

NATIONAL DANCE WEEK
April 24 - 30



Allied Arts Council
March/April 1983
Volume 3, Number 2

The Tastes of the World

Truly International Dining at the Desert Inn and Country Club

Monte Carlo Room

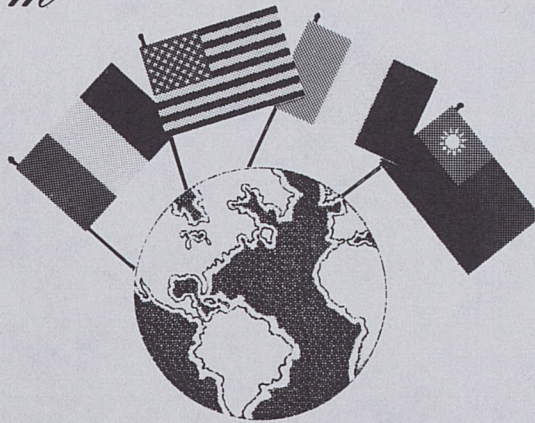
Authentically prepared, our world famous French cuisine has made this the Las Vegas home for the French gourmet connoisseur.

Portofino

Dining is refreshed with the distinctive flavors and seasonings unique to the northern regions of Italy.

La Promenade

Refined American Continental fare served 24 hours a day overlooking the pool and gardens.



Howan

A new plateau in Chinese dining blends the elegance of the Orient crisped in cool linens with the ceramic setting of Old Peking, all overlooking the pool and gardens.

The finest gourmet Dining in Las Vegas served in atmospheres incomparable. Settle for nothing less than the Desert Inn and sample the tastes of the world.

*The Musical
Magic of Ellington
comes to the
Desert Inn in
Broadway's Best
Musical*

DUKE ELLINGTON'S

SOPHISTICATED
LADIES



SHOW TIMES
7 PM & 11 PM

RESERVATIONS
733•4566

DESERT
INN
and Country Club



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

Allied Arts Council Executive Director:
Sari Phillips Aizley.

Arts Alive Editor: Patrick Gaffey.

Contributing Staff: David Brown,
Barbara Chulick, Cynthia Gaffey, Linda
Lanza, Patricia Mortati, Morag Veljkovic,
Esther Weinstein.

Allied Arts Council Staff: Jirina Chvatal,
Bill Jasper, Jean Wike.

Allied Arts Council Board Members:

Mark Tratos, President.
Robin Greenspun, First Vice President.
Virginia Mulloy, Second Vice President.
Shirley Holst, Secretary.
Janet Line, Treasurer.

Joan Adams, Chuck Bearfield, Paul
Burns, Gail Buy, Helene Follmer, Art
Ham, Jr., Marcia Hawkins, Mike Maffie,
Pat Marchese, Ted Quirk, Maury Soss,
Blanche Zucker.

Division Directors:

Dance, co-directors, Gil DeLina and
Susie Stoll.

Museum, Mark Ryzdyski.

Music, Jo Marcune.

Theatre, co-directors Ellis M. Pryce-
Jones and Paul Thornton.

Visual Arts, Regina Holboke.

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

Cover: "Self-Portrait" by David Brown,
with Lynn Morton of Nevada Dance
Theatre.

Corrections

In our last issue we misspelled
the names of local stained glass art-
ist Diane Renchler and UNLV music
professor and composer Beth
Mehocic. Our apologies.

New Members

Patrons

Mr. & Mrs. David P. Boyer
Delores Heilson
Hortense Alper
Tona C. Siefert

Organizations

Nevada Musical Theatre Guild
Nevada Museum of Historical
Documents

Businesses

Austine Wood Studio/Gallery
Farris, Alexander, Congdon, Architects
Shop for Pappagallo

Individual/Family

Fran Parker
Derrell Parker
Masatoshi Mitsumoto
Irving & Florence Bergen
Rober D. Myles
Clifton Marshall
Nita Green
Janet Peterson
Paul Abbott
Mr. & Mrs. Michael W. Smith
Serge McCabe
H. Stewart Waxman
David & Terrie Melton
Mary & Diana Fountos
Mark Ellis
Cynthia Cunningham
Susan Seddon
Bernard & Ziona Segelin
Deana Dill
Lynn H. Phillips
Steve & Mary Heinrichs
Jan Bruner
John T. Assalone
Joanne C. Bromlie
Sharon Rawley
Robert Beckmann
Dina Titus
Patricia Coluse
Bertie M. Gremore
Andrea F. Smith Banks •

Pickle Family Circus Unique

"The Pickle Family Circus is what a
circus ought to be." *San Francisco Ex-
aminer*.

One critic described the Pickle Family
Circus as "a physical, metaphysical,
stand-up, fall-down, slapstick comedy
revue..." and he was just referring to
the Pickle clowns. Though it would be
correct to go on to say that the Pickle
Family Circus includes acrobats, jug-
glers, musicians, aerialists and clowns,
one would only really be describing the
color of the frosting on the cake.

The Pickle Family Circus is coming to
Las Vegas April 1, 2, and 3 as a fund-
raiser for the Allied Arts Council and its
Children's Hands-On Museum Project.
The appearance will be part of a tour
made possible by the Levi Strauss Foun-
dation and will be held in cooperation
with the Clark County Department of
Parks and Recreation.

Performances, at Paradise Park, will
be at noon April 1, and at noon and 3
pm. on the 2nd and 3rd. Local non-profit
groups are invited to participate, with
booths in the midway.

All the members of the company take
on a wide variety of roles. The skill acts,
juggling, tumbling, trampoline and slack-
rope, not only concentrate on perfecting
fluidity and precision, but also on the
development of their stage characters.
In this way, a collection of different rou-
tines and acts is transformed into a the-
atrical presentation with all the elements
of high drama skill and, of course,
comedy.

For information on tickets and partici-
pation, call the Allied Arts Council at
385-7345. •

Inside Arts

Dance Week Due 4

Solaris: A Dance Company 5

EDEN To Compass Dance World 6

Cathie Gilbreath Stretches Out 7

Steps 8

Belly Dance Invasion 9

Notes 10

Western Literature Examined 11

Bluegrass Roots in Desert 12

Las Vegas Choral Society Grows 13

Jazz 14

Phone Book Cover Contest 14

Black Canyon Art Show Coming 15

Boulder City Art Guild Wants You 15

Nevada Dance Theatre Breaks Leg 16

Art-A-Fair Marches In 18

Chamber Music Party Due 18

Las Vegas Little Theatre Survives 19

Travel Fair Success for AAC 19

Desert Readings: AAC Presents Poets 20

Art in March 22

Art in April 25

Symphony to Perform Beethoven 25

Newsom's Gallery: Fine Western Art 29

Artworks Festival Due in May 29

Austine Wood Makes Video Disk 30

Billboard Art Moved 30

The **deadline** for copy, artwork, and ads
for the May/June issue of *Arts Alive* is
April 1.

“A time for local dancers to toss off the banana curls, the tiaras, or the top hats and get their teeth into more meaningful dancing.” That’s how Joanne Lentino, last year’s co-director of the AAC Dance Division describes National Dance Week.

She goes on to say, “Las Vegas is inundated by commercial dancing. Dance Week allows the community to focus on the other, more cultural forms of dance that exist in our area. It also gives dancers a chance to stretch into new areas of choreography or performance.”

From April 24 to 30, the dancers and dance lovers in Las Vegas together with thousands of others from coast to coast will celebrate National Dance Week. The many hundreds of American dance companies across the country, and the many thousands of dance schools, will be taking this opportunity to increase audience awareness and support for America’s liveliest art—dance.

Alfred Terlizzi, a noted supporter of dance and an organizer of National Dance Week, points out, “The number of American youth who take dance classes each week, and the fine American artists these schools have produced through the years, warrant the recognition of a special week in their honor. Hopefully, National Dance Week will call some of this talent to the attention of the American public, and help keep America’s dancers dancing.”

The Dance Division has enthusiastically begun preparations for the annual Choreographers Showcase with the dual visions of enlarging Las Vegas’ dance audience while providing an arena of growth for local dance artists.

This year the Dance Division, headed by co-directors Gil DeLina and Susie Stoll, will kick off local Dance Week activities with an expanded showcase consisting of two performances in the Charleston Heights Arts Center auditorium at 2 pm on the afternoons of April 23 and 24.

These performances are offered to the public for a minimal charge and participation in the Showcase itself is open to all mature Southern Nevada dancers, either as choreographers or performers.

The Choreographers Showcase is the most complex and most visible of the ongoing projects undertaken by the Dance Division. The main goal for these productions is to encourage local choreographers to create new works using dancers of their choice.

To achieve this goal the Dance Division organizes all the technical support necessary for a production of this type. A limited amount of rehearsal space can be made available to choreographers upon request. A qualified panel will be selected to review all the works submitted. Technical rehearsals will be held to set lighting and other cues. And publicity

Choreographers’ Showcase

PHOTO: DAVID BROWN



A performance at last year’s Choreographers’ Showcase at Charleston Heights Arts Center.

will be done for the concert as a whole as well as for individual works if information is provided.

A Choreographers Showcase Fact Packet is available from Showcase director Marliza Pons (647-2060) or the Allied Arts Council office. The Fact Packet includes application form, rules and regulations, dates and deadline schedule, technical information, lighting information, and auditorium plan.

The deadline for submitting a Choreographers Showcase application is 1 pm, Sunday, March 20 at the Allied Arts Council offices (420 S. 7th) which is also the time, date and place of the next Dance Division meeting. All Showcase choreographers are encouraged to attend.

In conjunction with the Showcase, an exhibit of dance photography will be on display in the foyer of the Charleston Heights Library. Dancers have often served as subject matter for other art forms, and some of our local photographers are particularly adept at capturing stunning dance moments.

At mid-week in UNLV’s Black Box Theatre Dr. Carole Rae, director of the University’s dance program, will produce “Dance Commentary”—a choreographic tracing of Modern Dance’s dynamic history with tributes to the colorful pioneers of this mainly American art form. The performances are tentatively scheduled for April 27-28 at 8 pm and will feature members of Solaris: A Company of Dancers, along with guest artists.

The final weekend of Dance Week will bring the Las Vegas Civic Ballet to the CHAC stage. This company of ap-

Solaris: A Dance Company in a recent performance at Meadows Mall.



See DANCE WEEK, p. 10.

To Kick Off Dance Week



Nevada Dance Theatre performs *La Valse*.

Solaris: Modernity, Variety, Growth

For *Solaris: A Company of Dancers*, growth is its most remarkable achievement. It isn't only growth in numbers, from ten dancers in January of '82 to a company of forty just one year later, but it's also growth in talent and professionalism that distinguishes UNLV's resident jazz dance company.

"Jazz and modern," insists Dr. Carole Rae, director of the University's dance program and Artistic Director for Solaris. "We definitely are adhering to the rule that there be modern in our repertoire. Although the dancers would probably prefer that this be solely a jazz company, the variety that modern gives us is important. Our emphasis is jazz, but modern is a second emphasis."

"Jazz in dance is a matter of style," explains Lloyd Pauze who, in his third semester as artist in residence at UNLV, works closely with Solaris as choreographer and teacher. "Every jazz choreographer develops his own particular style inspired by the rhythms and emotions of the music he uses."

The burden of assimilating that variety of styles falls directly upon the dancers. For example, in preparing the first all-Solaris concert, scheduled for March 18-20 in the Judy Bayley Theatre the company will have the styles of at least seven choreographers to master.

Pauze will present two works: "Bamboo," a large piece with an oriental flavor, and a short, strong jazz number called "A Pause for Dance." Eliane Vivace, whose expertise and personal need

for organization quite naturally led to her position as company manager, is restaging *Jazz: A Trilogy*. This major work from last spring's concert will again feature live accompaniment by a nine member combo from the UNLV Jazz Ensemble which will further test the company's abilities.

Graduate Assistant Marjorie Pierce (author of the recent local hit musical *Speak Easy*) is preparing a comedy satire. Gary Gardia, who finds time to choreograph between study and teaching responsibilities at UNLV plus nightly performances in the *Lido* show at the Stardust Hotel, has begun work on a dramatic modern dance. Marc Mountaintes, formerly a dancer with Juliet Prowse and a featured skater in the Hacienda Hotel production *Fire and Ice*, is at work on a blues number.

Composer Beth Mehocic and choreographers Lura Hirsch, Rochelle Wright and Chris Barker are busy expanding their work "Sculptures"—a partly improvisational piece which was premiered at the UNLV New Music Festival last January. And appropriately enough, multi-talented Dennis Rexroad is preparing a multi-media extravaganza with the cooperation of the audio-visual department.

Styles galore. And how does a company meet these challenges?

"Dancing involves a lot of rehearsing; you can't have one without the other," says Vivace. "We're strict about discipline. If dancers miss one rehearsal, they're on probation. If they miss two, they're out of the company."

The demands are great; the rewards are personal and intangible. It's a tribute to their dedication that only one member has been dropped from the company because of missed rehearsals.

"The dancers are very talented," says Rae with obvious pride. "*Solaris* is primarily our most advanced students, mostly all dance majors. They all had to audition to get into the company and must re-audition each time. We do that as a safeguard to insure the dedication and responsibility needed to run a semi-professional company."

According to Vivace, "Dancers grow by being challenged." The same is true of dance companies. For a university company comprised of students, the challenge may be to gain the dedication necessary to implement expanding ideas.

Perhaps Vivace sums up the reasons behind this company's growth when she explains part of the philosophy behind *Solaris: A Company of Dancers*. "We are trying to do more than just train our dancers technically. We're trying to give them an attitude, to give them a discipline, because when they get out in the world, that's what makes the difference, attitude and discipline."

--Alan Hadley •



PHOTO: E. H. OPSTOS

Ethnic Dance Ensemble: Today Nevada, Tomorrow the World

A childhood interest grown into an obsession has given a Las Vegas man imperialistic designs on the entire world of dance. Gil DeLina, founder and artistic director, directs the core of the Ethnic Dance Ensemble of Nevada (EDEN), which wears the costumes and performs the dances of Poland, Hungary, Rumania, Bulgaria, Yugoslavia and several of its regions, Italy, the Basque region of France and Spain, and Austria.

Well-known dance teacher Marliza Pons directs the Middle Eastern and North African section of the company, which performs the dances of Morocco, Egypt, the Sudan, Persia, and Turkey.

"Eventually," DeLina says expansively, "I foresee six area specialists, so that we can cover the entire world in dance, adding things like Polynesian, South American, black African.... We have an East Indian suite, but we'll do more in the way of East Indian, Pakistani, Japanese, Chinese, so that we'll completely go around the world."

DeLina, who has tended bar at the Stardust for six years, not only founded, but funds EDEN. "To date, everything has come out of my pocket, with the exception of the help from a couple of other dancers on the last concert. They ran out and got things at the last minute, so many yards of this, or.... I have a lot of money sunk in this."

Indeed. When asked how the company has done with its three concerts, all at the Charleston Heights Arts Center, DeLina says, "Our audiences double every time we do a concert, so that's encouraging, but even at doubling, in three more concerts we might get to the break-even point. I mean, we were delighted this last time because we only went in the hole fifty per cent, which is the best we've ever done. That was a marvelous improvement, because it's been horrible before."

"I think I spent twenty-five hundred dollars on the first concert and we took in something like four or five. The second concert I spent around twenty-seven and I think we took in maybe seven, seven fifty. This last concert we spent about thirty-four and took in about seventeen."

DeLina began folk dance in elementary school, and since then his dance education has been a pastiche of institutional and private training including three years of ballet, as well as jazz, modern, tap, ballroom, and every conceivable kind of ethnic dance. Now he is mainly

Gil DeLina and another EDEN dancer kick up their heels.



a choreographer for the company and dances because the company is short of men. EDEN's current makeup is 22 dancers, with 2 men, including DeLina.

His interest in dance grew for a number of years before it began to spread out and envelope his life. "The more instruction I had from people who were touring from around the world and teaching, the more it began to whet my curiosity. So I started getting out encyclopedias and *Land and Peoples* and all kinds of magazines; *National Geographic*, and reading and reading and reading. The more I read, the more I wanted to know, so I became very interested in the cultures of the dances that I was doing."

"With the cultures came the languages and the customs. I went from a Protestant to an Orthodox Christian, because I found more that I had an affinity for in the Orthodox faith." His major in college was also affected; he now has a B.A. in cultural anthropology.

A stickler for detail, DeLina has taught himself about fabric and clothing design. "For every dance we do, we wear the authentic costumes. So if we do six different Yugoslav suites, we have six different costumes for those suites. If there are two different Egyptian, both of them are different because they're either from different regions or different groups of people."

"When we can't locate the actual costumes, we try to duplicate them as accurately as possible, even down to the weight of the fabric. You know, I spend a lot of time in fabric stores feeling the fabric and checking it out. That's important, because if it doesn't hang a certain way or fit a certain way, then it's not going to look like the authentic costume."

"There's a change for every number, and we do approximately ten or twelve numbers per concert, and we change costumes completely, down to the skin and back up again, which is sometimes very involved." To avoid breaks in the performance, the core company and the Eastern section alternate, one performing while the other changes.

EDEN, like most local dance groups, performs mainly to recorded music for practical reasons, but DeLina believes that "the supreme complement to dancing is live music."

"The music is difficult, but if we could find musicians who are interested in growing, I have all the contacts for everything. If I can get the musicians, I can get the instruments. Bulgarian music is probably my favorite, because it's played in the most peculiar time signatures I've ever heard. I mean, something in twenty-five sixteenths is probably the most peculiar we've danced to, but the common ones are in fifteen sixteenths, thirteen sixteenths, eleven sixteenths, nine sixteenths...."

"I have a friend who makes *gajdas*, which are Yugoslav or Bulgarian bagpipes, very simple with a goatskin body and one drone and one chanter, or sometimes two chanters; the rural, elementary form of the Scottish bagpipe. I've brought back *kavals*, which are Macedonian or Bulgarian kinds of flutes, but they're challenging to play because they don't have a mouthpiece, so to speak. You blow air across one end of the opening and seal off the other with the other side of the mouth in order to control a tone."

"Then I have some of the Northern Yugoslavian instruments from the *tamboura* family. I have a *prem*, which is a small string instrument with a small gourd on it. There are two outstanding instrument makers for the *tamboura* family in Detroit and Cleveland, so I can get the *tamboura*, the *tambourashi*, the *prem*, the *dou-douk*; all these things are available, if I just had the people who were interested in playing them."

"We can even use contemporary instruments if we find interested people—violinists, bass players, and accordionists, and even flute players who are interested in learning to play those rhythms. I have people who will do all the charts. There are local people who are that talented and interested, if we can find people who are interested in taking the time to learn it."

—Patrick Gaffey •

Cathie!

Cathie Gilbreath Dances, Teaches

Dancer Cathie Gilbreath brings her dance talents to young Las Vegans, thanks to a grant from the Nevada State Council on the Arts. "I feel stimulated by the classroom environment," she says. "There is so much energy in the kids for learning dance that I find myself stretching and growing to respond to them."

Rancho High School was awarded a two month Artist in Residence Grant from the Nevada State Council on the Arts. The grant, sponsored by the National Endowment for the Arts, permits the NSCA to grant funds toward placing professional artists in classrooms and other educational settings, so that students, teachers and administrators may

NAA Urges Civic Action

The Nevada Alliance for the Arts, the coalition of many arts organizations around the State, along with individual and family members, is an advocacy group to encourage support of the arts as a fundamental right of every Nevada citizen.

The Alliance now has a part time office, a desk and the space around it donated by KNPR, and a part time executive to go with it, Cynthia Cunningham.

Lamar Marchese, an NAA board member, recently appeared before the Assembly Ways and Means Committee to urge appropriation of the Governor's recommended budget for the State Council on the Arts for the next biennium. The Alliance urges every citizen who believes in the arts as an indispensable ingredient in life to write a brief note of support for the State Arts Council's budget. The address for the Nevada State Assembly and Senate is Carson City, zip code 89710.

NAA memberships for 1983 are now due, \$15 for individuals, \$25 for organizations or business supporters, \$20 for family memberships. Checks should be mailed c/o KNPR, 5151 Boulder Highway, Las Vegas, zip code 89122. •



PHOTO: MARY SCOTTELL

Strong Wind, Wild Horses in performance at Rancho High School, part of Cathie Gilbreath's Ranchodance Residency '83.

benefit from experts.

Ranchodance Residency '83, now in its third year, is coordinated through RHS Dance Wing by Dance, Health and English instructor Merian Murphy. The RHS Dance program is supplemented with classes, performances and new choreography; this year generated by artist in residence Gilbreath.

Gilbreath, a transplanted Ohio dancer/teacher/choreographer currently appearing in the company of the Stardust Hotel's Lido de Paris, has found a variety of avenues for her talent.

She has taught at UNLV and the Nevada School of the Arts; produced an independent evening of modern dance; co-founded two dance ensembles, Al-

phabet Soup and Southern Exposure Dance Consort; and worked with the Allied Arts Council's Dance Division.

Gilbreath teaches nine technique and composition sessions per week, with two repertory classes after school. The residency ends April 8, after two months.

During the tenure, guest performances by Kentucky's professional modern dance company Strong Wind, Wild Horses; master classes; cushion concerts; and formal dance performances have been scheduled for presentation to the Rancho student body and the Las Vegas community.

For details about residency activities call Cathie Gilbreath, 878-2970 (day); or 295-9478. •

Cathie Gilbreath shakes a rug onstage at Nevada School of The Arts' summer camp while visitors (reflected in mirror) watch with interest.



PHOTO: PATRICIA MORTATI



23 YEARS SERVING LAS VEGAS
WITH PROUD NAMES IN FURNITURE

- THOMASVILLE
- STANLEY
- BURLINGTON
- PULASKI
- BROYHILL
- LA-Z-BOY
- SINGER

301 SOUTH HIGHLAND DRIVE
LAS VEGAS, NEVADA 89106

(702) 384-9300

"Jazz Shoes," by Mary Scodwell. This pair belongs to Shirley Jenkins of **Strong Wind, Wild Horses** dance troupe.

Steps

Dance in Las Vegas

When I first visited Las Vegas, in 1960, there were few places where the professional dancer could study. Three good teachers come to mind. They were Joyce Roberts and the late Bob Gilbert for jazz and Cristina Carson for ballet. Today's dancer has multiple choice; and a whole generation of well-trained Vegas dancers is now entering the work force.

It's nice to reminisce about the good old days of free shows and food for entertainers. I venture to say that today is better for the serious dancer. For example, the Strip dancer was inevitably invited to "mix" in the good old days and it was thanks to such remarkable ladies as Miss Bluebell, organizer of the first line of tall girls, at the Stardust, that practices were eventually changed. Her girls were fired if they mixed.

It was out of a small group of Strip dancers that Nevada Dance Theatre was created. It began when Folies Bergere principal Vassili Sulich choreographed a series of free afternoon ballet performances at the Judy Bayley Theatre, UNLV. That thread of a beginning unraveled into a fully fledged ballet company, which offers an ever-increasing high quality.

This year, in March, our own ballet Company, Nevada Dance Theatre, embarks on a 42-city tour under the auspices of Columbia Artists. What better ambassador for our town than a high quality ballet company. Artistic Director Vassili Sulich can be congratulated for his will and staying power. While others talked, he did. Companies have come and gone over the years and Nevada Dance Theatre hung in there, thanks in large part to the support of local patrons.

The center of dance has been at UNLV where the Contemporary Dance Theatre and Solaris, under the direction of Dr. Carol Rae, have also made their home. There are now ethnic dance companies, a Civic Ballet company and best of all, for the children a summer dance camp set in the wilds of Mount Charleston. As part of the Nevada School of the Arts, the dance program under the direction of Stephanie Myers introduces young dancers to all forms of the arts.

At the Charleston Heights Arts Center, visiting dance groups are brought in to



give performances and master classes. At Artemus Ham Concert Hall, Charles Vanda has given us the wonderful Master Series which incorporates music, opera and dance. We now have our own symphony orchestra, a chamber orchestra and many talented individuals. Community Concerts Association has brought us large visiting dance troupes. We have theatre all over town, not to mention Broadway shows and various Strip events.

Yet, only the other day a dancer complained to me that there was no culture in Las Vegas.

Well of course there isn't if you sit on your backside wearing blinkers!

Granted, not everything we do is top quality, but much of it is, and the only way to make things better is to get in there and work. There isn't an or-

ganisation in town that couldn't use volunteers and patrons.

It's easy to criticize and destroy and nobody does it better than the professional performer. I think we should all give a hooray for the movers and shakers in the arts. My only wish is that we all support and work with each other. After all you can't be a good dancer if you don't know music, can you?

--Morag Veljkovic •

*Morag Veljkovic was a classical dancer in London and later danced at the Dunes under Ron Lewis. A photojournalist since 1972, she worked three years for the Copley News Service. Currently, she is on the staff of **Dance Magazine** and also writes for Unifoto Press, Tokyo, and for the **Las Vegas Sun**. She also teaches ballet at Backstage Studio.*

Ethnic Dancers Perform, Teach

Shake Your Belly!

Colorful veils, finger cymbals, bare feet, exotic movement, all will entice and please audiences, and instruct other dancers, as ethnic dancers help celebrate National Dance Week in Las Vegas with both a concert and seminars April 16 and 17.

"A Night at the Casbah" will be performed at the Charleston Heights Art Center, 800 Brush Street, featuring some exciting and talented stars of the Middle Eastern genre.

Seminars will be offered to all dancers by master teachers Ma'Shar of San Francisco, and Tanya Reichow of Minneapolis. Dances from the Middle East, North Africa and Central Asia such as *Saidi* (Southern Egyptian Folkloric), Persian, Saudi, Uzbek, Tunisian, and Egyptian Classical will be presented. Classes will be held at the Imperial Palace Hotel, April 16 and 17.

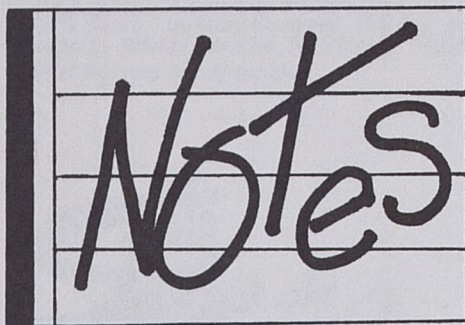
For details, contact Marliza, 870-5508.

Dance Troupe Beledi from San Francisco arriving at McCarran Airport for Belly Dance Festival. Marliza Pons at right.



Ma'Shar





Notes

Music Criticism: The Not So Gentle Art

Given the choice of being reviewed or not, most musicians would, I believe, elect to have a reviewer or critic attend their performance and write them up. After all, the years of study and months of preparation for a specific event are aimed at communication, for better or worse. There lies the problem, though. Performers, like most other humans, find praise more gratifying than censure. Most are aware of their own shortcomings, but always hope no one else will notice. Critics, however, feel it their duty to notice as much as they can, and if the emperor has no clothes, to say so.

Many concert goers are under the impression that music critics really hate

The hands of Paula Johnson, performing at Artemus Ham Concert Hall.

music and are out to crucify would-be concert artists and grind established institutions into the ground. Judging from the ones I've met and read, I believe the influential "biggies" see themselves rather as defenders of the faith and advocates for the audience and the composer. Harold C. Schonberg, formerly critic of the *New York Times*, confesses he is a music addict, that he passionately adores music, and never ceases to marvel at his wonderful good fortune to have been paid handsomely to do what he most enjoys doing in life.

Current music critic of *New Yorker* magazine Andrew Porter considers his first loyalty to the works themselves, what they have meant and what they can mean, and then to "individual performances insofar as they illumine or fail to illumine the composer's intention and meaning." Virgil Thompson, critic of the now defunct *Herald Tribune*, stresses that a critic is *not* merely a cog in the publicity machine. If he should be merely a promoter, then his words carry little impact. How can a reader tell what really is worth his time? Because if everything is good, then nothing is really good.

There is an issue, too, with music criticism that does not bother the movie or drama reviewer. The potential concert goer cannot always rush right out and get tickets for an event that has thrilled a reviewer. The event may have been a "one-shot" deal, as is so often true in Las Vegas, by a group of performers stopping for one night and one concert on a longer tour. Is it worthwhile, then to review such an event? I think definitely yes. Of course, the group may return at a later date. But for another thing, some readers enjoy knowing what is going on musically, even if they could not attend. Thirdly, a review, especially a negative one, may generate a little controversy. Contrary to popular opinion, controversy often provides more publicity and will generate more partisanship than a simple "yes" vote. Almost anything is better than indifference.

I do a little reviewing for FM radio station KNPR. I can honestly say I love music. I certainly have been attending concerts all my life just for fun, and I consider it one of life's greatest experiences to share in a performance so fine it transcends the ordinary. Composer, performer, listener--all search and live for those supremely wonderful moments. But I also attend with my ears open, hopefully without preconceived judgements, and I try to be familiar with the works and styles at hand. I try to describe, interpret, and evaluate what I hear and see to let the performers know someone out there is really concentrating on what is going on rather than on what is for lunch. And I think it worthwhile for audience members to have someone with whom to compare their own reactions.

I wish I could always be right, but even if I could be, it would be less interesting. Even when I'm wrong and even when I'm negative, I feel I'm helping by provoking a response. Frankly, I'm looking for excuses to be supportive; the more music making at this point in our city's cultural development, the better. But unless I report honestly about what actually went on, even if it entails being not so supportive, I think I might as well skip the whole effort.

--Esther Weinstein

Esther Weinstein is a piano instructor teaching at UNLV, the Nevada School of the Arts, and the Summer Music Camp in Lee Canyon. She holds an A.B. magna cum laude from Barnard College and an M.A. in musicology from New York University. This past summer Esther won a competitive fellowship to the nationally known Music Critics Summer Institute based on her work as a classical reviewer for KNPR 89.5 FM.

DANCE WEEK, from p. 4.

proximately 25 serious ballet students will present its spring concert on the evenings of April 29 and 30 at 8 pm, with a Sunday afternoon matinee at 2 pm, May 1.

The large number of dances in Las Vegas creates such a demand for the limited facilities in the area that each year the Dance Week celebration spills out into the weeks around it.

The Imperial Palace Hotel will be the site of a Belly Dance Seminar sponsored by Marliza Pons, April 16 and 17. The art of Middle Eastern, North African and Central Asian dancing will be taught by guest instructors from San Francisco and Minneapolis. The evening of April 16, a concert of Mid-Eastern ethnic dance, "A Night at the Casbah" will be given in the CHAC auditorium.

Beginning Tuesday, April 4 at CHAC and continuing for the following two Mondays, a film series including "Beauty and the Beast" by the San Francisco Ballet and two dance anthologies narrated by Margot Fonteyn will be offered free to the public. See the calendar section for further details.

Because the deadline for this issue of *Arts Alive* is so far in advance of Dance Week, several events mentioned here are only in planning stages as of this writing. Dance lovers should be on the watch for other dance activities sponsored by the many studios and dance organizations in the area.

—Alan Hadley •

Alan Hadley has an MFA in modern dance from the University of Utah and danced for seven years on the Strip. He is currently a free lance writer for such publications as the Las Vegas Review Journal. He has written previously for Arts Alive. •



PHOTO: JIM LAURIE

To Easterners, anything this side of the Hudson River is The West—an ill-defined but homogenous wilderness populated by stiff-necked men and women of few words and decisive actions. But to those who live here, the West is most noteworthy for its variety and vitality, of landscapes, people, and attitudes. And while certain parts of the West may conform to the mythical land—Marlboro Country—created mostly by Easterners from Zane Grey to Madison Avenue advertising agents, most of it does not. The Pacific Northwest, the Rocky Mountain Plains,

in Portland.

Novelist Rudolfo Anaya, author of the acclaimed *Bless Me, Ultima*, is an important spokesman for the Hispanic people of the Southwest.

Poet Madeline Defrees, who taught many years in Spokane and Missoula, has published several books of poetry both under her current name and her former name, Sister Mary Gilbert.

Novelist Herbert Gold of San Francisco, a prolific writer of novels, short stories, and essays, writes about urban social themes, especially problems in the "modern" marriage and family.

In Search of the West: A Conference on Western Literature

the Desert Southwest, California (a sub-region of its own) are completely different from each other geographically and culturally, and totally different from the West in the mind of the East.

The diversity of the West is reflected in the writers it produces. And here a distinction must be made between writers who live or have lived a great deal of their lives in the West and show its influence to some degree, and writers of "Westerns," a particular genre of popular literature. Writers of Westerns use and build on the myth of the West in their work. Western writers, however, deal with a variety of themes, settings, characters; as wide a variety as exists in the region.

This Spring Las Vegas will host a major conference to examine the work of six important contemporary Western writers. *In Search of the West: A Conference on Western Literature* will take place at the University of Nevada Las Vegas May 4 through 6. The conference grew from a planning grant made by the Nevada Humanities Committee to the Allied Arts Council last year.

In conjunction with the Western Literature Conference, UNLV's Division of Continuing Education will be offering a writer's workshop. Call the Division for more information.

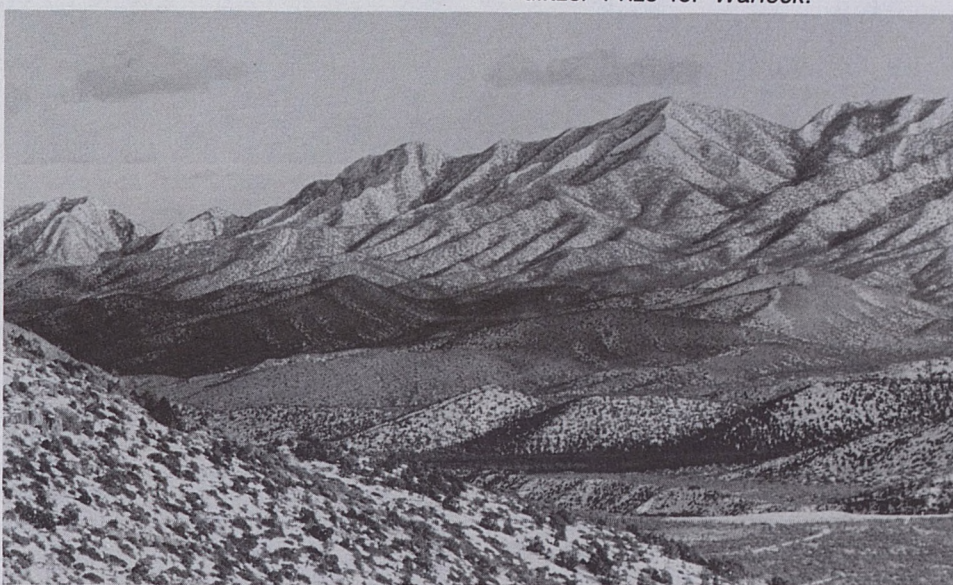
Sponsored by the Southern Nevada Friends of the Library and the UNLV English Department with funding by the Nevada Humanities Committee, the conference will provide an opportunity for the public to hear from the authors themselves how they would define the West as it is reflected in its literature.

These six authors are a measure of the variety and range of the voices of the region. Three poets and three novelists, they come from places as far apart as Washington and New Mexico.

Poet William Stafford of Oregon, winner of the National Book Award in 1963, has written many volumes of poetry as well as prose articles. He taught for over thirty years at Lewis and Clark College

Poet Carolyn Kizer, for many years editor of the magazine *Poetry Northwest*, has traveled extensively and now lives in Washington, D. C., but has retained many ties to the West.

Finally, novelist Oakley Hall, who teaches creative writing at UC Irvine, is the only one of the six writers who has written a "Western," his novel *Warlock*, which was nominated for a Pulitzer Prize. Yet he writes also about contemporary Western themes and characters, as in his novel, *The Downhill Racers*, which



depicts the lives of competitive skiers.

These nationally recognized and acclaimed authors will bring to the Las Vegas public a new image of the region from which they write and in which we live. It is particularly appropriate to take a new look at the West from Las Vegas, a Western city which fits no one's stereotype of the West but which has molded its own unique image. This young and growing, somewhat brash and abrasive town with its yearnings for refinement and lack of pretension is the perfect setting in which to discover the New West.

—Dorothy Ritenour •

The Speakers:

Rudolfo Anaya. Novelist. Born 1937 in Patura, New Mexico; M.A. English, M.A. counseling, University of New Mexico. Currently director of counseling, Univ. N.M. Writings: *Bless Me, Ultima* (novel).

Madeline Defrees. Poet. Formerly wrote as Sister Mary Gilbert. Currently professor of English and director, MFA Writing Program, U. of Mass. at Amherst. Writings: *As Sister Mary Gilbert, Springs of Silence* (autobiography), 1953; *Later Thoughts from the Springs of Silence*, 1962; *From the Darkroom*, 1964. As Madeline Defrees: *When Sky Lets Go*, 1978; *Imaginary Ancestors*, 1978.

Herbert Gold. Novelist, essayist, short story writer. Born 1924. Lecturer in philosophy, 1951-67, Western Reserve University, Wayne State University, UC Berkeley, Harvard and Stanford. Author of twelve novels; his numerous essays and short stories are *Swiftie the Magician*, *Waiting for Cordelia*, *Slave Trade*, *He/She* and *True Love*.

Oakley Hall. Novelist. Born 1920. Currently professor of English, director of graduate program, UC Irvine. Writings (partial): *Corpus of Joe Bailey*, 1953; *Warlock*, 1958; *The Downhill Racers*, 1963; *The Pleasure Garden*, 1966; *Report from Beau Harbor*, 1971; *The Bad Lands*; *Lullabye*, 1982. Nominated for Pulitzer Prize for *Warlock*.

Carolyn Kizer. Poet. Born 1925 in Spokane, Washington. Has been visiting professor and poet-in-residence at a number of universities. Founded, in 1959 and edited, until 1965, *Poetry Northwest*. Writings: *The Ungrateful Garden*, 1961; *Knock Upon Silence*, 1965; *Midnight Was My Cry*, 1971.

William Stafford. Poet. Born 1914. Has taught since 1948 at Lewis and Clark College, Portland, Oregon. In addition to six volumes of poetry, he has published many prose articles. Among many awards, he won the National Book Award in 1963 for *Traveling Through the Dark*. Recently retired from teaching. •



PHOTO: SERGE MCCABE

Bluegrass Rooted In Las Vegas Sand

The roots of bluegrass music lie a long way from Southern Nevada's grassless valleys and mountains. Developed in the green hills of Kentucky, Tennessee, the Carolinas, Ohio and West Virginia not quite 50 years ago, bluegrass precipitated out of the mix of traditional American stringband music, the blues, and gospel music; taking its name and its style from the prototype created by Bill Monroe and the Blue Grass Boys.

The Southern Nevada Bluegrass Music Society formed in 1975 when a small group of local pickers decided Las Vegas needed an organization that would promote and preserve bluegrass music.

It was a few bluegrass musicians—Curley Warburton, Bill Blackburn, Duane "Hoss" Sevall, Ernie Cockrell, Bob Lucey, Dick Vernon and several others—who started the SNBMS. By 1979, the club had grown to 100 or so members.

The society's activities consist principally of monthly "pick-outs," usually on

the third Saturday of the month, special concerts featuring out-of-town bands, and an annual banquet. The pick-outs are set in city parks, at Lee Canyon and the Valley of Fire, and at Old Vegas in Henderson. Everyone is welcome.

In 1982, SNMBS sponsored concerts with recording artists New Grass Revival from Nashville, and Damascus Road from Southern California. The City of Las Vegas Division of Recreation and Leisure Activities with the bluegrass society has co-sponsored concerts by groups like Damascus Road and the McClain Family Band. The city has also provided work for local bands and free concerts in Lorenzi Park with its annual Sundown Hoedown series in August. The 1982 series drew hundreds of people.

A number of bands associated with the society have been active in the past few years. Among the oldest are Sagegrass, Rising South and the Warburton Family. Dry and Dusty has played around town for two years, and the Redeye Rhythm and Bluegrass Band has appeared on the scene recently.

Ernie Cockrell's Rising South was the first bluegrass group to appear in the Frontier Hotel's Wild Horse Lounge, which began featuring bluegrass and

country trios last summer. Sagegrass, which has appeared a number of times at Captain America's, also played at the Frontier for a month last fall.

One of the biggest boosts to bluegrass in the Las Vegas area came with the beginning of the Bluegrass Express radio show on KNPR-FM, 89.5, in July 1980.

The bluegrass society provided volunteer disc jockeys to produce the Sunday afternoon program, and supplied records as well. The show's record collection has expanded considerably, thanks to public radio donors, and has grown from its initial two-hour slot to three hours, 2 to 5 pm.

SNBMS is presenting a number of concerts this Spring at Captain America's, 4440 S. Maryland Parkway, including a show with the legendary Osborne Brothers. Their April 22 performance will begin at 8 pm. Tickets will be available at the door. Anyone interested in seeing and hearing bluegrass played by established masters of the style should come early, and be ready for a good time.

For information on the society's activities or for details on membership, call Don Lanning at 363-1765.

—Tom Flagg •

Musical 'Stepchild' Earns Respect

The Las Vegas Choral Society, now earning a growing reputation for the quality of its performances, emerged from a scenario that "could only have happened in Las Vegas."

It was 1979. Paul Anka was searching for someone to put together a group of backup singers for an appearance at the Hilton. Ken Tuttle, then as now choral music director at Chaparral High and a veteran of the local church music scene, was recommended by Bill Lowman, director of the Nevada School of the Arts. Tuttle put together for Anka the Ken Tuttle Singers, mainly out of Chaparral graduates and seniors. Since then, he says, "Every time Paul Anka's name has been there, I've had a group of anywhere from 28 to 32 singers behind him.

"After doing three or four engagements I found myself knowing a core of singers and I found people asking me if I had ever thought of starting something community-wise on a classical level, so the next year I tried it.

"I required that season that all the Ken Tuttle Singers be members of the Choral Society and that started us out and gave us our basis for existence. Since then, I have dropped that requirement and the groups have become two separate entities."

The Ken Tuttle Singers continue, backing Barry Manilow here and appearing two consecutive years on the Jerry Lewis Telethon.

The Choral Society no longer uses high school students. "As a high school teacher," says Tuttle, "I don't like my students being involved too much away from school."

Current members are "music educators to housewives to professional people; most of them do not have a music background, although most have sung in choirs in another city or in high school. One woman sang in the Chicago Symphony Chorus."

The Las Vegas Choral Society will present the second concert of its season March 29, repeating on March 31 at locations to be announced, featuring the Twentieth Century Benjamin Britten work *Rejoice in the Lamb* for organ, a quartet of soloists, and chorus; and the first set of Brahms Liebeslieder waltzes, opus 54, for a quartet of soloists, chorus, and piano four hands, to be played by Doug Wilson and Debbie Beckmann.

Though choral music is frequently the stepchild of the musical community, Las Vegas now has two major choral groups. The better known group is Douglas Peterson's Musical Arts Workshop. Tuttle, Peterson's former student, speaks highly of what he has done for choral

music here. "He paved the way for a lot of people and started the program at the University. He really cares about students. Many teachers, unfortunately, don't."

Rather than compete with the Musical Arts Workshop, Tuttle is working to complement it. He plans no "gangbuster choral extravaganzas" such as Peterson's concerts with orchestra, preferring to stay with smaller works, though the Choral Society, ranging in size from 35 to 60, has as many singers as the Workshop.

The LVCS, meanwhile, has proceeded to a three-concert season which Tuttle hopes to repeat next year and then expand to four.

The first concert of each season is the Christmas concert, which on December 15 featured a combined concert with the Las Vegas Brass Quintet. The groups performed the Twentieth Century American Daniel Pinkham *Christmas Cantata*. John Mark Scott on guitar accompanied on three carols. Also performed was the Monteverdi *Magnificat*.

Previous concerts in tandem with the Brass Quintet have featured "some antiphonal things with them, double chorus works. We have gotten into some of the great churches and separated the groups on opposite sides of the church to actually do the works antiphonally."

Each season's third concert is a presentation of folk songs, spirituals, and Broadway tunes, which this year will be June 1 and 2.

Tuttle prefers to use choruses directly out of Broadway musicals rather than medleys, thereby including a few seldom heard introductions and verses from well known songs. He draws from a wide variety of shows, from Rogers and Hammerstein to Sondheim, and this year will include work from *The Best Little Whorehouse in Texas*.

Tuttle graduated from Western High School in 1969 and earned a Bachelor of Music degree from Chapman College

in Orange, California. He sang in the highly regarded Camerata Singers, a mixed quartet, from 1975 through 77. He has had two positions in church music in Las Vegas and at one point organized a local church music festival. He has taught privately here, ran the music school at Southern Nevada Music Co. and worked three summers running the junior high program and one summer as the assistant for the high school program at the Southern Nevada Summer Music School before it became the Nevada School for the Arts.

He directs "from a concept of choral tone" because for him, tone and the blending of voices are the first considerations. "Forty people should not be forty soloists."

Tuttle has never turned a potential singer away. He does test for the ability to match pitch, but says in an aside that the really important test is the mirror test: He holds a mirror under the applicant's nose. If the mirror mists, the applicant is accepted.

He says audiences in the first two seasons were "disappointingly small, but we're beginning to build an audience, and that's what you have to do. We've proven that we can survive."

The group has been surviving on "a few minor donations plus dues. Anything else comes out of my pocket." The many expenses range from the cost of music to publicity to hall rentals. Costs, multiplied by the number of singers, makes travel troublesome at best. For the first time, the group this year will apply for a grant from the Nevada State Council on the Arts.

Tuttle welcomes any support, from singers to volunteer assistance to gifts. Rehearsals are held every Monday night from 7 to 9 pm. in room 140 at Chaparral High.

"We need any interested singers and invite anybody to come and give us a chance and sit through a few rehearsals. I think that anybody who does that will find a group that they'll want to be involved with, a group that's concerned about its quality, and I think that's something that's unique here."

--P. G. •





Monk's Dream

Monk Montgomery talked about the Las Vegas Jazz Festival until he had to lean back in his chair and laugh. He was sitting in the small office where he was president of both the Las Vegas Jazz Society and the Western Regional Federation for Jazz. His crutches stood in the corner, the result of an extremely painful hip ailment that often made walking difficult. He also had cancer and was about to die.

His eyes were lit with the vision which was keeping him alive beyond his time and continuing to make his life a joy.

Monk was going to start an annual world class jazz festival in Las Vegas, a project of the Federation, representing the jazz organizations and fans of the 22 Western states. With Las Vegas the headquarters of the Federation, Monk hoped to use the festival to finance the building here of the Federation's proposed Jazz Hall of Fame, along with permanent performance facilities. He could talk about the project for hours.

Monk had less time than he hoped. He was unable to get a sponsor quickly enough to hold the first festival in 1982. He died last May.

His illness and death were blows to both the Jazz Society and the Federation, and the projects of both were suspended for a while. Monk's widow Amelia took over, charged by Monk to see that his visions did not die. Now she is executive director of the Jazz Society and president/chairman of the Federation. Those who loved Monk, a veritable army, are pitching in, and his dream is coming to life.

The first Las Vegas Spring Jazz Festival will be held June 11 and 12 in the new Cashman Center, which will seat 15,000. From 2 to 10 pm. on the 11th, performers will be the **Marty Alexander** Trio; trumpeter **Clark Terry** and his Jolly Giants; well-loved Las Vegas resident **Marlena Shaw** and her trio; tenor saxophonist **Stanley Turrentine** and his group; **Jimmy Smith**, emperor of the Hammond organ with his combo; and the amazing trombonist **Bill Watrous** with his 17-piece big band. **Greg Morris** will mc.

June 12, during the same hours, **Carmen McRae**; **Buddy Rich's** 16-piece big band; singer **Mike Campbell**, to whose work Amelia was only recently introduced ("I spent the rest of the day listening to his record."); **Maiden Voyage**, the 16-piece all woman big band from L.A.; and fusion band **Spyro Gyra** will perform, with **Pete Barbutti**, mc. Buddy Rich just underwent a heart attack followed by triple bypass surgery, but is expected to be back in superhuman shape by June.

The program is conservative but solid. It takes no chances, but this is all jazz, unlike some versions, for instance, of the Kool "Jazz" Festival. The bill is varied and should draw. Taking chances with more adventurous players might have been a mistake for the first time out.

The festival is being done the way Monk wanted it. Prices are very reason-

able: Regular admission, \$15.; reserved seating, \$25. It's a Las Vegas event, organized by Las Vegas. Monk always maintained that we needed no outside entity to come here and put on a festival for us, that we have all the organizing talent we need right here.

This will be a true community event. The long-sought cosponsor is the new Las Vegas Events, Inc., formed to promote tourism. The festival and a million-dollar marathon are the first two events sponsored by the new body. Seed money for the festival is being provided by the Downtown Progress Association.

This first festival is the project of the Las Vegas Jazz Society, with some of the profit earmarked to help "get the Federation back on its feet," according to Amelia. Beginning in 1984, the festival will be a Federation project. Since Monk died, however, some things have changed. L.A. jazz critic Leonard Feather now reports that at least four organizations in different states are vying to be home for the Jazz Hall of Fame, but Amelia sees many other opportunities and possibilities for Las Vegas jazz.

So much depends on the success of this first festival. It could be the start of a much stronger jazz tradition here, and it needs your strong support. "Right now everything is looking good," says Amelia, the festival's producer. Then, with a laugh, "This year we hope to iron out all the kinks, and next year we'll be perfect."

In the meantime, the Jazz Society will be scheduling a concert in March. No details yet. May is jazz month, with the normal outpouring of concerts citywide.

And get ready for August. The 7th will see a Monk Montgomery tribute featuring the **Herbie Hancock** Quartet with the amazing young trumpet player **Wynton Marsalis**.

—Patrick Gaffey •

Artwork to Invade Homes

A competition for Clark County artists and photographers will result in a half-million copies of the winning work plus a cash prize.

Centel, in cooperation with Allied Arts Council, invites local residents to submit entries that might be used on the front cover of the July 1983 telephone directories.

In addition to fame, a "fortune" of \$500 will go to the first-place winner. Two equal runners up will each receive \$250.

The theme selected by Centel is "Behind the Neon: Community Life in Southern Nevada." Any two-dimensional medium is acceptable, including paint, pen and ink, collage or photograph. There is no age limit, two entries per

person will be accepted, and entrants must be residents of Clark County.

A \$10 entry fee will go directly to the Allied Arts Council to help support this non-profit community service arts agency.

Judges for the competition include Gail Buy, owner of Ryan Gallery; Lee Sido, art professor at UNLV; and Roger Thomas, curator of the Valley Bank art collection as well as an art collector and consultant.

Most of the previous Centel directory covers have been created by artists at the company's corporate office in Chicago. However, according to Centel public relations director Sal Cinquegrani:

"We not only believe we can find good, relevant art in Southern Nevada, but we want to show Centel's active involvement in this community."

Complete rules and entry forms are available at many locations throughout the area, including the Allied Arts Coun-

cil, 420 S. 7th Street; all Centel public offices; all branches of the Clark County Library system; the art departments at UNLV and Community College; and the Clark County School District office on E. Flamingo.

In addition, entry forms may be picked up at Creative Custom Lab, 3507 Maryland Parkway; Desert Decor, 2003 E. Charleston; PS Galleries in the Dunes and MGM hotels; Ryan Gallery in Maryland Square; CompuColour, 850 S. Rancho, next to Smith's Food King; and Aaron Brothers Art Marts, 350 S. Decatur and 967 E. Sahara.

Also, in Boulder City at The Burk Gal'ry, Boulder City Cultural Center, and the Austine Wood Gallery. In Las Vegas, at the Las Vegas Art Museum, Lorenzi Park; Las Vegas Artists' Cooperative, 1812 E. Charleston; Newsom's Art Gallery, 1141 Maryland Parkway; Michael's Photo Lab, 1087 E. Tropicana; and The Artist in the Boulevard Mall.

Boulder City Sponsoring Western Art

The Black Canyon Juried Art Show, presented by the Boulder City Chamber of Commerce to further the arts and cultural events, will take place April 9 and 10. The show, in its second year, is held in conjunction with the Boulder City Spring Jamboree.

Well known artists from Nevada and other Western states will exhibit Western art between 10 am and 4 pm, Saturday and Sunday at the Boulder City, City Hall. All artists who will be competing for the awards have been juried into the show. Categories are mixed media acrylics and oil, sculpture, and watercolor.

Several outstanding artists will be participating in the show:

Nevada artists who will participate are Mike Miller, Lynn Thomas, Dottie Burton, William Verrill, James McCartin, Linda Savage, Charlotte Baklanoff, Tad Cheyenne Schutt, Ann Bridge and Brent Thomson.

Artists from other states include Don Ely, John Ruksnaitis, Michael Ireland, L'Deane Treblood, Staffor Schiefer, Jam Harmon, Darlene Brooks, and Jerry Ehlers.

Las Vegas artist Mike Miller is a prolific painter in various media whose work hangs in many private and public collections across the United States and Canada.

Miller's commercial art background has included Walt Disney Studios, NBC Studios, MGM Studios and 20 years in advertising and illustration in Las Vegas.

Miller's work reflects a love of the West, its big skies and mountain splendor. The pathfinders, trackers and Western pioneers of the 1800's which are his favorite subjects are portrayed in a colorful illustrative style.

Don Ely, from Mesa Arizona, will be exhibited. Winner of many distinguished art awards and designer of the logo for the Black Canyon Juried Art Show, Ely is showing his highly acclaimed work in galleries in Brenham, Texas; Stateline, Nevada; Scottsdale, Arizona; and the Burk Gal'ry in Boulder City.

Ely is recognized for the particular attention he gives muscle structure and anatomy.

Ely's woodcarvings and sculpture have won many awards. Woodcarving is his preferred medium, but he has also worked with colored pencil and graphite drawings.

"I've come to respect and treasure the individual and unique qualities of

wood as a medium of expression," says Ely. "Wood in the hand still carries the warmth of life, a warmth never possessed by wax, clay or stone."

Judges for the show will be Milford Zornes and Theron Imlay, both noted artists in their own right.

The Spring Jamboree weekend includes arts and crafts, dances, entertainment, children's contests, sporting events and other activities.

A gala barbecue and awards presentation is scheduled for Saturday evening prior to an auction at 7 pm. Proceeds from the art show and sale will be used to help establish a cultural center and historical museum in Boulder City.

For further information on tickets and events please contact the Boulder City Chamber of Commerce (702) 293-2034. •



Don Ely carving "His Choice."

New Talent Sought For BC Art Guild

"The Boulder City Art Guild numbers about 100 artists," says Guild vice president Dottie Conner. "And we want new members."

"We are particularly interested in artists who can contribute their talents for workshops in calligraphy, watercolor, landscapes, photography, pastels, pen and ink, and sculpture," she says.

Artists who are interested in conducting such workshops can contact Dottie Conner at 293-2551 or 564-5780.

A general meeting of the Guild is held on the third Wednesday of the month at 7:30 pm in the gallery at 1495 Boulder Highway, Boulder City (across from the A&W and next door to the Chamber of Commerce).

New hours for the Boulder City Art Guild Gallery will be 1 pm to 5 pm

seven days a week.

The Boulder City Art Guild began in May, 1973 as the Senior Art League with about 20 members who met each week to further their knowledge and to paint in various mediums.

After a year, the League began a Circulating Gallery, which continues today under the direction of John Westen. Paintings in oil, watercolor, and acrylic are exhibited in Boulder City and Henderson in business establishments.

In 1975 and 76, the group was reorganized and renamed the Boulder City Art Guild. The group expanded and in April, 1977, the first Art Show was held at Grace Community Church in Boulder City.

In 1979, the Guild, along with the Boulder City Cultural Center, obtained their present building as a gift from Blair Realty. Many hours contributed by Guild members transformed the grounds into an attractive setting for the display of the paintings of local artists. •

FIRST ANNUAL
CRAFT SHOW
APRIL 9
BOULDER CITY
JAMBOREE DAYS

*The
Burk
Gal'ry*

293-3958
400 Nevada Highway
Boulder City

**Cliff
Segerblom's
Lake Mead**

**Special Opening
March 26**

**Reception
1:00 - 3:00**

PHOTO: DAVID BROWN



Shortly before leaving on a prestigious and hardworking tour--42 performances in 7 weeks--Nevada Dance Theatre will present a gala fundraising performance at UNLV featuring two of the dance world's greatest stars, Fernando Bujones and Yoko Ichino.

"Some of the reviews I've seen on Bujones, who's always been one of my favorite dancers, say that he's better than Baryshnikov," says Norman Cain, NDT's company manager. "If Baryshnikov hadn't defected at the time he did and made such a big splash in American dance, then Bujones would have been the super kid of dance. And he's quite young; he's only 27 years old."

Bujones and Ichino danced together when they were both with American Ballet Theatre, the company with which Bujones still dances under Artistic Director Mikhail Baryshnikov. Ichino is now with the National Ballet of Canada. Cain says, "When we found that we were able to get Bujones, we asked him who he would prefer for his partner, and Yoko Ichino was one of his choices. And one of ours, too, because she's such a fantastic dancer."

NDT will perform three ballets at the gala, one of which is being specially created by Artistic Director Vassili Sulich for the occasion. Bujones and Ichino will dance the pas de deux from *Don Quixote* and Cranko's *Romeo and Juliet* pas de deux.

Gold patron tickets for the March 6, 8 pm. Artemus Ham Concert Hall performance will be \$100. and entitle the hold-

Nevada Dance Theatre

ers to attend a reception with the stars afterwards. General admission is \$6., \$15., \$25., and \$50.

The company's success, symbolized by the new tour and the fact that it was arranged by Columbia Artists Management, one of the most prestigious management groups in the country, seems to have left those associated with NDT a little breathless. "For the short existence of this company as a professional company, it has been a kind of... incredibly fast and incredibly lucky that Columbia Artists Management, which manages only the top artistic organizations, would take Nevada Dance Theatre under its wings for this seven week tour," says Sulich. "Now we have just received the news that they already have four and a half weeks scheduled for us in 1984."

The news is especially impressive since NDT was formed by Sulich with a group of Las Vegas Strip dancers in their spare time only 11 years ago. "The fact that Columbia Artists Management has signed our company for a tour speaks for itself," he says. "They handle every big name, from Alvin Ailey to the Joffrey Ballet. These people didn't buy this company just on somebody's recommendation. They came and saw our performances."

"The tour is going to be very hard, because we will be traveling practically

PHOTO: MORAG VELJKOVICH



I'm down to auditioning this?' But it just proves to me that in those days nobody knew anything about us and that is something one has to accept. If I compare that to our last year's audition, where we had seventy people in Los Angeles and over thirty people in San Francisco, not to speak of the quality of the dancers who come to the auditions, it proves that in the dance world, Nevada Dance Theatre is earning a very good reputation."

Since Sulich built and directs NDT, their histories merge. "I was born in Yugoslavia. As a child I was involved in the theater, as I was a refugee in Egypt

Breaking a Leg

all day and then arriving at each place a couple hours prior to the performance. It's going to be hard for our technical people to put all the things together, dancers to get into makeup and warm up and ready for the performance. But, on the other hand, it's also very exciting and for dancers who like to perform a lot, this is a wonderful opportunity."

Things weren't always so wonderful. "When I first went to Los Angeles and announced an audition about seven years ago, six girls showed. They were barefoot, big, fat, had hardly any dance training. I felt very humiliated because I said, 'My God, after thirty years that I have been involved in this profession,

during the war, where I joined the children's theater where I performed. After that, I came back to Yugoslavia and did some touring in Eastern European countries.

"I joined the Yugoslav national folk

Upper left, Lynn Morton and Patrick Nalty in NDT production of *Romeo and Juliet*.

Top center, perfect balance in *Mantodea*, choreographed by Vassili Sulich.

Top right, Lynn Morton and Patrick Nalty in NDT's *Romeo and Juliet*.

Bottom right NDT's *La Valse*.

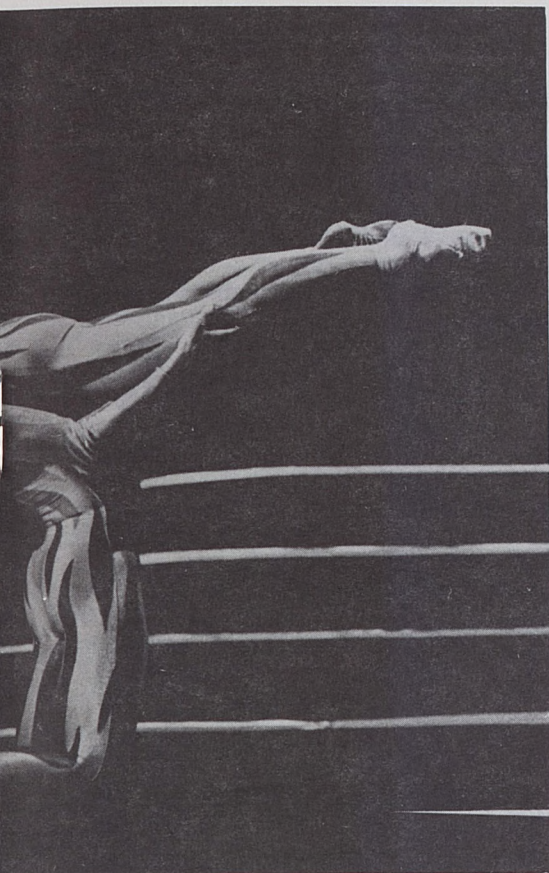


PHOTO: PATRICIA MORTATI

company, which took me to Zagreb Opera House, where I started my training as a classical dancer. Then I got a scholarship for London, where I spent one year studying, and then I went to Paris, and Paris became my home for

eleven years. In Paris I did everything a dancer can do, from its beginning, from the bottom up to principal dancer. I performed in the company of Roland Petit and Ludmilla Tcherina and partnered people like Colette Marchant and Zizi Jeanmairie and so on.

"Toward the end of my stay in Paris I was involved in choreography; I did lots of choreography for different opera houses in the world. And then I was offered a job with the Folies Bergere to go to New York during the 1964 World's Fair. I was dancing with Liliane Mon-

tevecchi; that's the girl who now is one of the big hits in New York. She's the star of that musical comedy called *Nine*. She just received the Tony award as the best female performer and I'm very happy.

"We were dancing together on Broadway and then we came here in the Folies Bergere to the Tropicana Hotel, where I was a principal dancer and the ballet master. She danced with me two years, then she went on; I stayed

See NEVADA DANCE THEATRE, p. 30.



PHOTO: DAVID BROWN

Art-A-Fair Set for March

Art-A-Fair, the most prestigious local art show, will hold its 9th annual competition March 27 through April 29.

The Allied Arts Council, the Clark County Library and the City of Las Vegas Department of Recreation and Leisure Activities, Cultural and Community Affairs Branch, are sponsoring the juried and judged competition for Southern Nevada Artists.

Sole Juror for the competition is Ron Gasowski, Professor, School of Art, Arizona State University, Tempe.

The awards include \$400 first place, \$300 second place, \$200 third place, and a \$500 CCLD purchase award which will become part of the Library's Permanent Art Collection, which is displayed throughout the Flamingo Library. Last year's grand prize winner was Jon Winet for his triptych.

Entry requirements include a \$5.00 entry fee and Southern Nevada residency.

Entries may be submitted at Flamingo Library March 16 and March 17 from 10 am to 8 pm.

Entries will be juried at the library March 18 and 19. At the conclusion of the jury, entrants and the public will have an opportunity to "Meet the Juror"

at 3 pm., March 19 in the library auditorium.

A list of the selected works will be posted in the Flamingo Library Gallery and Charleston Heights Art Center Gallery March 21.

Pick up for the entries juried out of

the show will be March 23 and 24, 10 am to 8 pm.

Awards presentation and grand opening reception will be March 27 at 3 pm in the Flamingo Library Gallery. Winners will be exhibited March 27 to April 29.

Entry forms for the competition may be obtained from the Flamingo Library, 1401 E. Flamingo Road; Allied Arts Council, 420 S. 7th; and Charleston Heights Art Center. For further details, call the Flamingo Library at 733-7810. •

Music Society's Party to Raise Funds

The Las Vegas Symphonic and Chamber Music Society will host a "Candlelight Interlude" in the Monte Carlo Room of the Tropicana Hotel on Saturday, March 5 from 6 to 8 pm.

The cocktail party will feature an open bar and hors d'oeuvres with flowers and candlelight setting an elegant mood. The Las Vegas Chamber Players, under the direction of Virko Baley, will provide entertainment as will members of the Society's Apprenticeship Opera Singers. Several celebrities and entertainers will be in attendance.

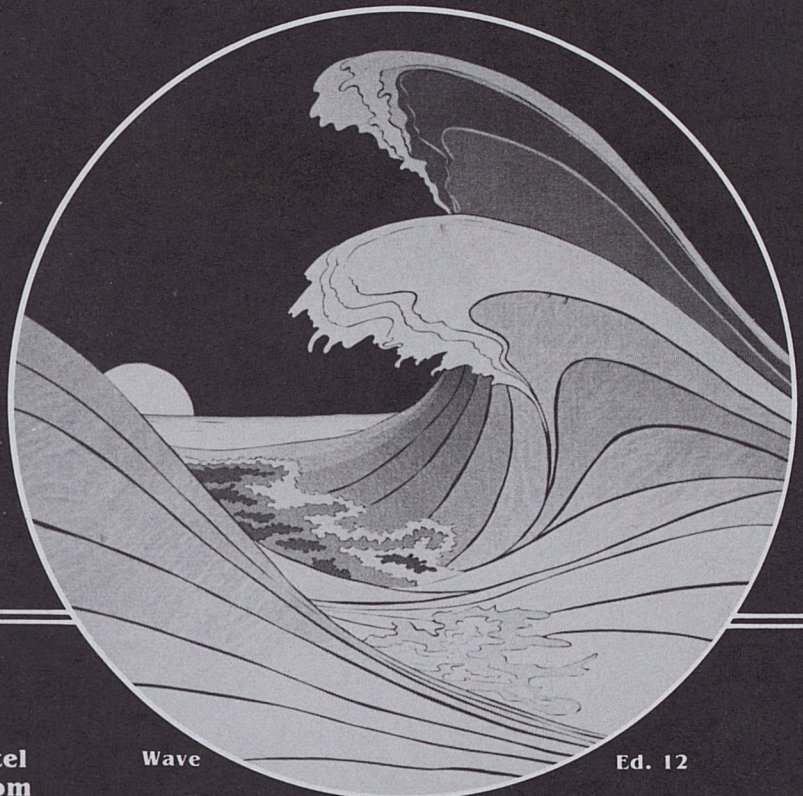
Howard Hoffman, president of the non-profit Society's board of directors, explained the purpose of the cocktail party is to raise funds to assist the Society in presenting symphonic and cham-

ber music programs. "Although recent concerts such as Beethoven's Ninth Symphony attracted over 1600 people, the ticket sales alone do not cover the cost of the production. We need support from the community if we are going to continue to produce fine concerts like this in the future."

Future concert plans of the LVSCMS include a Mozart, Tchaikovsky and Beethoven concert scheduled for March 22, Puccini's opera "Madama Butterfly" on May 8 and a final "pops" concert on July 4 at the Tropicana Hotel.

Tickets for these concerts and the "Candlelight Interlude" on March 5 may be reserved by calling the Symphony office, 739-3420.

P O L A G E S UNIQUE CONTEMPORARY ART



AUSTINE WOOD

STUDIO & GALLERY
1229 ARIZONA
BOULDER CITY, NV 89005
(702) 293-4514

Located Next to Historic Boulder Dam Hotel
Open Wednesday - Sunday - 10 am - 5 pm

Wave

Ed. 12

Tucked between a mobile home park and a Stop'N'Go, with the Sands and Hilton looming nearby, is the Las Vegas Little Theater.

"Little" is right, as far as square footage goes. The building's no larger than the adjacent quick-stop grocery, cramming dressing rooms, stage and 70-odd folding chairs into the tight space.

But if two peas are happy in the proverbial pod, then the Little Theater's performers and crew are also happily "snug."

If performances don't sell out, no one loses any sleep. "Sure I want the best possible product, but you must offer the community the chance to participate," says Jack Bell, one of the theater's founders. Jack Nicholson is Bell's co-partner, in absentia.

When the theater opened back in 1978, Bell and Nicholson offered a season of well-known plays. "I like using new actors, new directors and new plays. The purpose of a community theater is to provide a space for people to learn

Rhon Shead tells what he would do "If I had a Million" in *The Me Nobody Knows* at Las Vegas Little Theatre.



PHOTO: PATRICIA MORTATI

Bell Keeps Little Theater Alive

and work," says Bell, who was adopted by the Little Theater's predecessor, Actors Entrance, when he lived across the street.

"Community theater is a learning space where it's okay to be good or not so good," adds Bell.

It's "okay" with Bell and his colleagues, but the critics may not always agree.

"You like to get good reviews. But if that means you can only get them with the tried and true performers, well..." he shrugs. The biggest problem with negative reviews which offer no support is they can eventually kill the art, says Bell, and thus the writer is slitting his own throat. "If you shoot the horse, you can't keep running the race," says Bell.

Despite adversities, Bell is optimistic about theater growing in Las Vegas. "The community is more and more arts aware. And no matter how tough the

times are, people need diversions. Theater is the most economic, dynamic diversion there is."

Ideally, Bell concedes, he would love to be able to afford a small paid staff. "Volunteer work can be exhausting." And on his wish list he's eyeing a 4,000 square foot building down the street--a facility that would be large enough to seat 200 patrons and provide adequate storage and rehearsal space. "I wish the city could come up with a space theaters could use just for rehearsals." Rehearsals at the Little Theater are conducted in and around the current set, requiring a lot of improvising. "I'd love to see an actual theater center in Las Vegas. It would reduce all our expenses."

Expenses. Ah, yes. "If the theater makes no profit except meeting the bills, I'm satisfied."

That's about all the theater does--meet bills. "We're still open," laughs Bell.

"We can meet every bill except the rent. We want to try for grant money," he adds, once he finds someone who knows how to draft a grant proposal.

Another possibility is a fund-raising campaign--like the one held last year at the Sands, where Bell is a crap dealer. Sands President Neil Smythe helped the group by donating space and staff assistance for the benefit. The result? Proceeds totaling \$10,000.

Bell is tentatively looking at a June date for a repeat performance and would love to get Orson Welles, a Las Vegas resident, as a featured guest artist.

In the interim, the Las Vegas Little Theater has a season to finish with *Ten Little Indians*, the upcoming production. This will be followed by an unannounced production to replace the originally scheduled *Shadow Box*, and the season will close with *Raisin*.

For more information, call 735-0167.

—Jackie Corbett •

Travel Fair: More Than Fair Outcome

As more than 25,000 people streamed through the Convention Center, the Allied Arts Council used a great opportunity to tell its story, display talented member artists, and raise funds.

With a Grand Prize at stake including a round trip for two to San Juan on Eastern Airlines ("America's Favorite Way to Fly" is the number-one carrier to the Caribbean), approximately 7,500 tickets filled the drawing drum at the Allied Arts Council booth at the first annual travel-consumer fair sponsored by the *Review-Journal*.

Grand Prize Winner was Hilda Sillman,

an arts patron and member of the Council. Runner-up, and recipient of an *Arts Alive* tee-shirt, was Bill Morris, recently honored with an AAC pARTner award.

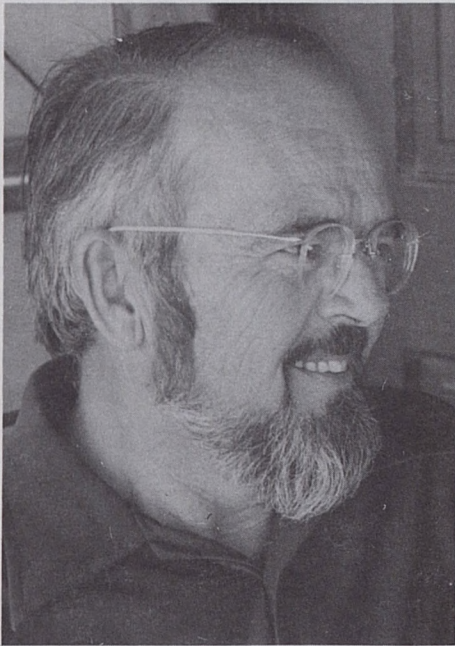
The winner will spend a week at the glamorous beach-front Condado Holiday Inn in San Juan, arranged by Rums of Puerto Rico, an official agency of the Puerto Rican government.

Mayor Bill Briare was the father of this successful fundraising event. Approached by Rums of Puerto Rico, wanting to perform a service for the arts community of Las Vegas, the Mayor suggested that an event should be co-sponsored with Allied Arts. The representative of the Puerto Rican Rums agency was Gerry Hernandez, whose enthusiasm for the project lasted through

the final pina colada, and even after, when he asked if it could be repeated next year.

Allied Arts Council thanks all who supported the event. Special mention goes to Leo Lewis, Sahara Hotel general manager, who donated the drawing drum and other items; to Bill Meyer, sign artist, for the spectacular sign used before and during the Fair; to Ellis Pryce-Jones for the booth decoration; to the Gorman High School Honor Society and its advisor, Phyllis Gordon, for being super salespeople; and to the AAC volunteers who gave so much to this project.

Finally, thanks to the *Review-Journal* for helping turn the Fair into a fundraiser, and to Eastern Airlines and Rums of Puerto Rico for their help throughout.



Keith Wilson

Keith Wilson, Stephen Liu Due for Desert Readings

Keith Wilson, one of the finest poets of the Southwest, will read his work at Flamingo Library March 10 at 7 pm., the next poet in the series *Desert Readings*, sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee.

Wilson, who taught at the University of Nevada at Reno in 1956-57, is now a full professor at New Mexico State University. Of his approximately 20 books of poetry, *While Dancing Feet Shatter the Earth* earned him, besides the above rave in *Harper's*, a nomination for the National Book Award. He has been awarded a D. H. Lawrence Creative Writing Fellowship, a Senior Fulbright-Hays Fellowship, and a National Endowment for the Arts Creative Writing Fellowship.

Wilson has given readings internationally and nationally. His work is widely anthologized, and his reputation grows stronger every year.

Stephen Shu-Ning Liu, the final poet in the current series, will read his works April 14. Liu was born in Fuling, Sichuan, son of an hermitic painter of waterlilies, and raised on the Chinese classics by his mandarin-scholar grandfather.

Liu, professor in the Clark County Community College English Department, recently won a grant for his poetry from the National Endowment for the Arts. Liu's winning poem "My Father's Martial Art" appeared in *The Pushcart Prize VII: Best of the Small Presses* (1982-83 Edition).

Liu over the years has given seven

"He is one of the finest regional poets of the desert, its hardship and dreams. *While Dancing Feet Shatter the Earth* is a nearly perfect book, not one poem unworthy of the others or its topic, and a book splendidly titled."

--Hayden Carruth in *Harper's*.

major poetry readings nationally and internationally; his poems have appeared in several commercial and non-commercial magazines; and he has published *Dream Journeys to China*, a collection of 55 poems, in a bilingual format in the *New World Press* (Beijing, China) in November of 1982.

The *Carlton Daily News*, of Carlton,

Minnesota, reviewed a reading by Liu: "...Liu succeeded in conveying simultaneously a dreamlike atmosphere to his youthful experiences with a great sense of loss for that time and place. Life in America, or Las Vegas, especially, was expressed differently in Liu's poetry.

"One poem was laced with bitter irony. The speaker (in the poem) asserted that his brothel was the only place in America where racism was non-existent."

The *Dakota Newspaper* said of Liu, "...His poetry is very expressive, showing beautiful images of the landscape and the area he grew up in. Yet the most striking thing about his poetry is the intense emotion and feeling that seems to leap off the pages as if to say, "See my life, look at my loss, feel my pain."

Sandra McPherson, well known America poet, said of Liu, "I have never been able to find the right words to do justice to the glories of Chinese poetry, its miraculous transparency—a kind of 'humble elevation.' He accomplishes not only that but also a fine complexity in dealing with the conflict of two worlds. He can be lyrical or wry. I am grateful for his hemispheric vision."

Robert Herz, editor of *Seneca Review*, (Spring, 1979) called Liu's work "straightforward poems, with their stories bold, dramatic, and true. "The burden of these poems is to preserve, hold; that they do so brilliantly, with the special voice of someone who has survived the events they recount, is their special gift."

The *Desert Readings* series was begun informally with poet Stan Mitchell's reading in the Fall of 1982. Two of Mitchell's

See POETS, next page.

Omens

In the beginning there were ten mirrors in the night heaven, and Hou Yee had shot down nine, but the holy moon was left unharmed.

—Chinese folklore

After that Russian dog howled at the moon, some traveler from Mainland China says that there was a flood rising from Yellow River, and the Formosans complain that an earthquake came shaking their Mid-Autumn Festival while sea mist shrouded the moon. Oddest of all, a farmer's tomcat was devoured by a host of mice.

"Hell with the omens!" the scientists may say, yet they know what happened to the Middle Kingdom after Chung O had stolen the magic drug and fled into the moon; they remember also the bloody wars among the Five Barbarian Tribes, and in South Sung a man was pregnant, a woman grew a blue beard; all these happened some 1000 years ago, after a Chinese wench had first polluted the moon.

—Stephen S. N. Liu



Stephen Liu

Poets

from preceding page.

works have been published in previous numbers of *Arts Alive*.

In January, Arizona poet **Richard Shelton** read to an enthusiastic crowd of 100. In February, nationally known Las Vegas poet **A. Wilber Stevens** also drew a surprisingly large crowd with his impressive work.

All readings are free to the public. For further details on the series, call the Allied Arts Council at 385-7345. •

Poets

To My Other Self

when the warnings
have fallen into the wrong hands
never to be heard of again
and the Church of the Holy
Innocents is empty
we will meet where atheists
come to pray and believers
curse God and die

while the saw moves
and the wood says *thank you*
thank you thank you to its torturer
we will turn upon one another
with our knives dulled
in the service of banality

we will hear a snake gliding
through feathers and see
the hawk circling
with his eye on the sparrow
and we will know for one moment
exactly what is happening
and that it is happening to us

when the screams begin it will be
too late and when they cease
it will be much later
we will lie down together
and I will hold you hold you
in my bloody arms and each of us
will say to the other *I did it for you*
because I love you I did it for you

—Richard Shelton

From *The Bus to Veracruz*, by Richard Shelton.
Copyright © 1978, Richard Shelton.

Poets

Visit

As you sat up I saw you die
Your eyes were bright as a tired
Show girl wanting to go home
And you laughed at the walls
You were cruel to yourself
You wanted to die you sat back
And lit up you were that gone
You were busy about nothing.

Still you were in pink and tricky
You had plans for your own free ticket
Of course you wouldn't talk nor sass
The number coming up was your own
You knew that as well as the blood
Pumping your heart making you feline
Fretful at the filtering maze around you
I followed your drift and went away lov-
ing.

—A. Wilber Stevens

© *South Dakota Review*, Spring, 1982

The Day of the Wolf

The other ranchers came this morning,
early; in the crisp blue air of Fall
they stood stiffly--each holding his reins
his restless horse, took coffee, nodding
a "thank-you-mam," his rifle hanging
beside him a scratched leather
scabbard

--the wolf was back, three calves
slaughtered yesterday, their white faces flat
on the ground, big eyes splattered with dirt

:Wolf, running free past the traps in search
of fresh meat he couldn't be fooled by bait.

That evening we got him just the same,
shot him down when he came to smell
the bitch coyote we'd staked out,
got him, horses in a circle he
couldn't cross, but he fought well,
stood his ground, slugs slapping
him down, him getting up, snarling
showing his teeth until he died.

The horses wouldn't carry his hide
back and we left it there, bloody in the
dusk, his skinny body white as a child's
in the waving tall grass.

—Keith Wilson

From *While Dancing Feet Shatter the Earth*

by Keith Wilson.

Copyright © 1978, Keith Wilson.

Poets

Get Your Act Together!

at

Liberace Rehearsal Studio I

All your rehearsal requirements are met in a beautiful
show biz atmosphere where the stars rehearse in privacy.
And so can you!

Special introductory rates.

By appointment only - 24 hours.

1775 East Tropicana
(Liberace Plaza)

Las Vegas, Nevada 89109

(702) 798-0275

Come Have a Sneak Preview!



March

Exhibits

01 Tuesday

Jim Heller, watercolors and oils, Henderson Library, through March 31. 565-9247.

Frank and Narda Walters, "Captive Images," wildlife and nature photography, Flamingo Library Upstairs Gallery, through March 1. 733-7810.

Jim Nagle of Phoenix, pastels, acrylics, Main Gallery; Michael Plyler, "Mayan Images," photos, and Rebecca Bruce, colored pencil drawings, Nevada Artists' Gallery; Western High School students, Youth Gallery; Lucile Bruner, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park; through March 2. 647-4300.

Sybil Griffin Scianna: "Light Works;" artworks combining color photography and neon, Charleston Heights Arts Center, through March 4. 386-6383.

"The Best of the Nevada Camera Club," award-winning photographs, Reed Whipple Center, through March 4. 386-6211.

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

"Winter '83," selected works by Pony Gray, Tom Holder, Austine Wood, Ken Matheson, Mike McCollum, and others, Alexander Stefan Art Gallery, The Plazas, through March 5. 362-4978.

David Lee Waite, photographs, The Photo Shop, 714 Las Vegas Blvd. South, through March 15. 382-4140.

"Printed Images" by Scott Reeds, Linda Brown, and Deborah Feldmann, UNLV Fine Arts Gallery, through March 11. 739-3237.

Spike Ress, watercolor, Ryan Galleries, through March 12. Opening reception March 1, 7 to 10 pm. 734-0650.

06 Sunday

Between Art and Craft; craftworks of nine Northwest artists on loan from the University of Oregon Museum of Art, Charleston Heights Arts Center, through March 25. 386-6383.

Wind in the Willows; a collective exhibit of local artists coordinated by Cathy F. Heath on the theme of "Wind in the Willows," being presented by Rainbow Company during the same period. Opening reception, 3 to 5 pm. Through April 1. 386-6211.

American Mothers Art Exhibit, Main Gallery; Cliff Segerblom's "Monday Painters," Nevada Artists' Gallery; Rancho High students, Youth Gallery; June Buchanan, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 pm. 647-4300.

13 Sunday

"Three Las Vegas Artists;" Sybil Griffin-Scianna, Charlene Gagliardi, and Minnie Dobbins, UNLV Fine Arts Gallery, through March 25. Opening reception, March 13, 1 to 3 pm. 739-3237.

08 Tuesday

The Las Vegas Artists' Co-op presents Paul Kellog, sketches and watercolors, featured artist for March, 1812 E. Charleston, through March 27. 384-5470.

26 Saturday

Cliff Segerblom, Burk's Gal'ry, Boulder City, opening reception, 1 to 3 pm. Through April 16. 293-3958.

27 Sunday

"Looking at Walls;" artist/photographer Lou-Ray, Flamingo Library Upstairs Gallery; opening reception, 3 pm. Through April 29. 733-7810.

9th Annual Art-A-Fair opening reception and awards presentation, Flamingo Library, 3 pm. Runs through April 29 at both Flamingo and Charleston Heights Libraries; sponsored by the Clark County Library District, the Allied Arts Council, and the City of Las Vegas. 733-7810.

Heidi Hamilton and James Cameron in NDT's "Soiree Musicale."

PHOTO: PATRICIA MORTATI

29 Tuesday

The Las Vegas Artists' Co-op presents featured artist Jane Lane, oils and acrylics, 1812 E. Charleston, through April 17. 384-5470.

William H. Ash
Certified Public Accountant

1500 E. Tropicana Ave.
Suite 110
Las Vegas, Nevada 89109

(702) 736-4641



PHOTO: DAVID BROWN

March

Events

01 Tuesday

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

Sweet Adelines; old-time harmony singing; meeting every Tuesday, 7:30 pm., music room, Chaparral High. 458-2053. 0

"Starting Here, Starting Now," The Meadows Playhouse, 8 pm. Tuesday through Saturday, with an additional 2:30 pm. Saturday performance, through March 19. 739-7525.

Jacques Trussel, critically acclaimed tenor, presented by the Community Concert Association, Artemus Ham Concert Hall, UNLV, 8 pm. 735-2300.

02 Wednesday

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

"Starting Here, Starting Now." See 3/1.

03 Thursday

"Culture of the Indians of the Great Basin," lecture by Dr. Martha Knack, part of the Humanities Forum "Understanding the Culture of the Desert Southwest," Las Vegas Senior Center, 9:30 to 11:30 am. Free. 386-6454.

"Starting Here, Starting Now." See 3/1.

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

04 Friday

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

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

"Starting Here, Starting Now." See 3/1.

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

"Ten Little Indians." See 3/3.

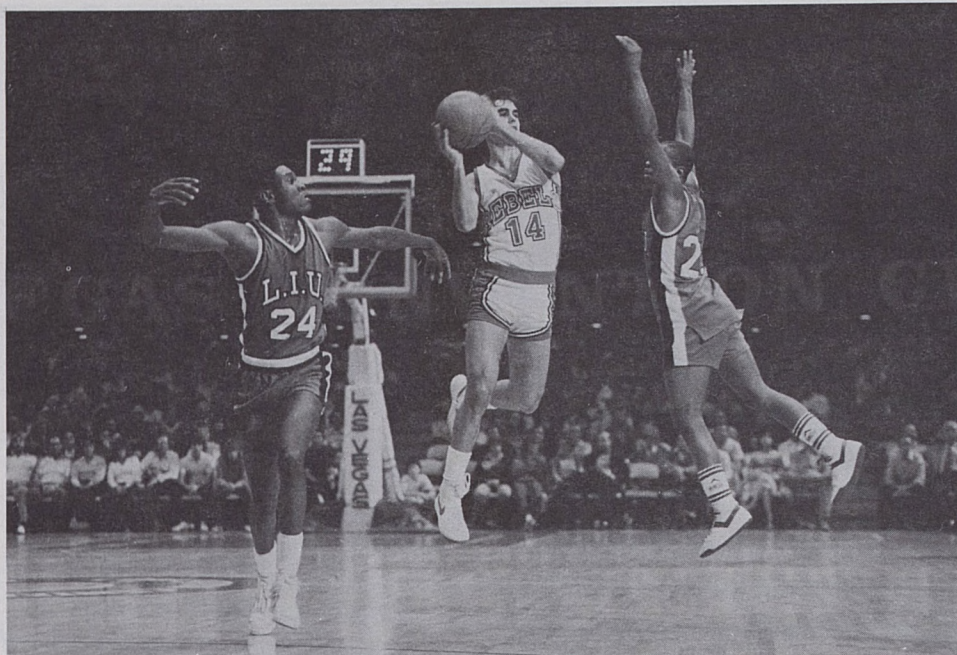
Friday night jam session, Pogo's Tavern, 9:30 pm. to 2 am. 648-9935.



alarmco

2007 Las Vegas Boulevard South
Las Vegas, Nevada 89104-2599

382-5000



"Rebel Ballet," by Patricia Mortati.

March

Continued

05 Saturday

"The Wind in the Willows." See 3/4.

"Company." See 3/4.

"Starting Here, Starting Now." See 3/1.

Las Vegas Symphonic and Chamber Music Society, "Candlelight Interlude," cocktail party featuring the Las Vegas Chamber Players, directed by Virko Baley, Monte Carlo Room, Tropicana Hotel, 6 to 8 pm. 739-3420.

"Strider." See 3/4.

"Ten Little Indians." See 3/3.

**TIRED OF "CHEAP" INSURANCE?
CALL ME!**



FLORENCE B. LEPPERT
Sales Representative
731-1213

**Automobile And
Homeowners
Insurance**



Metropolitan

06 Sunday

"The Wind in the Willows." See 3/4.

Nevada Dance Theatre's Gala featuring international ballet stars Fernando Bujones and Yoko Ichino, Artemus Ham Concert Hall, UNLV, 2 pm. 739-3801.

The Festival Chamber Players, in concert, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

"Ten Little Indians." See 3/3.

07 Monday

Grantsmanship Center Management Training Seminar, sponsored by KNPR, place TBA. Will run through March 11. For registration information, call 456-6695.

Allied Arts Council Membership Meeting, featuring outstanding entertainment, Clark County Community College Little Theatre, 5 pm. 385-7345.

"**Alexander Nevsky**," Sergei Eisenstein's classic Russian 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.

The Helsinki Philharmonic Orchestra, Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

Alan Grant's Monday Night Jazz at the Four Queens Anniversary Party with the Tom Ferguson/Carl Fontana Quintet, Sherri Tyrrell, and the Vince Falcone Quartet, 9 pm. to 3 am. Broadcast live in part over KNPR 89.5 FM. 737-5746.

08 Tuesday

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

"Starting Here, Starting Now." See 3/1.

09 Wednesday

Japanese floral art classes. See 3/2.

"Starting Here, Starting Now." See 3/1.

10 Thursday

"**Flight as Metaphor**," lecture by Dr. Virko Baley, director of the Las Vegas Symphony, Las Vegas Senior Center, 9:30 to 11:30 am. Free. 386-6454.

"The Wind in the Willows." See 3/4.

Keith Wilson; Desert Readings; the nationally famous poet from New Mexico reading his work at Flamingo Library, sponsored by the Allied Arts Council with funding by the Nevada Humanities Committee, 7 pm. 385-7345.

"Starting Here, Starting Now." See 3/1.

"Strider." See 3/4.

"Ten Little Indians." See 3/3.

11 Friday

"The Wind in the Willows." See 3/4.

"The Wind in the Willows." See 3/4.

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

"Strider." See 3/4.

"Starting Here, Starting Now." See 3/1.

"Ten Little Indians." See 3/3.

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

12 Saturday

"The Wind in the Willows." See 3/4.

"Starting Here, Starting Now." See 3/1.

"Strider." See 3/4.

The New York Renaissance Band; unique instruments and delightful music presented by the Community Concert Association, Artemus Ham Concert Hall, UNLV, 8 pm. 735-2300.

"Ten Little Indians." See 3/3.

Fiber Arts Guild workshop, "Natural Baskets--Materials from Your own Backyard" by Misti Washington, 10 am. to 4 pm. Fee. 876-5823.

13 Sunday

Trio Serenata, premier performance, with three cellos performing Schubert, Verdi, Hayden, Boccherini, Gounod, Rossini, and others; Flamingo Library, 2 pm. 733-7810.

"Strider." See 3/4.

The Barton Gray Chamber Ensemble, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

14 Monday

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

Shorty Rogers and Bud Shank 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.

15 Tuesday

"**The Adventures of Huckleberry Finn**," captioned film for the deaf (with sound), with Eddie Hodges, Tony Randall, and Andy Divine, Flamingo Library, 7 pm. Free. 733-7810.

"Starting Here, Starting Now." See 3/1.

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

16 Wednesday

"Starting Here, Starting Now." See 3/1.
Entries for Art-A-Fair Accepted, Flamingo Library, 10 am. to 8 pm. 733-7810.

17 Thursday

"Desert Plants and Herbs Used by Man," lecture by Dr. Patrick Leary, Las Vegas Senior Center, 9:30 to 11:30 pm. Free. 386-6454.

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

"Starting Here, Starting Now." See 3/1.

"Ten Little Indians." See 3/3.

Entries for Art-A-Fair Accepted, Flamingo Library, 10 am. to 8 pm. 733-7810.

Solaris: A Company of Dancers, in concert, Judy Bayley Theatre, UNLV, March 17, 18, 19, and 20, 2 and 8 pm. Admission, \$1. 739-3291.

18 Friday

"The Wind in the Willows." 3/4.

"Starting Here, Starting Now." See 3/1.

"Ten Little Indians." See 3/3.

Solaris. See 3/17.

19 Saturday

KNPR Used Record Sale, at the station, next to Sam's Town, 9 to 4 pm. 456-6695.

"The Wind in the Willows." See 3/4.

"Meet the Juror" for Art-A-Fair, Ron Gasowski, professor of art, Arizona University at Tempe, Flamingo Library, 3 pm. 733-7810.

"The Wind in the Willows." See 3/4.

"Starting Here, Starting Now," final performance. See 3/1.

"Ten Little Indians." See 3/3.

Solaris. See 3/17.

20 Sunday

Deadline for Choreographers' Workshop applications, to be filed at 420 S. 7th Street. Workshop will be April 23 and 24. 385-7345.

Dr. William Fiero and Dr. Patrick Leary conduct a field trip to the Valley of Fire, part of the Las Vegas Senior Center's forum "Understanding the Culture of the Desert Southwest." Seniors only. 386-6454.

Dance Division of the Allied Arts Council, meeting, 420 S. 7th Street, 1 pm. 385-7345.

Trio Serenata presents "Cellos Sing Opera," Henderson Convention Center, 2 pm. Free. 565-2171.

Solaris. See 3/17.

"The Wind in the Willows." See 3/4.

"Music in the Park Plus," Nels and Debi Holshue perform music from Broadway shows, with a performance by the Boulder City First Nighters; sponsored by the Boulder City Cultural Center Board; Gazebo Park, Boulder City, 1 to 5 pm. Free. 293-9961.

21 Monday

"Harvest: 3,000 Years," award-winning Ethiopian 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.

Joe "Fathead" Newman 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

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

"Meet the Masters;" violinist Kalman Banyak, cellist Peter Rejto, and pianist Virko Baley perform Beethoven's Triple Concerto with the Las Vegas Symphony; also featured will be Tchaikovsky's "Variations on a Rococo Theme" and Mozart's "Symphony No. 21;" Artemus Ham Concert Hall, UNLV, 8 pm. 739-3420.

23 Wednesday

Japanese floral art classes. See 3/2.

"Cellos Sing Opera; New Notes on a Traditional Theme," with the cello trio, Trio Serenata; performance/discussion, Flamingo Library, 7 pm., sponsored by the Clark County Library District and funded by the Nevada Humanities Committee. 733-7810.

24 Thursday

"Ten Little Indians." See 3/3.

25 Friday

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

"Ten Little Indians." See 3/3.

26 Saturday

Auditions for an original play, Rainbow Company, Reed Whipple Center, 1 to 5 pm. 386-6553.

"Ten Little Indians." See 3/3.

27 Sunday

"Ten Little Indians." See 3/3.

Musical Arts Chorus and Orchestra, presented by the Southern Nevada Musical Arts Society, performing Dvorak's "Stabat Mater," Charleston Heights Arts Center, 3 pm. Free. 451-6672.

28 Monday

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

29 Tuesday

"The Day the Earth Stood Still," captioned film for the deaf (with sound), with Michael Rennie, Patricia Neal, and Sam Jaffe, Flamingo Library, 7 pm. Free. 733-7810.

Las Vegas Choral Society, classical music concert, location TBA, March 29 and 31, 7:30 pm. 458-8800, music department.

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

31 Thursday

"Frank Waters," lecture by Dr. Charles Adams, part of the forum "Understanding the Culture of the Desert Southwest," Las Vegas Senior Center, 9:30 am. to 11:30 pm. Free. 386-6454.

"The Legend of Sleepy Hollow," children's film, Charleston Heights Arts Center, 2 and 7 pm. Free. 386-6383.

Las Vegas Choral Society. See 3/29.

"Ten Little Indians." See 3/3.



WARTHEN

BUICK

3025 EAST SAHARA AVENUE — TELEPHONE 457-0353
 LAS VEGAS, NEVADA 89104



PHOTO: KENNETH OSTHIMER

NEWSOM'S GALLERY

*The Finest
In Western Art*

1141 Maryland Parkway
Las Vegas, Nevada 89104

Phones
(702)384-9865 or 382-6728



April

Exhibits

01 Friday

Ruth Finch, arrangements of silk flowers and macrame, Henderson Library, through April 30. 565-9247.

02 Saturday

4th Annual Paradise Park Art Fair, Paradise Park Community Center, sponsored by Clark County Parks and Recreation Department, April 2 and 3, 10 am. to 5 pm. 451-8825.

03 Sunday

Steve Metzger, paintings, Reed Whipple Center. Opening reception, 3 to 5 pm. Through April 29. 386-6211.

04 Monday

"Paper Images" by Bill Fox and David Arnold, UNLV Fine Arts Gallery, through April 24. 739-3237.

09 Saturday

1st Annual Craft Show, Burk's Gal'ry, in conjunction with Boulder City Jamboree Days. One day only. 293-3958.

Black Canyon Juried Art Show and Sale, Boulder City, April 9 and 10. 293-2034.

10 Sunday

Black Canyon Juried Art Show and Sale, Boulder City, last day. 293-2034.

Nevada Watercolor Society exhibit, Main Gallery; Barbara Schmidt and Walter Phyl, oils, Nevada Artists' Gallery; Robison Junior High, Youth Gallery; Alice Clifton, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park, through April 28; opening reception, noon to 4 pm. 647-4300.

19 Tuesday

The Las Vegas Artists' Co-op presents featured artist Joan Maule, oils and aqua medium, 1812 E. Charleston, through May 8. 384-5470.

25 Monday

"Senior Exhibition," UNLV Fine Arts Gallery, through May 6. 739-3237.

April

Events

01 Friday

"Ten Little Indians." See 3/3.

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

Pickle Family Circus, fundraiser for Allied Arts Council and its proposed Children's Museum, Paradise Park, noon, with noon and 3 pm. performances April 2 and 3, 385-7345.

02 Saturday

Pickle Family Circus. See 4/1.

"Ten Little Indians." See 3/3.

03 Sunday

Pickle Family Circus. See 4/1.

04 Monday

"Pygmalion," with Wendy Hiller and Leslie Howard and an Academy Award-winning screenplay by George Bernard Shaw, part of the International Film Series, Charleston Heights Arts Center, 7 pm. 386-6383.

"Gifts of an Eagle," film, with filmmaker Kent Durden, Wright Hall, UNLV, 7:30 pm. Part of the series "Audubon Wildlife Films." \$10. for all five films. 739-3394.

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

05 Tuesday

"Beauty and the Beast Ballet," film of the San Francisco Ballet, color, 50 minutes, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

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

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

The Mainz Chamber Orchestra, Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

06 Wednesday

Funding Resource Workshop; acquaints grant-seekers with the Funding Resource Center at Flamingo Library, 10 am. to noon. Free; pre-registration required. 733-7810, ext. 35.

07 Thursday

"The Clock Struck Twelve" by James Reach, presented by the Boulder City First Nighters, Boulder City High School Auditorium, 7 pm. April 7, 8, 9, 15, and 16. Admission, \$2.50; under 12, \$1.25. 564-1234.

08 Friday

"Language of the Southwest," lecture by Dr. Thomas Clark, part of the forum "Understanding the Culture of the Desert Southwest," Las Vegas Senior Center, 9:30 to 11:30 am. Free. 386-6454.

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

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

"The Clock Struck Twelve." See 4/7.

09 Saturday

Boulder City Spring Jamboree, 293-2034.

Search for Talent Contest, ages 6 to 9, Lorenzi Park, 1 to 3 pm. 386-6511.

"Loose Ends." See 4/8.

Fiber Arts Guild meeting, 10 am. to 4 pm. Call 876-5823 for information.

"The Clock Struck Twelve." See 4/7.

10 Sunday

Dance Division of the Allied Arts Council, meeting, 420 S. 7th Street, 1 pm. 385-7345.

"An Afternoon in Old Vienna," the Las Vegas Civic Symphony; dancing to waltzes and polkas conducted by William Gromko, 2 to 5 pm. 386-6211.

Nevada Chamber Ensemble; works by Vanhal, Milhaud, and Bartok, Flamingo Library, 2 pm. Free. 733-7810.

11 Monday

"The Ebb and Flow," dance film with Dame Margot Fonteyn with unique film of Pavlova, Mikhail Baryshnikov dancing "Petrushka," and much more, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

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

12 Tuesday

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

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

13 Wednesday

Japanese floral art classes. See 3/2.

"The Mousetrap." See 4/12.

14 Thursday

Stephen Liu, Desert Readings; the nationally recognized Las Vegas poet reading and discussing his work, Flamingo Library, 7 pm., the last poet in the series sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee. 385-7345.

"The Mousetrap." See 4/12.

"Loose Ends." See 4/8.

"Let the Book Bug Bite," Clark County Library District used book sale, Boulevard Mall, 10 am. to 9 pm., April 14, 15, 16, and 17. 733-7810.

15 Friday

Entry deadline for Youth Competition sponsored by the Reno Chamber Orchestra. Write Reno Chamber Orchestra, P.O. Box 547, Reno Nevada 89504.

"Poetry of Nevada," lecture by Bonnie Tilford, part of the forum "Understanding the Culture of the Desert Southwest," Las Vegas Senior Center, 9:30 am. Free. 386-6454.

"Loose Ends." See 4/8.

"The Mousetrap." See 4/12.

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

"Let the Book Bug Bite." See 4/14.

"The Clock Struck Twelve." See 4/7.

16 Saturday

"A Night at the Casbah," concert of Middle Eastern ethnic dance, Charleston Heights Arts Center. 870-5508.

Belly Dance Seminar, sponsored by Marliza Pons, Imperial Palace Hotel, April 16 and 17. 870-5508.

Search for Talent Contest, ages 10 to 14, Jaycee Park, 1 to 3 pm. 386-6511.

"The Mousetrap." See 4/12.

"Loose Ends." See 4/8.

"Let the Book Bug Bite." See 4/14.

"The Clock Struck Twelve." See 4/7.

17 Sunday

"Loose Ends." See 4/8.

"Let the Book Bug Bite." See 4/14.

18 Monday

"The Magnificent Beginning," dance film with Dame Margot Fonteyn reviewing history of the dance, with many French ballet performances as well as the Royal Swedish Ballet and the Dance Academy of Peking, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

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

19 Tuesday

Festival Chamber Players, special children's concert, Flamingo Library, 2 pm. Free. 733-7810.

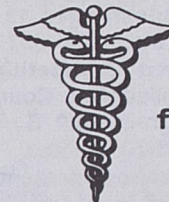
Sweet Adelines, old-time harmony singing, meeting every Tuesday, 7:30 pm., music room, Chaparral High. 458-2053.

"The Mousetrap." See 4/12.

20 Wednesday

Japanese floral art classes. See 3/2.

"The Mousetrap." See 4/12.



NEW
for Las Vegas
Residents!

MEDICAL HOUSE CALL SERVICE

- ★ Homebound Patients
- ★ Senior Citizens
- ★ Urgent Care
- ★ Reasonable Fees
- ★ 7-Day, 24-Hour Service
- ★ Help with Medicare Forms

FOR A QUALIFIED, CARING
PHYSICIAN AT ANY HOUR:

369-5799

21 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.

Family Time; Arts and Crafts: The whole family will enjoy creating crafty fantasies. Parents must be accompanied by a child. Flamingo Library, 7 pm. Free. 733-7810.

Trio Serenata presents chamber music specially arranged for three cellos, Flamingo Library, 7 pm. Free. 733-7810.

"The Mousetrap." See 4/12.

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

22 Friday

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

"The Mousetrap." See 4/12.

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

"The Desert's Inspiration, Past and Present," lecture by Visual Artist Rita Deanin Abbey, part of the forum "Understanding the Culture of the Desert Southwest," Las Vegas Senior Center, 9:30 to 11:30 am. Free. 386-6454.

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

23 Saturday

Festival of Arts, presented by Valley Playhouse, Mesquite. 346-5569.

Auditions for "Beauty and the Beast," Rainbow Company, Reed Whipple Center, 9 am. to 1 pm. 386-6553.

Search for Talent Contest, ages 15 to 18, Freedom Park, 1 to 3 pm. 386-6511.

Phone Book Cover Art Competition, cosponsored by the Allied Arts Council and Centel, entries sign-in, 420 S. 7th Street, 1 to 3 pm. 385-7345.

Choreographers' Workshop, presented by the Dance Division of the Allied Arts Council, Charleston Heights Arts Center, 2 pm. April 23 and 24. 386-6383..

"The Mousetrap." See 4/12.

"Bleacher Bums." See 4/22.

24 Sunday

National Dance Week. Through 4/30.

Choreographers' Workshop. See 4/23.

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

25 Monday

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

26 Tuesday

Phone Book Cover Art Competition, cosponsored by the Allied Arts Council and Centel, entries sign-in, Centel office, Renaissance Center, 8:30 to 10:30 am.; Centel office, Boulder City, 10 am. to noon; Centel office, Henderson, 1 to 3 pm. 385-7345.

"West Side Story," captioned for the deaf (with sound), with Natalie Wood, Richard Beymer, and Russ Tamblyn, 7 pm., Flamingo Library. 733-7810.

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

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

"The Mousetrap." See 4/12.

27 Wednesday

Japanese floral art classes. See 3/2.

"Dance Commentary" by Solaris: A Company of Dancers and guest artists, UNLV Black Box Theater, 8 pm. April 27 and 28. 739-3291.

"The Mousetrap." See 4/12.

Phone Book Cover Art Competition, cosponsored by the Allied Arts Council and Centel, entries sign-in, final day, 420 S. 7th Street, noon to 5 pm.; Centel office, Civic Center Plaza, 2 to 4 pm. 385-7345.

28 Thursday

"Indigenous Materials in Art," lecture by Ceramicist Greg Kennedy, part of the forum "Understanding the Culture of the Desert Southwest," Las Vegas Senior Center, 9:30 to 11:30 am. Free. 386-6454.

"Dance Commentary." See 4/27.

"The Mousetrap." See 4/12.

Play To Be Announced, Las Vegas Little Theatre, 8:30 pm. Thursdays, Fridays, and Saturdays, with 3 pm. Sunday matinees May 1 and May 22, through May 28. 735-0167.

29 Friday

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

"Bleacher Bums." See 4/22.

"The Mousetrap." See 4/12.

Las Vegas Civic Ballet Company, in concert, Charleston Heights Arts Center; April 29 and 30, 8 pm.; May 1, 2 pm. Admission: \$4.00. 386-6383.

Play To Be Announced. See 4/28.

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

30 Saturday

An original play. See 4/29.

"The Mousetrap." See 4/12.

Las Vegas Civic Ballet Company. See 4/29.

"Bleacher Bums." See 4/22.

Play To Be Announced. See 4/28.



PHOTO: DAVID BROWN

Desert Culture Topic of Forum

A sixteen week forum on *Understanding the Culture of the Desert Southwest* will be presented by the Las Vegas Senior Center thanks to a grant from the Nevada Humanities Committee.

Each Thursday from 9:30 to 11:30 am., the forum will progress through the pre-history of our region, the arts past, present and future, to the concluding forum on May 19. In the final presentation Jean Ford will discuss "Public Policy—A Balancing Act."

In March, participants will enjoy several field trips for closer contact with the desert. The forums are free to all seniors; the costs of the field trips, which will be kept to a minimum, are the responsibility of those participating.



EASTERN
America's favorite way to fly.

Newsom's Shows Art of West

Newsom's Art Gallery is not only a space for Western art, but a building with a history as well. Jean Newsom's thought about the art she and her husband exhibit dovetails with that fact. "What's so appealing about the West is that it's the history of the country and that's what we enjoy so much about it," she says.

The gallery, once Nevada Governor Richard Bryan's childhood home, has become one of Southern Nevada's fine Western art galleries, with a growing national reputation. Located at Circle Park on Maryland Parkway, the house was the first in the neighborhood to change from residential to business zoning. Now the area is a thriving business district.

"When we bought the house in 1967," says Jean Newsom, who owns Newsom's Art Gallery with her husband Guy, "Richard went downtown with us and helped us get the zoning changed. He's very interested in the gallery, and always wants to know what's happening with it."

Seated among the paintings of Paul Abrams, Jr., Gene Dieckhoner, John McGee, and other fine artists who specialize in the Western genre, she commented about the gallery. "We handle twenty-five artists. We have carried the work of many of the artists we show for years and have watched their careers flourish. The artists have become part of our family. It's a pleasure to handle their work. We appreciate the time and effort that goes into a piece of artwork."

Jean Newsom is as close to being a native Nevanadan as the governor, having moved to Las Vegas at the age of nine.

"My family was a patron of the arts, a pioneer family in Nevada. I grew up with art. It was instilled in me, and so it was a natural thing for me to follow through with it."

One of the most striking pieces in the gallery is a collage by Isabel Ballerna which includes muted watercolors, an intricate hand-beaded border, gold leaf (hand-embossed with a teaspoon!), paper and calligraphy. Newsom's matted and framed the work in the gallery's custom frame shop.

Newsom noted that Austin Duell was commissioned through the gallery by Michael Gaughan of the Barbary Coast to do special pieces for that hotel's "John Wayne Room."

Millie Funk's work on the cover of the January, 1983 *Colorado Cowboy* magazine was a direct result of the magazine contacting Newsom's.

Buddy Reyes, whose work hangs in the gallery, did the portraits of the astronauts in the San Diego Air Space Museum, the official portrait of Martin Luther King which hangs in Atlanta,

Georgia, and is presently doing a portrait of Louis L'Amour, the Western writer, which will be housed in the Cowboy Hall of Fame in Oklahoma.

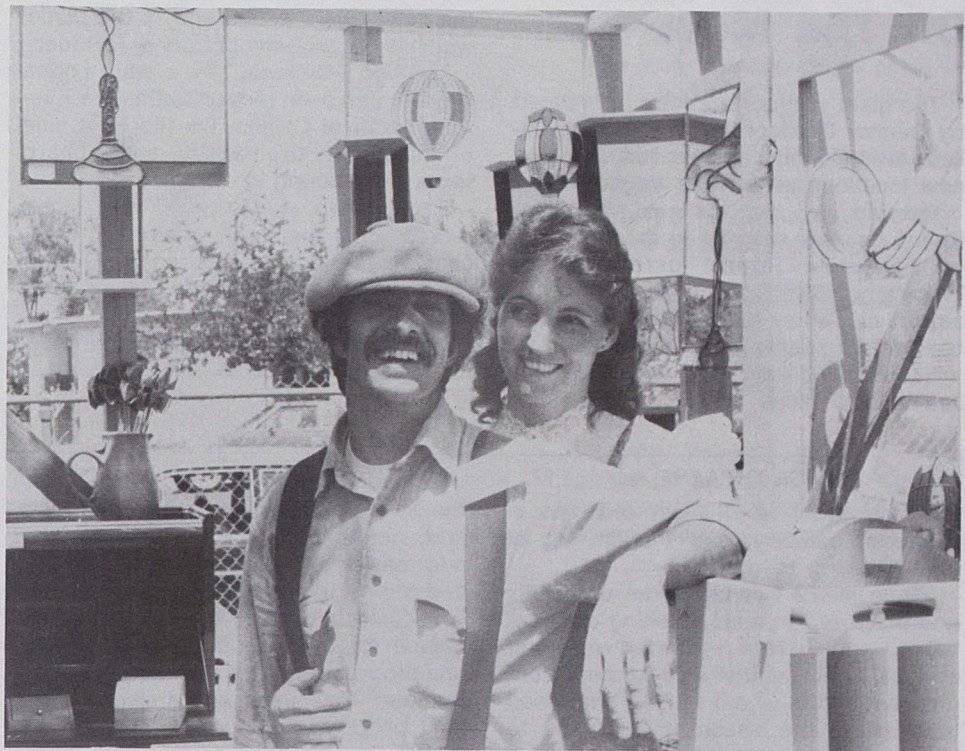
The gallery also carries Californian John DeMott's paintings of mountain men, Arizonan Don Polland's bronze action sculpture's, and works of Nevada artists such as Pic Smith, Roy Purcell, and Tad Schutt.

The Newsoms sponsor an annual major show in September, generally for three days, as well as occasional one- or two-artist shows. However, Newsom said that the harsh economic times might preclude the annual show from taking place this year. "For major sales, the majority of our business comes from tourists who are collecting," she says.

Newsom's Art Gallery is located at 1141 S. Maryland Parkway, and shop hours are 10 to 5 Tuesday through Saturday.

--Linda Lanza •

Keene and Greg Sterret at 1982 Artworks Festival.



Desert Decor Art Supplies
2003 East Charleston 382-5404

Artworks Festival Blossoms in May

Artworks, an arts and crafts festival featuring artists who will demonstrate, exhibit and sell their work, is a juried show for exhibiting artists, open to all Nevada artists.

The festival will be held May 21 and 22 at Jaycee Park from 10 am to 6 pm.

Special Park/Art activities will be held on Saturday, May 21, for children of all ages. A variety of groups will perform on the Showmobile for looking and listening enjoyment throughout the day.

Artworks is sponsored by the City of Las Vegas Department of Recreation and Leisure Activities/Cultural and Community Affairs Branch; the Las Vegas Artists' Cooperative; and the Las Vegas Art Museum.

For details, write Artworks VIII Festival, Dept. of Recreation and Leisure Activities, 749 Veterans Memorial Drive, Las Vegas, NV, 89101; or call 386-6511, Monday through Friday, 8 am to 4 pm; after 4 pm and weekends, call 386-6495.



"Scheherazade," a four by five foot polage by Austine Wood.

Austine's Polage Now on Video Disc

Austine Wood, the local artist who innovated the art form she calls "polage," has been commissioned by a New York television production company to create a special piece to be recorded on video disc. The work is an interpretation of Rimsky Korsakov's "Scheherazade," and will be accompanied by the music on the disc. The four by five foot polage will be available for sale after completion of taping later this year.

Recently Wood completed a mural for the Kodak Pavillion at Disney's EPCOT Center in Orlando, Florida. The work is 18 feet by 40 feet and took one year to complete. Her studio is located in Boulder City and includes a unique public gallery to show her work. The gallery is open Wednesday through Sunday from 10 am to 5 pm and is located next to the historic Boulder Dam Hotel on Arizona Street. For more information, call the studio at 293-4514. •

Outdoor Art Show On The Move

The giant outdoor art show sponsored by Donrey Outdoor Advertising and Allied Arts Council has moved to three new locations in the Las Vegas Area.

Sunrise on the Calicos, by Myra Knapp, is now seen while driving south on Paradise Road, just north of Tropicana. Visitors on their way to the airport can enjoy the huge reproduction of Knapp's spectacular oil painting.

Red Car, an acrylic by UNLV student Jed Olson, faces west on Charleston

near 10th Street. The Donrey billboard is on the north side of the street. Several purchase offers were made for this piece, which is the property of Donrey Outdoor.

Untitled Collage, by Jean Logan Bayless has been moved to Eastern Avenue, south of Owens. On the west side of the street, this fanciful super-board faces northbound drivers.

Each board is 14 by 48 feet large, representing the three winners of a recent competition sponsored by Donrey Outdoor Advertising and Allied Arts Council.

Special thanks for a continuing interest in the arts goes to Lon Bends, general manager of Donrey Outdoor.

PBS Fundraiser Airs Music, Dance

Public television has selected "See How Great TV Can Be" as the theme for 16 nights of programming which will include music and dance, March 5 through 20, for its fundraising campaign, Festival '83.

The Festival will feature Beverly Sills, cellist Lynn Harrell, ballerina Suzanne Farrell, jazz singer Cleo Laine and composer/clarinetist John Dankworth, among many other well known talents.

For more details regarding the programming for Festival '83, call KLVX at 737-1010. •

NEVADA DANCE THEATRE, from p. 17.

for nine years. And I got involved in teaching, painting, and I spent lot of time listening to music.

"Then in '72 I came to the university and proposed to start teaching classical ballet, and before I started my first classes, I got together with dancers from different shows whom I knew, who used to come to the lessons that I used to give at the Tropicana. They were people who, like myself, had a classical background. We put in a performance together. That was in '72, and step by step we grew and today we have a full time professional ballet company."

Of the 14 resident dancers in the company now, none were drawn from Nevada, although some now live here. Not many local dancers try out for NDT. "You could probably count on one hand the natives who have auditioned for the company," says Norman Cain. "I don't know exactly what the reason for that is. I think dancers here are more into

the Strip because of the higher salaries, and, not that it's an easy job, but it's a lot easier to go in and learn one show and do it for three years, whereas if you come into NDT, they work and rehearse for three to five weeks and do one program five times and that's forgotten and they start rehearsing for the next program."

NDT is the only professional ballet company in Nevada and, according to Cain, benefits from about \$85,000. a year in in-kind services resulting from its resident status at UNLV. "Financially, we've always been very stable," he says. "We have had a lot of good community support, and I count that support not just in donations, which we do have to rely on. We get lots of support from the community; the financial support from the Strip hotels and casinos has been improving steadily.

"In addition to financial support, donors buy tickets, and I think that is one

of the biggest examples of community support. *The Nutcracker* sold out 11 performances, which is fantastic. Overall from last year, we sold out 89.5 per cent of capacity, and this year I'm sure we'll show an increase.

"We've been getting a lot of national exposure and more and more well qualified dancers from other areas are finding out that there is a company here that is good and that does have a good reputation. Nevada Dance Theatre is one of the best. The National Endowment for the Arts sends a panelist to go a review a program prior to their granting session, and the panelist who was here two years ago said that Nevada Dance Theatre was the best thing she'd seen West of the Hudson. And I had to agree with her," Cain laughed. "And I think every year is better. This is the strongest company we've ever had."

—Patrick Gaffey •

Give the Business To Arts Supporters

Membership in the Allied Arts Council brings with it complete information services on cultural programs, a bi-monthly magazine, and many AAC-sponsored events for local artists and residents, all of which contribute to keeping the arts alive in Southern Nevada.

These are obvious benefits that members enjoy with the AAC.

Now, however, a more tangible benefit is coming to Allied Arts members in the form of hundreds of dollars in discounts. Thanks to several dozen local business people who support the arts, members can get substantial discounts on the most-wanted merchandise and service, just by showing a current Allied Arts Council membership card.

If you are already a member, please urge your friends to join. If you're not, please join today.

Take advantage of these savings, and you will be giving your business to merchants who support the arts. A list of arts-supporters follows:

Garcia's of Scottsdale Restaurant, Flamingo Road near Maryland Parkway, a 10% discount from your total luncheon check (you and your party) daily before 4 p.m.



TAC Office Products, 4800 S. Maryland Parkway, 10% off office supplies.

Toy Circus, Fashion Show Mall, 10% discount on \$10 or more purchase.

Judy Bayley Theatre at UNLV, \$1 off regular ticket prices for performances by the University's Department of Theatre Arts.

Little Theatre at Clark County Community College, tickets discounted from \$5 to \$3 for members.

Meadows Playhouse, 4735 S. Maryland Parkway: \$2 off regular ticket prices.



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



Prestige Cleaners, two locations: 4902 S. Eastern and 1340 E. Flamingo in Mission Center, 20% discount.

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

Dirty Dog Inn, 2736 Green Valley Parkway, Henderson (dog grooming, food and supplies), 10% discount.

Trop-Aquarium, 3335 E. Tropicana near Pecos (in the Safeway Shopping Center), 10% discount, except on live food, aquariums and special sale items.



PS Galleries, in the MGM and the Dunes Hotels, 10% discount.

Dizzy Daizy Flower Shoppe, 1103 E. Tropicana (in the Safeway Shopping Center, corner of Maryland Parkway), 10% discount except on deliveries—local or out of town.



CompuColour, 850 S. Rancho Road (next to Smith's Food King in Rancho Town and Country Shopping Center), 30% discount on photo processing and prints.

Sahara Health Foods, 1231 E. Sahara at Maryland Parkway, 10% discount on all vitamins.

The Zoo, Fashion Show Mall, stuffed animals and toys, 10% discount on purchases of \$10 or more.

Desert Decor Art Supplies, 2003 E. Charleston, 10% discount.

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



Savoy French Bakery, 4149 S. Maryland Parkway at Flamingo, 10% discount on pastries, breakfast, lunch and dinner, minimum purchase of \$5.

To Allied Arts Council 420 S. 7th Street
Las Vegas, NV 89101

YES! I WANT TO JOIN!
Enclosed is \$ _____. Sign me up in the following category:

- \$500 Angel
 \$100 Gold Patron
 \$50 Silver Patron or Business
 \$25 Arts Organization
 \$20 Individual or Family
 \$15 Senior Citizen or Student

Name _____ Phone _____

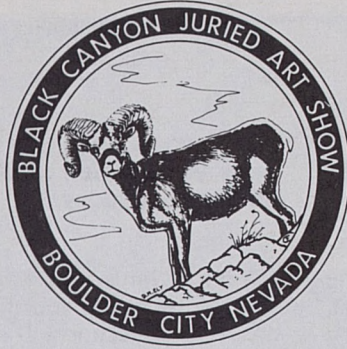
Address _____

City/State/Zip _____

OR use your credit card: Company _____

Number _____ Exp. _____

Signature as on card: _____



BLACK CANYON JURIED ART SHOW and SALE

April 9 and 10, 1983

CITY HALL
900 Arizona Street
Boulder City, Nevada

Theme: Southwest Interpretations

Show Opens at 10:00am both days

FEATURING PROFESSIONAL SOUTHWEST ARTISTS

Mike Miller

Lynn Thomas

Dottie Burton

John Ruksnaitis

William Verrill

L'Deane Trueblood

Stafford Schliefer

Brent Thomson

Michael Ireland

Don Ely

Jan Harmon

Anne Bridge

Darlene Brooks

Jerry Ehlers

James McCartin

Linda Savage

Charlotte Baklanoff

Tad Cheyenne Schutt

And Others

PIT BARBEQUE and Awards Presentation
Saturday April 9th • 5pm

AUCTION at 7pm

PREVIEW SHOWING AT 6pm
(TICKETS REQUIRED)

PROCEEDS FOR BUILDING OF
BOULDER CITY CULTURAL CENTER/HISTORICAL MUSEUM

For more information call or write:

BOULDER CITY
Chamber of Commerce

1497 Nevada Highway • Boulder City, Nevada 89005 • (702) 293-2034

ALLIED ARTS COUNCIL
420 South 7th Street
Las Vegas, Nevada 89101
385-7345

Non-Profit Org.
U.S. POSTAGE
PAID
Las Vegas, NV
Permit No. 287
