulfill the mandate of the museum's benefactor James Smithson for "increase and diffusion of knowledge among men." The calendar in this issue of *Arts Alive* gives dates, times and places for these events. For further information, please call the Allied Arts Council, 385-7345; Museum of Natural History, UNLV, 739-3381; or the Nevada State Museum and Historical Society, 385-0117.

Dillon Ripley and Smithsonian National Associate Program presents the Smithsonian Events in Las Vegas, Nevada, cosponsored with Allied Arts Council of Las Vegas, United Airlines, EAA Aviation Foundation, Institute of Lifelong Learning, American Association of Retired Persons, University of Nevada, Las Vegas, The Division of Continuing Education and Museum of Natural History, Lost City Museum, Clark County Southern Nevada Museum, Preservation Association of Clark County, Nevada State Museum and Historical Society.

--C.G. •

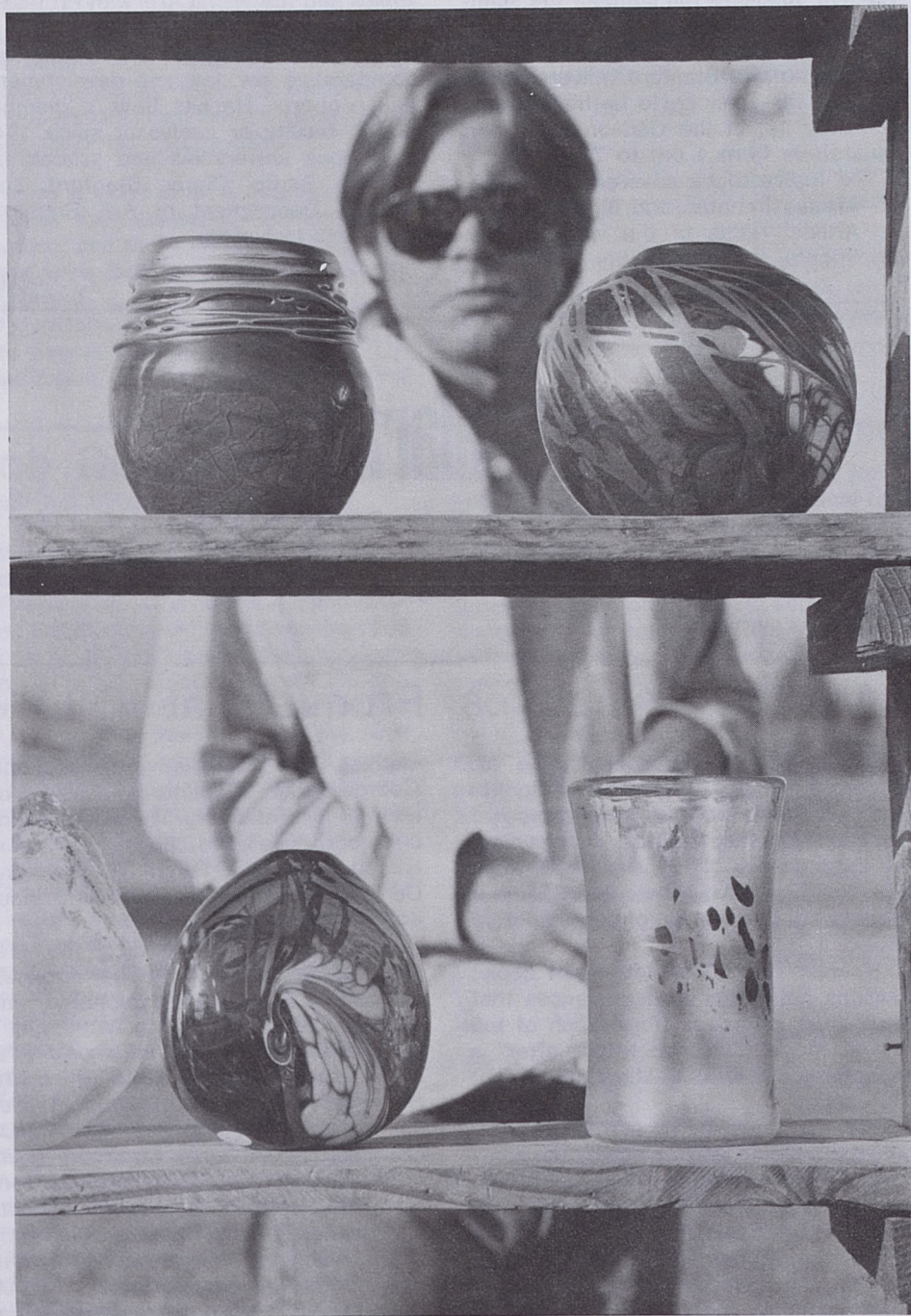


Photo: Patricia Mortati

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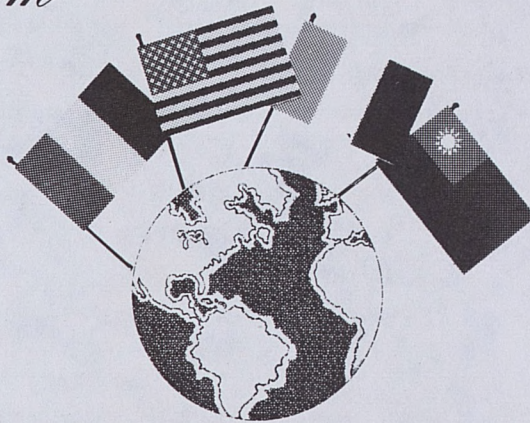
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