

May is Jazz Month

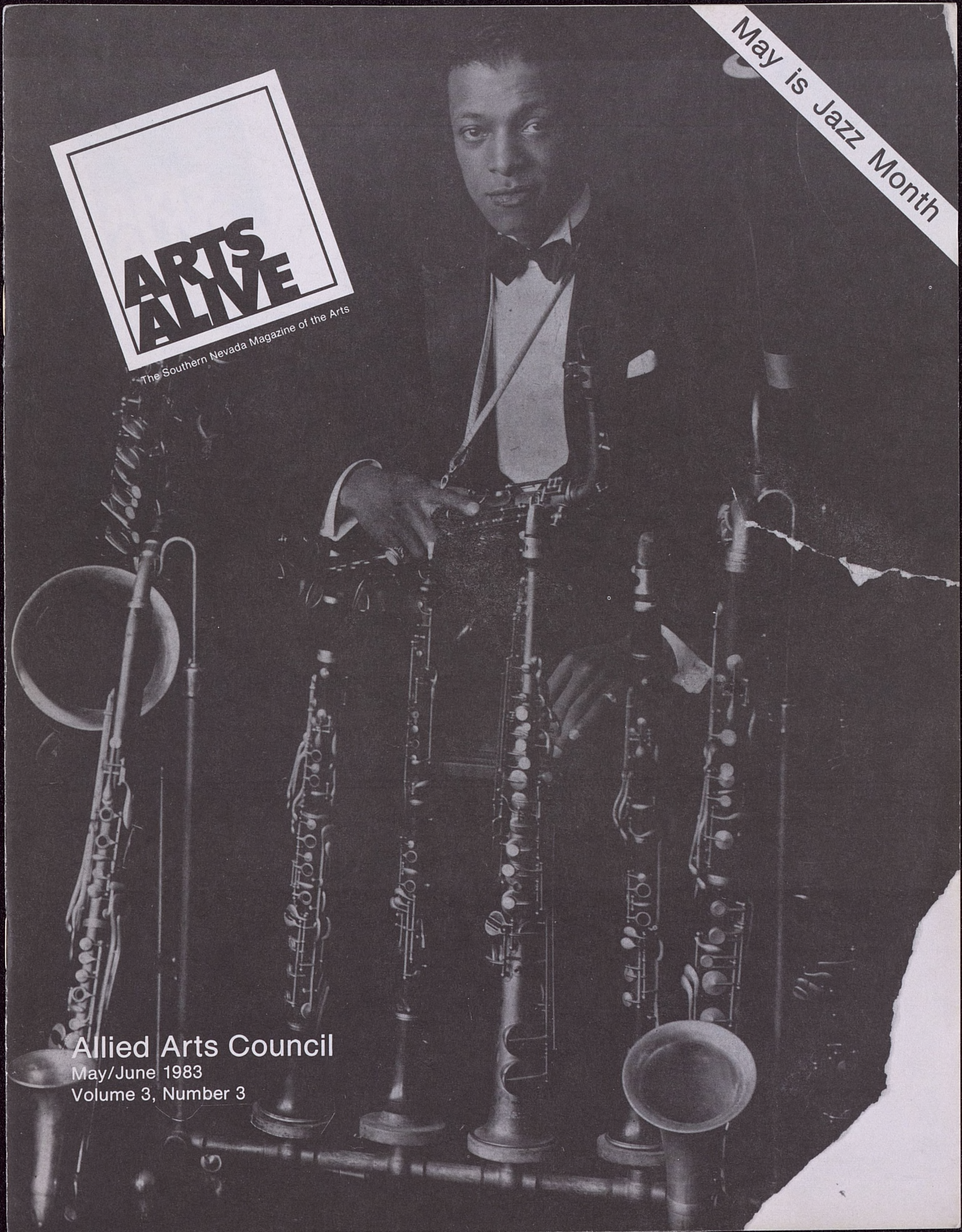
ARTS ALIVE

The Southern Nevada Magazine of the Arts

Allied Arts Council

May/June 1983

Volume 3, Number 3



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PHOTO: E. H. OPSITOS



Carl Saunders knows what Jazz Month is all about.

Cover: Garvin Bushell in 1924. See story, page 18

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New members

Organizations

Southwestern Art Society

Friends of Charleston Heights Art Center

Society for Creative Anachronism

Roberts School of Dancing

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Looney's and the Icon Gallery

Individual/Family

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Mrs. Lilly Fong

Karen Layne

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Isabelle Feigelman

Susan P. Hollingshead •

Winners Maury Soss (top left), Bob Dunkerly (top right), and Virko Baley (bottom).

Governor's Art Awards Soss, Dunkerly, Baley

"Give your heart to the arts" is more than just a clever phrase, or the name of an arts awareness program presented to the state legislature. It is a way of life for Maury Soss, organizer of that program and one of three Las Vegasans honored at the Fourth Annual Governor's Arts Award ceremonies held March 21 at Harrah's Hotel in Reno. Soss, Robert Dunkerly and Virko Baley were each cited by Governor Richard Bryan for contributions of outstanding significance to the arts in Nevada.

In 1979 the Nevada State Council on the Arts initiated the annual Nevada "Governor's Arts Awards," to provide statewide acknowledgement of the important contributions of Nevada's citizens in and for the arts. Since its inception, the awards program has grown from three nomination categories to ten—six for individual artists in various disciplines, and one each for arts administrator, educator, business leader and volunteer.

Soss, nominated by the Allied Arts Council in the category of volunteer, is a fifty-two year resident of Las Vegas. He was raised in a "very fortunate community" where he was exposed, throughout his early years, to great art. Since moving to Las Vegas he has devoted much time and energy to enriching the cultural life of this area. "I've had the privilege of seeing every great dancer since Pavlova, and many other great performances as well," he says. "I wanted to create an environment here that would offer those same opportunities to my children and grandchildren."

Soss has worked with every major arts group in Southern Nevada. He has served on the boards of the Allied Arts Council, the Nevada Alliance for the Arts, the University Music Society, and the

PHOTO: JON WINNET



State Parks Cultural Arts Board, to name but a few. He has been a major supporter of groups such as the Opera Guild of Las Vegas, the Symphonic and Chamber Music Society, and Friends of Charleston Heights Arts Center. He was a founding member of the Nevada Museum of Fine Arts.

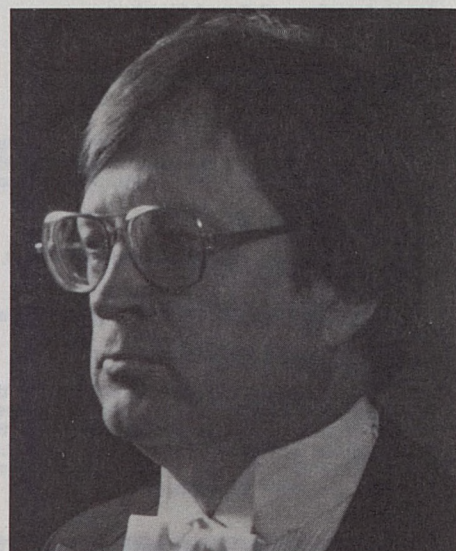
Currently he serves on the Advisory Boards of the Clark County Community College and the Fine Arts Program of the Clark County School District. He is a member of the Las Vegas Opera Association which conducts local auditions for the New York Metropolitan Opera. He has represented Las Vegas on a national level as member of the National Committee of the American Council on the Arts.

Soss's personal contributions have particularly enriched dance in Las Vegas through his sponsorship of performances, tours and scholarships. He was Original Grand Founder of Nevada Dance Theatre in 1972 and has more recently given much public relations assistance to Contemporary Dance Theatre and Solaris: A Company of Dancers, both at UNLV.

Robert Dunkerly, recipient of the theatre award, has been director of the CCCC Theatre Arts Program since 1978. In addition to producing up to five shows a year for that theatre, he teaches classes in acting and theatre history, and was named artistic director of the Meadows Playhouse.

Before moving to Nevada, Dunkerly directed several theatre seasons in Southern California and taught at the University of California, Irvine. His production of *Bent*, a play by Martin Sherman, in October of last year was recommended as one of the most memorable and brilliant Las Vegas theatre experiences in recent years.

PHOTO: P. GAFFEY



The award for music was given to Virko Baley, a native of the Ukraine who moved to the United States in 1949. His piano studies began at age seven; and he received both bachelor and master degrees in music from the Los Angeles Conservatory of Music and Art. He is the founder and director of the Las Vegas Chamber Players, an internationally acclaimed ensemble, and is currently music director and conductor of the Las Vegas Symphony Orchestra.

Baley has been awarded grants from both the Nevada State Council on the Arts and the National Endowment for the Arts for original compositions. He has recorded several albums, and is writing one book on the music of the Soviet Ukraine and another, titled "Contemporary Piano," for the University of California Press.

Eligibility requirements state that nominees be residents of Nevada who,

See **AWARDS**, p. 24.

The Tastes of the World

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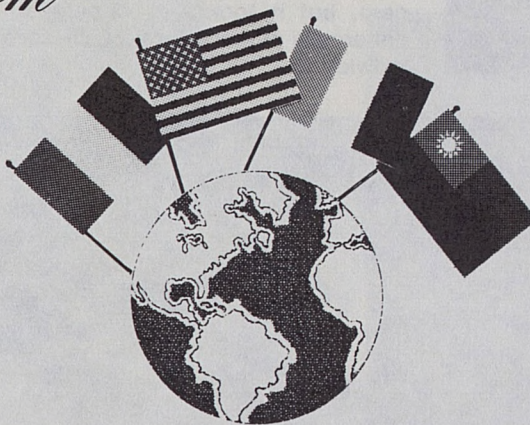
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Pickles tickled public; nickles trickle to museum



PHOTOS: JIM LAURIE

The Pickles came to town in April. They left a legacy of friendship and they helped establish the financial base for the Allied Arts Council's children's museum in Southern Nevada.

Pickle Family Circus at Paradise Park was sponsored by Allied Arts Council and made possible through a grant from the Levi Strauss Foundation, as the first fundraiser for a hands-on art and science children's museum.

Even with competition from the Thunderbirds Airshow and cold, relentless high winds, circus weekend was a success, but it took the cooperation and generosity of many local businesses and individuals.

Circus chairman Robin Greenspun and AAC Executive Director Sari Aizley ask you to join them in recognizing those people and organizations who chose to be involved, in support of our community and family life.

SPECIAL THANKS to the *Las Vegas Sun* for its all-out effort in publicizing the Pickles;

to Jan Laverty for her enthusiastic help through Thriftmart and the Smart & Final Iris Company--and by being our prize-winning Pocket Lady at the circus;

to Steve Drappo and his staff at Paradise Park for their help in planning and staging the event, and in resurrecting midway booths flattened by winds and other unseen (but two-legged) gusts of energy;

to Steve Molasky for his ticket-selling skills and his donation of housing for the circus members;

and to Darlyne Planck, eight-year veteran of school carnivals and volunteer director of the Pickle Family midway (who worked like a full-timer while nursing ski-trail sunburn).

Many service organizations jumped in to help Allied Arts with this circus fundraiser. They included the Soroptimists and the YMCA who donated part of their midway booth profits to the children's museum fund; Young Volunteers in Action who turned out ready and eager to help; the Las Vegas chapter of Clowns of America who gave **all** the profits from their face-painting booth to Allied Arts; the Guardian Angels, who provided volunteer security services; the Bishop Gorman High School Honor Society, who staffed the food and game booths with enthusiasm and good humor; and RSVP (the Retired Seniors Volunteer Program), who spent many hours preparing games and prizes for the young circus-goers.

A grand prize drawing, not completed by publication time, features a holiday in San Francisco for an adult and two children. San Francisco is the home of the Pickle Family Circus as well as the famous *Exploratorium*, the children's hands-on museum that inspired Allied Arts to establish one in Southern Nevada. Winners will fly to San Francisco on Southwest Airlines (offering five round-trip flights daily); their hotel, bay cruise and other activities are donated by Prestige Travel Inc. of Las Vegas. Other prizes are offered by Cambridge Racquet Club: one adult and one junior membership for six months.



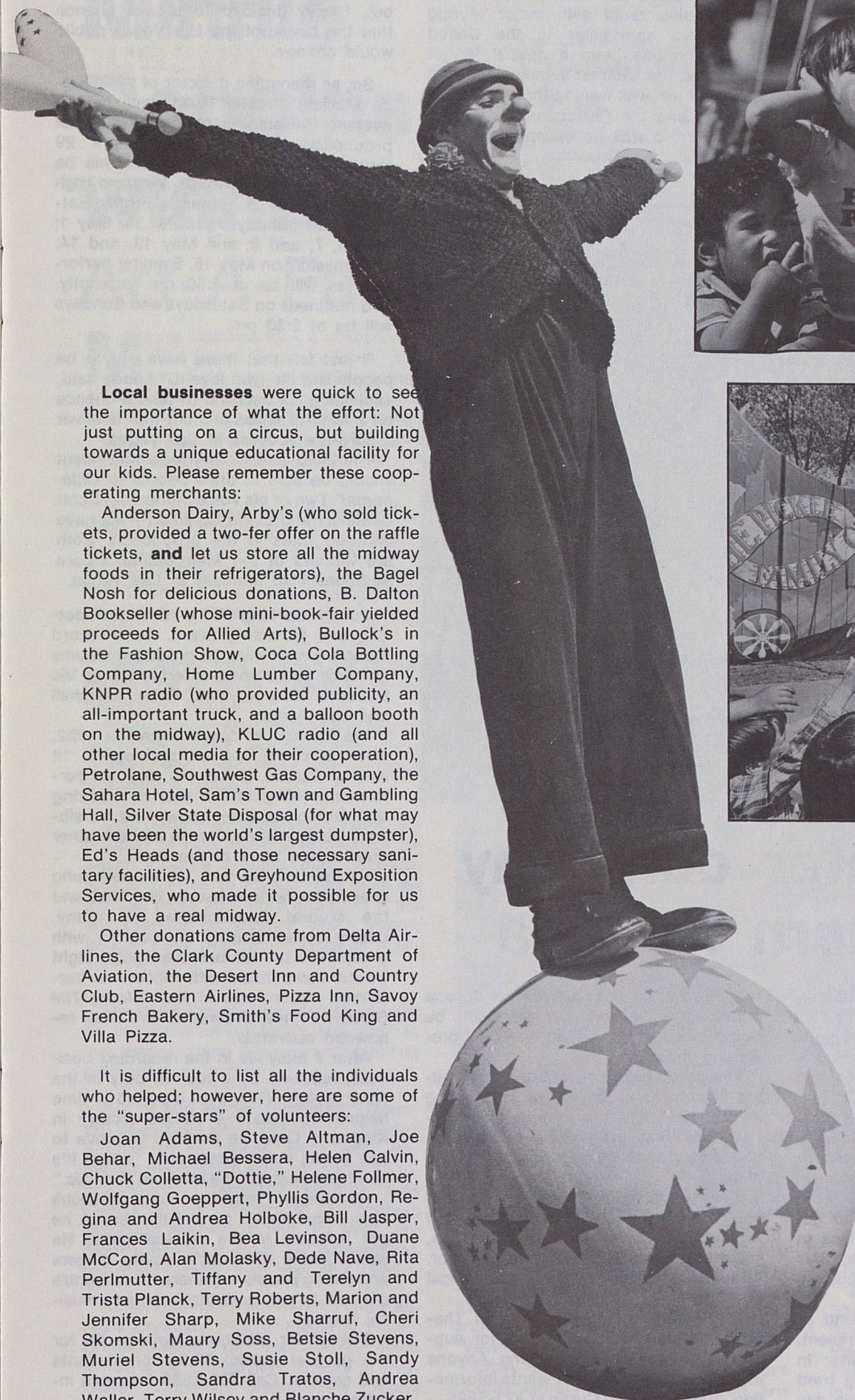
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Local businesses were quick to see the importance of what the effort: Not just putting on a circus, but building towards a unique educational facility for our kids. Please remember these cooperating merchants:

Anderson Dairy, Arby's (who sold tickets, provided a two-fer offer on the raffle tickets, **and** let us store all the midway foods in their refrigerators), the Bagel Nosh for delicious donations, B. Dalton Bookseller (whose mini-book-fair yielded proceeds for Allied Arts), Bullock's in the Fashion Show, Coca Cola Bottling Company, Home Lumber Company, KNPR radio (who provided publicity, an all-important truck, and a balloon booth on the midway), KLUC radio (and all other local media for their cooperation), Petrolane, Southwest Gas Company, the Sahara Hotel, Sam's Town and Gambling Hall, Silver State Disposal (for what may have been the world's largest dumpster), Ed's Heads (and those necessary sanitary facilities), and Greyhound Exposition Services, who made it possible for us to have a real midway.

Other donations came from Delta Airlines, the Clark County Department of Aviation, the Desert Inn and Country Club, Eastern Airlines, Pizza Inn, Savoy French Bakery, Smith's Food King and Villa Pizza.

It is difficult to list all the individuals who helped; however, here are some of the "super-stars" of volunteers:

Joan Adams, Steve Altman, Joe Behar, Michael Bessera, Helen Calvin, Chuck Colletta, "Dottie," Helene Follmer, Wolfgang Goeppert, Phyllis Gordon, Regina and Andrea Holboke, Bill Jasper, Frances Laikin, Bea Levinson, Duane McCord, Alan Molasky, Dede Nave, Rita Perlmutter, Tiffany and Terelyn and Trista Planck, Terry Roberts, Marion and Jennifer Sharp, Mike Sharruf, Cheri Skomski, Maury Soss, Betsie Stevens, Muriel Stevens, Susie Stoll, Sandy Thompson, Sandra Tratos, Andrea Waller, Terry Wilsey and Blanche Zucker.



"Oklahoma!" plays Nevada

Ever since Ben Loewy's days as a leading tenor with major touring opera companies in the United States, he has been a devout fan of operettas. Yet, interest in the established musical form was waning throughout the country, and the Entertainment Capital of the World was no exception.

"Oklahoma!" dancers in action.



New theater company for Southern Nevada

While Southern Nevadans theatergoers are still trying to absorb the fact that The Meadows Playhouse has gone for good, a number of people previously associated with that theater have formed the Southern Nevada Regional Theatre Company.

According to President Kemp Curtis, the new group will differ in a number of ways from The Meadows Playhouse. SNRTC is incorporating, but as a profit corporation. "We don't plan a to get rich from this; in fact, no one plans to draw a salary for some time. But this is one way of showing how serious we are about this venture."

Another difference is in the kind of material the new theater will present. "We will be doing first run plays; in some cases works that are being tried out before beginning their first big city

run. We will do drama. We may do one comedy per season, but we won't be doing much of it, and we won't be presenting musicals."

The group held a reception and meeting March 18 as a way of introducing itself to the Las Vegas theatrical community. The first production will be announced during May at a fundraising dinner.

Besides Curtis, the corporation's officers are: Bill Burson, vice president; Ana Anglada, treasurer; Rebecca S. Herman, secretary; Linda Brooks-Curtis, advisor. Anthony A. Zmaila is the group's legal advisor.

The Southern Nevada Regional Theatre Company is now looking for supporters, as well as for a building. Anyone who would like to help, or wants information, may call Kemp Curtis at 871-5885.

But rather than let the operetta die out, Loewy decided to take a chance that the tastes of the Las Vegas public would change.

So, as managing director of the Nevada Musical Theater Guild, Inc., he will oversee the staging of the guild's first production, *Oklahoma!*, on April 29 through May 14. Performances will be at the Western Playhouse, Western High School at 4601 W. Bonanza. Friday, Saturday and Sunday, April 29, 30, May 1; May 6, 7, and 8; and May 13, and 14, and possibly on May 15. Evening performances will be at 8:30 pm. promptly, and matinees on Saturdays and Sundays will be at 2:30 pm.

"I just felt that there have got to be people like me who love it," Loewy said, explaining his decision to take a chance on a form of entertainment that is never a sure-fire success in Las Vegas.

If nothing else, Loewy feels that talent should be able to draw people to *Oklahoma!* Two of his voice students—Scott Daehnert and Linda Coleman—will have featured roles in the production. Both are winners of the Metropolitan Opera Auditions held annually in Las Vegas.

Loewy has long had a knack for spotting and attracting talent. As a record company executive, he produced albums for such established entertainers as Vic Damone, Dick Haymes, Rober Marshall and Kay Armen.

His interest in opera began in 1922, when at 6, he saw his first opera. "It was by Caruso. It was the very last performance he gave." It was so inspiring that during playtime, Loewy and his siblings would imitate Caruso and the other great opera stars of the day.

By the time he was 17, he had sung over major radio networks like NBC and the Mutual Broadcasting Company. Loewy began touring the country with groups like the Shubert and Victor Light Opera companies, with whom he performed major roles in *New Moon*; *The Student Prince*; *Showboat*, and other renowned operettas.

After a busy life in the recording business, followed by a tour of duty in the Navy during WWII, then a period of time helping to create a record factory in Kingsmill, Ohio, he decided to move to Las Vegas a few years ago, "where it's quiet and I can still be involved in music."

He began teaching voice lessons again, and that is part of the reason he got involved in the musical guild. He wants many of today's young singers and young people in general to recognize the beauty and work that went into musical theater.

Tickets for *Oklahoma!* will be \$5 for the general public; \$3.50 for students and seniors. Call 739-8588 for more information. •

Minnie Dobbins winner Art-A-Fair

Minnie Dobbins took a chance with "The Safest Game in Town" and won First Prize in the 9th Annual Art-A-Fair at Flamingo Library. She was awarded the prize at the March 27 reception, for her large acrylic, in the grid mosaic technique she's been using for the last year.

"I was surprised and absolutely delighted," said Dobbins, who teaches here. "I don't know what we'd do without the Art-A-Fair. The library and Allied Arts Council are to be commended, because local artists have almost nothing here."

Greg Allred took Second Place with his ceramic sculpture, "Messing with the Balance of Nature."

Photographer Alan Platzer, a perennial Art-A-Fair winner who took First Prize in 1981, won Third Place this year with "Henderson, Nevada."

Sole Juror Ron Gasowski created the position of First Honorable Mention for Susan Bryan's untitled pastel. Bryan, who is married to Platzer, has been attracting more and more attention in the last year for her pastels, which usually feature palm trees and strings of triangular flags.

The Clark County Library District used its purchase award funds this year to buy Platzer's and Bryan's works for its permanent collection.

Out of 400 pieces submitted, Gasowski, of Arizona State University, selected a show of 65 pieces which were displayed throughout April at Flamingo Library and Charleston Heights Arts Center. Punch drinkers at the opening reception seemed to find the show, the most prestigious local art competition, more impressive than ever this year.

Honorable mentions went to Greg Allred's ceramic, "Terra Siligatta Plate;" Bruce Ansteth's oil, "Liza's Place;" Bob Arnold's oil, "Relativity's Theory of Evolution;" Christian Brisepierre's "Alpha

PHOTO: PATRICIA MORTATI



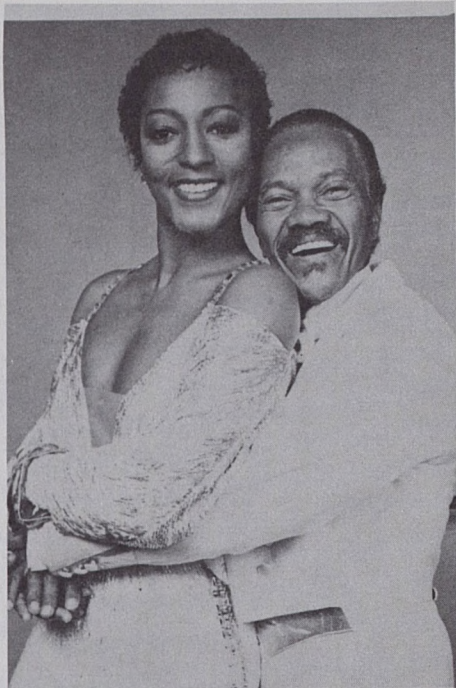
Minnie Dobbins sits before her work, "City Lights."

Spring Chair," made of wood; Eileen Lorenz' untitled oil; Eileen G. Snyder's watercolor, "Anne Hathaway's Cottage;" and Terry Weeteling's multimedia work, "Veiled Intentions."

Art-A-Fair was sponsored by the Clark County Library District, the Allied Arts

Council, and the City of Las Vegas.

The \$400 First Prize was donated by Shearson/American Express, the \$300 Second Prize by Dick Blick West, and the \$200 Third Prize by Desert Decor. Aaron Brothers Art Marts donated \$300 in gift certificates for runners-up.



Harold Nicholas and Paula Kelly, stars of *Sophisticated Ladies*, above; *Sophisticated Ladies* dancers on stage, right.

Memories of tap crowd in. The Gold-diggers, those Broadway babies who tapped their hearts out to "We're In the Money." Little Shirley Temple tapping her way into the heart of America with Bill Robinson in *The Littlest Rebel*. Eleanor Powell flipping into a standing salute after an incredible sequence atop an art deco battleship in the 1936 MGM musical *Born to Dance*. Remember Ray Bolger tapping along the yellow brick road with Judy? And Ann Miller with her mile-wide smile and mile-long legs, spinning like a top around arms and instruments which protruded out of holes in the floor? Remember delicate Vera Ellen with a bouncy pony tail, ballerina

cluding the classic *Stormy Weather* where they tapped and jump-split down a series of stairs. Most of their routines were choreographed by Nick Castle—"One of the best"—except when they did *The Pirate* with Gene Kelly. He choreographed that and jump splits were out!

Sophisticated Ladies is about the past, and *42nd Street*, due for a May opening at Caesar's Palace, is all about the tapping glories of yesterday! Why aren't the movie musicals of today making it?

Harold scratches his chin and grins thoughtfully before he gives a careful reply. "Maybe it's the money. Musicals cost too much, but maybe it's the direc-



flatties and a hand-span waist? Who can forget Donald O'Connor who made us laugh as he tapped up walls and along ceilings? How about Gene Kelly, who took dance to the ordinary man? Ginger Rogers and what's his name? Ah yes, the gentlest gentleman Fred Astaire. Whether waltzing with a chiffon-clad beauty, or caressing a coat rack, he was the supreme sophisticate. Those movies still enchant the generations and one has the feeling they always will. They're the child in all of us; the hope and the dreams.

Tap died out and with it many of the greats, but a new interest on Broadway is bringing it back. One of the greats, Harold Nicholas, who is starring in *Sophisticated Ladies* at the Desert Inn, started dancing on the streets of Philadelphia with his brother Fayard. Fayard Nicholas, a natural dancer, taught brother Harold, and the two became the professional Nicholas Brothers by the time Harold reached the ripe old age of seven.

Harold says he has no magic ingredient for being what he is. Tap came naturally. He never learned in classes, never studied or thought about what he and his brother did. When he thinks about it, Harold believes that tap belongs to the blacks. At least that's where its American roots lie.

"I think of New Orleans—the South—where they tapped on the street for a few pennies," he says.

On contract to 20th Century Fox, in the 30s and 40s the Nicholas Brothers appeared in innumerable musicals, in-

tors and stars themselves. In a way it was simpler then—and better—look, the results stand as positive testimonial."

For eleven years Harold made his home in Paris and starred in nightclubs and theatres around the Riviera and in Paris. While America rejects as fast as it accepts talent, Europeans hero worship the greats of the American jazz era and Harold was an object of that worship. Now he's back in town and performing twice nightly, in *Sophisticated Ladies* at the Desert Inn. It's one of the hottest shows in town and he loves the acclaim.

How come he's still around and tapping when so many others have gone?

"Maybe I've still got something that the audience wants."

Would he change anything about his career?

"No, not my career, but I wish I'd been a better businessman. Others were buying when I was enjoying."

Don't ask him for tricks, or profound secrets; he doesn't have any. He's a man who learned on the job and he did what came naturally. A lot he credits to brother Fayard.

So what does he have to say to the would-be tapper of today—young, fresh, with stars in his eyes and a brand new shiny pair of shoes?

"Learn everything you can and don't just think of the money. Enjoy it every step of the way. *Enjoy.*"

—Morag Veljkovic •

Steps

Tapping and tappers

Tap dancing has been around a long time. Derived from early clog dancing, which originated in Ireland and the North of England, it rapidly left its wooden clogs behind and expanded into the Americas. "Early tap shoes had copper pennies nailed on toes and heels, for sound," says Jeff Parker, local tap expert and longtime protege of the late Eleanor Powell. "Why did the cloggers jig up and down? Probably cold feet and thin clothing!"

The distinguishing features of tap dancing were the rapid tapping of heels and toes on the floor and, as it became more commercial, metal cleats were added to the toes and heels of shoes.

"It's a form of shoe music," says Jeff. "A fast drumming in time—or against—a pattern of orchestral music made by syn-copating timing of heels and toes. Many are capable, but there are few whose souls transform tap dancing into the art of tapping." Jeff, who has collected a priceless array of film and memorabilia of the great eras of tap, partnered Ginger Rogers in her act and has just published another feature for *American Classic Screen* on Eleanor Powell.

Billboards are beautiful

No, those beautiful billboards around Southern Nevada without a message are not part of a "teaser" campaign. No message will ever appear on them.

The billboards *are* the message: A free art show for all of us. Jean Logan Bayless with her untitled collage, Myra Knapp with "Sunrise on the Calicos," and Jed Olson with "Red Auto" won the "Art in the Great Outdoors" contest cosponsored by Allied Arts Council and Donrey Outdoor Advertising last year.

The boards have been rotated through the area since mid-December. When last seen, "Sunrise" was beside the Las Vegas Expressway between Jones and Rainbow, Bayless' collage was on Rancho just North of Charleston, and "Red Auto" was on Charleston between 7th and 8th.

If you enjoy the works and the concept, Allied Arts urges you to make your feelings known to Donrey Outdoor. Their participation showed a generous, and, we think, farsighted attitude toward our community. The exposure these local artists were given is priceless. Donrey deserves the thanks of the community, and a telephone call or a letter would let the company you appreciate the campaign.

There is a possibility the contest may be repeated next year, and visual artists must see clearly what this kind of exposure does, not just for the winners, but for all visual artists here.

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Metropolitan

People to choose own winner in art competition

The directory cover competition sponsored by Allied Arts Council and Centel has added a new dimension: The finalists will be on display at the Fashion Show mall and the public will be invited to cast ballots for its favorite entry.

The exhibit at the Fashion Show will open Monday, May 2. The public is invited to view the finalists and cast ballots

the Fashion Show, 1 p.m. Wednesday, May 11.

A half-million directories will be printed, with several thousand of them distributed throughout the United States. Centel expressed its active support of the local arts community through this competition, which asks artists to respond to the theme "Behind the Neon: Community Life in Southern Nevada."

Ballot

**First
Annual
Telephone
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Cover
Art
Competition**

*'Behind the Neon:
Community Life
in Southern Nevada'*

'The People's Choice'
Vote for Your Favorite Entry

NAME _____

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1st Choice,
Entry No: _____

for its choice. Balloting will continue through Sunday, May 8.

The winner of this People's Choice award will receive a \$100 gift certificate from the merchants of the Fashion Show.

However, the focus of this first annual competition remains on the winner selected by the official panel of judges. The first-place award will be \$500 cash and the winning work will be featured on the July 1983 Centel phone directory. Two equal runners up will each receive \$250 from Centel.

The judges are Lee Sido, UNLV art professor; Gail Buy, owner of Ryan Art Gallery; and Roger Thomas, art collector and consultant. Winners will be announced during a special ceremony at

The competition was open to all artists in Clark County, allowing any two-dimensional medium such as paint, pen and ink, collage or photography. The size of the entries was limited to permit

the best reproduction of the work on the directory cover.

The \$10 entry fee went directly to the Allied Arts Council to help this non-profit community service agency with its operating costs.

The judges did not know who the competing artists were since the unsigned entries were identified by number only. The entries were secured in a walk-in vault donated by Victor Matera at the Safe Deposit and Vault Company, Vegas Valley Drive at Maryland Parkway.

Campers to dance jazz, ballet at Lee Canyon

Elise Vallee, lower left, will teach a stretch master class at this year's summer arts camp; several dance majors discuss dance program plans at last year's summer arts camp, below.



PHOTO: DAVID BROWN



PHOTO: DAVID BROWN

This summer will see a new jazz dance focus at the Summer Arts Camp in nearby Lee Canyon.

"We want our kids to get the best training in all areas of dance, especially the essential classical ballet background and various styles of jazz, because this is Las Vegas," says Stephanie Myers, Nevada School of the Arts dance program director. "Any program is only as good as its faculty."

Michel Zaplatilek, veteran Las Vegas performer of many production shows including *Casino de Paris* and *Folies Begere*, and acclaimed choreographer for Nevada Dance Theatre and the Silverbird Hotel, will teach a daily jazz technique class on the large outdoor studio built among the pines last summer.

Professional ballerina Lynn Morton, just completing her fifth season as a principal dancer with Nevada Dance Theatre, returns for her second summer.

Other resident faculty includes Nevada School of the Arts Dance Program Director Stephanie Myers, teaching areas of

dance theory including dance history and dramatic improvisation, and Stardust Hotel dancer and local choreographer Cathie Gilbreath, teaching creative dance.

Master classes by top Las Vegas professional dancers and choreographers will be offered throughout the summer. "Our campers come from every dance studio in town as well as Northern Nevada and California," said Myers. "It's good for them to get outside their particular environment for a bit and expand their range with a variety of teachers and styles."

Blair Farrington, frequent performer and choreographer for the Merv Griffin Show, Caesar's Palace, and countless TV specials, will teach a jazz master class.

Vassili Sulich, Nevada Dance Theatre artistic director, will share some of his exciting choreography with the campers.

Internationally known Luisa Triana will teach classical Spanish dance, and Garold Gardner is scheduled to teach musical theatre dance.

Other master classes are Stretch with Elise Vallee, Tap Dance with Marisa Vincent, and Ballet with Hal DeBecker.

Ron Watson, adagio partner of Juliet Prowse, will teach his high energy jazz style, and character dance will be taught by former Nevada Dance Theatre Youth Company Director Vicki Chapman.

Elementary I camp for beginners aged 8 to 11 is July 3 to 9. Students 8 to 11 with at least two years' dance training should sign up for Elementary II camp July 10 to 16.

Junior High's two-week camp begins July 17 for students with at least three years' dance training. Dancers aged 14 through 18 with a minimum of four years' training should enroll in Senior High camp July 31 to August 13. Enrollment is limited to 20 dancers each session.

"The dance programs happen at the same time as the music programs," said Bill Lowman, director of Nevada School of the Arts, "so that our mountain camp, just one hour from Las Vegas up in the cool pines of Lee Canyon, becomes a small coeducational community of young people interested in the arts."

For more information and a brochure, call Nevada School of the Arts at 739-3502 or write NSA, P.O. Box 19247, Las Vegas 89132.

Some scholarships are available for the non-profit camp.

The Summer Arts Camp is sponsored by the Clark County Department of Parks and Recreation in cooperation with the UNLV Department of Music and the Clark County School District.

Nevada School of the Arts programs are funded in part by a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency.

"Green Tree Boy" takes Rainbow Company contest

One minute they are submarines, glub-glubbing in an imaginary sea, and the next they are sand crabs, scrambling over the floor, as the director calls out for another interpretation.

Such are tryouts for Rainbow Company—no script, no prepared material, just unstructured creative exercises—tryouts as unique as the nationally acclaimed children's theater group itself. The human submarines and sand crabs were auditioning for this year's winning entry, *Green Tree Boy*, by David McCordick a non-professional writer from Menomonie, Wisconsin; to be presented April 29 through May 15.

The script is McCordick's first submission to Rainbow Company; and it won over some excellent competitors from across the nation. Each year the company sponsors a nationwide playwrighting contest, which bestows national recognition and a \$300 cash award on the winner. Additionally, Rainbow company features the winning play during its season.

"The play has a nice sense of humor," says Strong, of the comedy that focuses on a little boy who's tired of the grownup world and goes out into the woods to become a tree. The script calls for a variety of forest critters, including a roller skating butterfly, which makes for some interesting auditions.

Now in its seventh season, Rainbow Company has been featured on *P.M. Magazine*, *Good Morning America*, *What's My Line*, *CBS News* and in *People* magazine.

It was the recipient of the Zeta Phi Eta Winifred Ward Award from the Children's Theater Association of America in 1980 as "Best New Children's Theater in the United States"; and it earned a special invitation to perform onstage at the Kennedy Center.

Brian Strong, the company's artistic coordinator, attributes this type of publicity to "innovative programming not overly costly and not done elsewhere," like the play, *Special Class*, featured at the Kennedy Center, which dealt with handicapped children. Rainbow classes integrate handicapped children with non-handicapped, which in itself is unique.

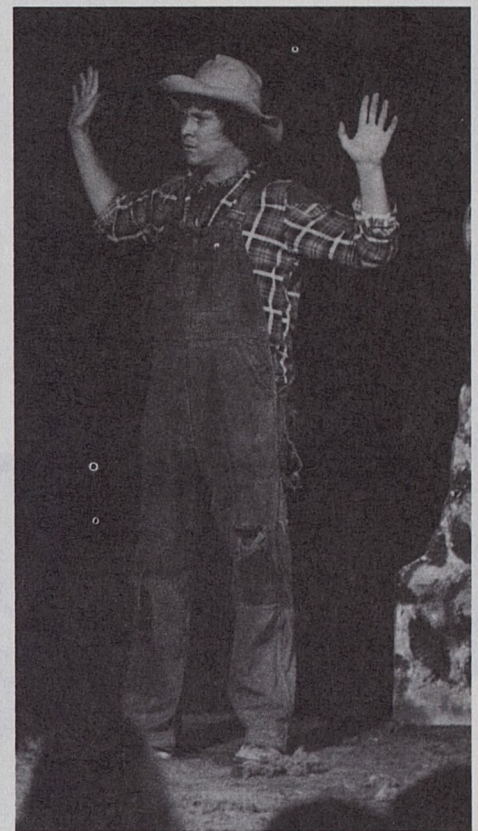
Strong says a large part of Rainbow's success is due to its representation of the family aspects of Las Vegas entertainment in a city geared for adults. "You have to be a respectable arts group outside the community before you're truly established locally," he says.

Rainbow is established. Next year it's expanding its season to offer six shows, including two in repertory (*You're a Good Man, Charlie Brown* coupled with another *Peanuts* play); possibly a commissioned script from an established playwright; and, if the adaptation is approved by novelist E.B. White, the stage production of *Charlotte's Web*.

Rainbow Company is also taking *The Ransom of Red Chief* (and various workshops) on a statewide tour this summer to some 20 Nevada communities. Strong hopes to eventually expand the company to include a small theater in Northern Nevada.

Based at the Reed Whipple Center with performances also offered at the Charleston Heights Arts Center, Rainbow Company is Las Vegas' only professional company with five full-time paid staff members and an ensemble of 45 youngsters who learn all aspects of theater, often by doing—running lights, building sets, ushering patrons and, of course, acting. Guest instructors add to the curriculum with voice and fencing lessons, among others. The young thespians, age 6 to 17, audition for the ensemble and can remain with the group until they graduate from high school.

Rainbow Company may not be quite another New York School of the Performing Arts, but it has already spawned several young actors who are making movies in Hollywood and making TV commercials, including the first handicapped child to make a national commercial. "Los Angeles producers



Tom Barr in Rainbow's *The Ransom of Red Chief*.

come here to avoid kids in the industry," explains Strong.

As director Karen McKenny instructed, the Bette Davises and Richard Burtons of tomorrow transformed themselves again—one turned into a Tab can complaining about crowded conditions in a vending machine; another metamorphosed into an eraser allergic to chalk dust; and another inventive youth changed into a bottle of baby powder which didn't relish the part of a baby's anatomy it adorned. That's show biz.

—Jackie Corbett •

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Register now For arts camp

Jon Winet, NSA visual arts director, top right; Patricia Mortati, assistant director and NSA photography instructor, below.



PHOTO: PATRICIA MORTATI

Nevada School of the Arts has begun registration for its 7th summer camp in Lee Canyon. The camp began in 1977 as the Southern Nevada Summer Music School. A dance program was added in 1981 and the camp changed its name to Summer Music and Dance Camp. This year the camp has added a Visual Arts program offering photography, drawing, and painting and will now be known as Summer Arts Camp.

William M. Lowman, director of NSA and one of its original founders, feels that the expansion of the program with visual arts will widen the cultural horizons of the camp. In addition to photography, drawing, and painting the camp offers choral music, band, jazz band, orchestra, and chamber music as well as studies in ballet, modern dance and jazz dance.

The Summer Arts Camp, at the base of Mummy Mountain in the Lee Canyon Youth Camp, is an hour from downtown Las Vegas. In the rustic, forested setting, students 8 through 18 have the opportunity to participate and perform in their chosen art form.

Students in the Visual Arts program will be actively involved in daily outdoor workshops. The photography component will include all aspects of the black and white process from conception of an idea to final presentation. Studio arts will include drawing and painting, design, and experiments in mixed media. The program will be complemented by seminars in history and theory, field trips, visits by guest artists, films, and collaborative projects with the performing arts.

The Visual Arts schedule will coincide with the performing arts program so that

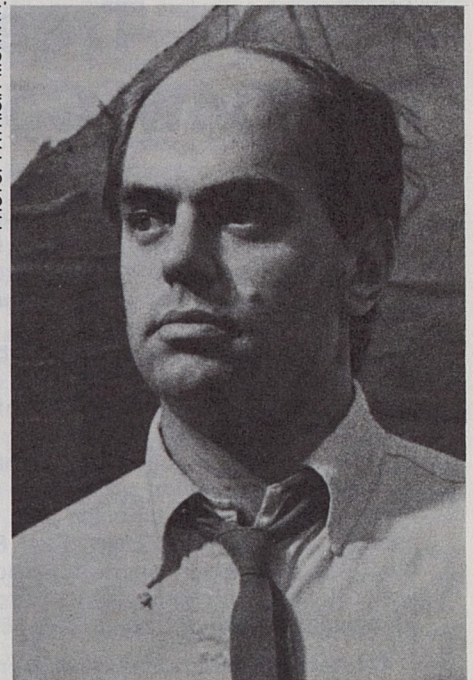


PHOTO: PATRICIA MORTATI

students can participate in campwide organized games, picnics, campfires, and hiking. Every night at 8, all campers, faculty, and staff gather for a special program. Campers, as well as faculty and staff members perform in these recitals.

"Visual arts students will have an exhibition/gallery space to share their efforts with the entire camp population," says Jon Winet, Visual Arts director.

Winet, who will teach studio arts, is a widely exhibited and published interdisciplinary artist who has taught painting, drawing, and photography throughout Northern Nevada. His development of this program is due in part to his membership in the Nevada State Council Artist-in-Residence program.

Patricia Mortati, a freelance photojournalist who contributes to the Las Vegas daily newspapers and cultural publications including *Arts Alive*, will serve as assistant director and photography instructor. Mortati has taught art previously in California and Hawaii and has exhibited locally.

The camp has four sessions: Elementary I, July 3-9; Elementary II, July 10-16; Junior High, July 17-30; and Senior High, July 31 through August 13.

For more information and a brochure call Nevada School of the Arts at 739-3502 or write NSA, P.O. Box 19247, Las Vegas, 89132.

The Summer Arts Camp is sponsored by the Clark County Department of Parks and Recreation in cooperation with the UNLV Department of Music and the Clark County School District.

NSA programs are funded in part by a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency. •

'Atomic Cafe' devastating

The *Atomic Cafe* is a hilarious but chilling film which looks at a grim subject, the atomic bomb, as it was seen by a naive generation, that of the early cold war years. The film, which is free to the public, will be screened Wednesday, May 18, at 7:00 pm. at the Flamingo Library.

The producers of this feature-length documentary have assembled a montage of government information films, vintage newsreels, radio broadcasts and incredible pop tunes to create a chronology of the fifties which *New York Times* critic Vincent Canby has called "devastating." Through skillful editing techniques, filmmakers Kevin Rafferty, Jayne Loader and Pierce Rafferty have taken pro-nuclear propaganda and, with little or no narrative intrusion, have managed to make an effective antinuclear statement by their clever juxtaposition of these remnants of popular culture.

This critically acclaimed documentary,

and the related issue of the use of film as propaganda, will be the subject of a program sponsored by the American Association of University Women through a grant from the Nevada Humanities Committee. Dr. Dina Titus, assistant professor of political science at UNLV, will introduce the film and talk about the attitudes, both official and unofficial, that prevailed shortly after World War II and the effect of the government to "educate" the American public about the benefits of the atomic age.

As Burt the Turtle, the cheerful star of the cartoon short "Duck and Cover" shows children how to hide under their desks in the event of a nuclear attack, the soundtrack plays "Atomic Power" and "Atomic Love", both popular songs of the early fifties. The effect is ludicrous, absurd, and ultimately thought-provoking, as the viewer wonders how an entire generation could have been so innocent. •

Video art

Created by Weeteling

"Terry Weeteling has done some really excellent work in video art, not only in images but in technique. He is innovative and imaginative. He is doing as excellent a job with his video art as he does with his ceramics. I'm very much impressed."
—Regina Holboke, director, Visual Arts Division, Allied Arts Council.

Terry Weeteling, art teacher, potter/sculptor, video artist, lives in Las Vegas with his wife Susan, a yoga instructor. He has lived in Las Vegas all his life and displayed his work in various parts of the West.

His video art is something new, however. Two recent pieces were created by floating colored tissue in a fish tank. Hot lights trained on the tank create convection currents. Pieces of tissue, not recognizable as such, slowly rise and sink as twisting trails of dye create an otherworldly atmosphere, reinforced by haunting music. Other pieces use actors in various unexpected vignettes.

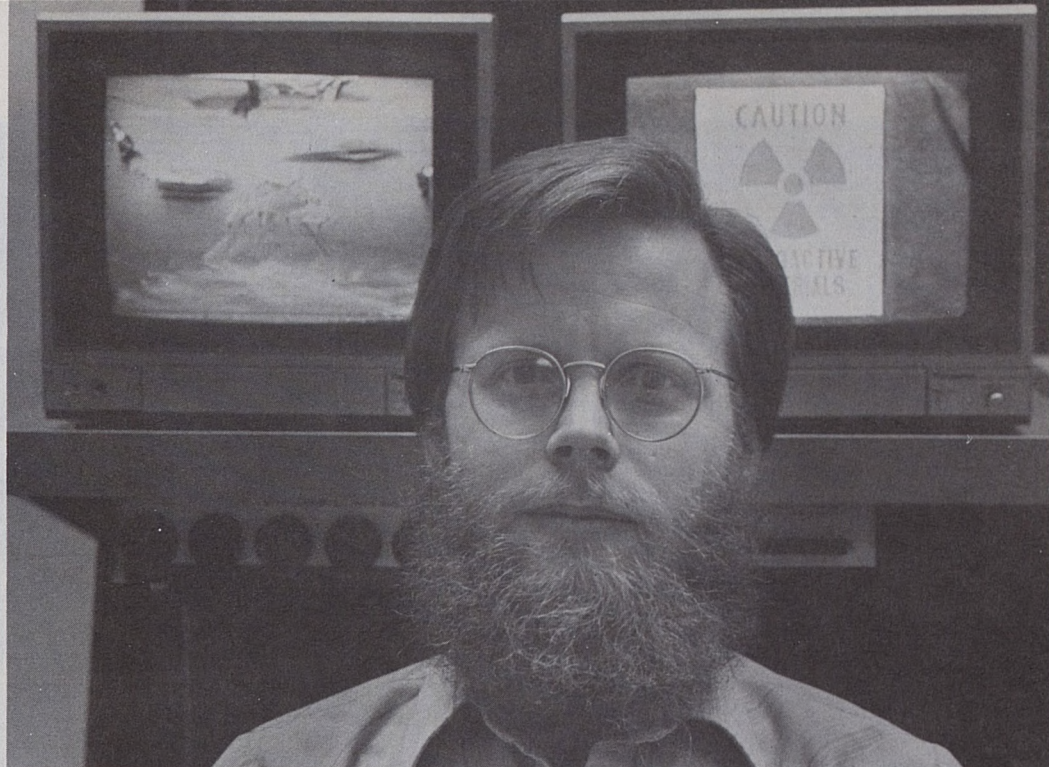
In an attempt to fund the broadcast of his video art for public viewing, he made an unsuccessful bid for a grant from the NSCA. He may try again, in spite of feeling that "grant writing is a burnout."

"The video production I made for my grant application is a documentary type piece...like an educational piece. In it, not only the art itself is presented, but the artist describes the process as well. Then there are ten 30-second vignettes. 30 seconds doesn't sound like much time, but 30-second commercials are an example of how effective that amount of time can be...but it's all information to me. Art carries a certain message as surely as a Kleenex or Coca-Cola commercial does."

Artistically his first and continuing love is pottery, which Weeteling sees partly as therapy. "I look at the work of some artists and think 'I'm glad he got that off his chest.' But seriously, art is potentially therapeutic; although it can become too personal a statement," he says.

In a January show at the Flamingo Library, Weeteling shared the bill with Jim Kerns. Weeteling's offerings were sculptural ceramics suggesting function without being mundanely functional. An unusual feature of the ceramics shown there is the use of tubes and wires, which lend a 21st Century look to an ancient art. "I've had a tubes-and-wires fetish for a long time. Tubes are literally all through our lives, big tubes outside underground, little wires running through walls...they are a link with technology. Technology wrestles with nature...it

PHOTO: E. H. OPSITOS



Terry Weeteling with video art above; and with ceramic sculpture, right.

seems to devitalize nature; and I am influenced by the idea that technology 'finds a way.'"

Weeteling says, "The most important thing is the message, not the technique. Journalism, billboards, television, all have something to say and art in its realm is no different. I take issue with certain messages.... The concept of responsibility in art goes back to its roots and I want to see art return to the ceremonial/mystical meaning that it had at its beginning."

Currently, Weeteling presents his ideas and his work in an academic setting, instructing Art 402, an audio visual course at UNLV, as well as ceramics, while on a year's leave from his regular teaching position at Hyde Park Junior High. "Teaching is an integral part of being an artist for me," he says. "It is communicating and it is directing consciousness, and that is what I want as an artist."

Weeteling is in the process of earning a master's degree in mass communications at UNLV.

Integrated with Weeteling's artistic philosophy is his interest in India and the religious and philosophical heritage

PHOTO: E. H. OPSITOS



that country offers. (His video company is called *Ananda*, Sanskrit for joy or bliss.) "I would like to leave this country for a couple of years," he says. "I'd like to go to India. It is one of the sources of light for the planet. The *Vedas* are significant works. Highly developed and highly aware people are there. By my going there, too, some illusions I have about it may be dispelled."

—Cynthia Gaffey •

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A 1938 photograph of Cab Calloway with young friends is among jazz bassist Milton Hinton's prints on exhibit at the West Las Vegas Library, May 21-June 18.

Jazz Month

Jazz concerts held at Sunset, Jaycee

Bring your fried chicken, your cold beer, your sun hats and tune your ears for some of the best listening around. May is Jazz Month in Southern Nevada, sponsored by the Las Vegas Jazz Society; and area music lovers will have the chance to enjoy two free jazz events during the month in local parks.

The first concert will be May 15 in Jaycee Park, cosponsored by the Jazz Society and the City of Las Vegas Department of Recreation and Leisure Activities, featuring trumpeter Carl Saunders and his Sextet, from 1 to 3 pm.

A Jazz Picnic in Sunset Park cosponsored by the Jazz Society and the Musicians Union, Local 369, will wind up Jazz Month on May 29. The free picnic/concert will feature 5 bands, from 1 to 6 pm.: the Jim Fuller Big Band, the Carl Saunders Sextet, the Greg Marciel Octet, the John Abrahams Sextet, and the Carl Lodico Big Band. •



Jazz photohistory exhibited

A lecture and a photohistory exhibit bring jazz to life in May at the West Las Vegas Library, 1402 "D" Street.

Informal portraits of jazz artists by bassist Milt Hinton will be exhibited May 21 through June 18. The photographs, dated from 1938 to 1974, portray noted musicians such as Louis Armstrong, Charles Mingus, Dinah Washington, and Red Norvo.

Marking the opening of the exhibit,

jazz historian Stanley Dance will lecture on the changing role of American jazz before, during and after World War II. Dance writes regularly for *Jazz Times*; and he authored *The World of Swing*.

The lecture will be at 1 pm. and the exhibit opening extends to 4 pm., Saturday, May 21. These free events are sponsored by the Nevada Humanities Committee, the Clark County Library District, and the Allied Arts Council.

—Sherry Brandenstein •

'Jazz Night' Goes national

Alan Grant acts as impresario-broadcaster every Monday night at the Four Queens, bringing live jazz to KNPR listeners. In a Las Vegas "first," some of the concerts taped from these broadcasts are being picked up by National Public Radio.

Starting this July, the taped shows of "Jazz Night, Live from the 4 Queens" will be broadcast via satellite to 230 public radio stations from coast to coast. Since Grant has made it possible for some local groups and rhythm sections to be featured along with some of the stars of jazz, local jazz musicians will be heard nationwide throughout the summer on "Jazz Night."

It is rumored that "Jazz Alive" is going off the air and that Grant's shows from the 4 Queens will replace it on NPR.

Alan Grant used to broadcast similar shows from the Half Note in New York City in the 50's and 60's, on ABC. He also went out on Armed Forces Radio to 72 countries around the world, broadcasting such giants as John Coltrane, Sonny Rollins, Horace Silver, Cannonball Adderley and Art Blakey.

Congratulations are in order to Alan Grant and his all-star lineup of jazz musicians and to KNPR's production crew, Bob Dambach, Kenny Briggs, Brian

PHOTO: E. H. OPSTOS



From left: Santo Savino, Bobby Shew, Bill Plavin, Carl Saunders.

Sanders and Sherrie Brandenstein. Thanks also are due to Jeanne Hood and Ed de Vries at the 4 Queens for their moral and financial support of the program both locally and nationally.

The 13-week program series is funded jointly by the National Endowment for the Arts and the 4 Queens Hotel. It is

KNPR's first NEA program grant. According to Don Druker at the NEA, "Jazz Night" is one of two live music programs to receive NEA funding. Funding covers such costs as satellite link-up and distribution fees, AFofM musicians' broadcast performance fees, post production and national program promotion. •

JAZZ

We need the Las Vegas Jazz Society. It's brought major artists to perform here, spotlighted the major artists who live here, and raised consciousness about this country's great art form during its years of existence.

It is certainly one of the most appropriate cultural organizations for this area, given the large number of refugees from the jazz world who live and work here. People here love jazz and don't want to see the Society die.

Last year Young Audiences, one of the most worthwhile local groups, which for years brought music and dance to local school children, disbanded due to lack of financial support. This year the

same fate felled The Meadows Playhouse.

Now the Jazz Society is in some trouble. Founder Monk Montgomery died during Jazz Month last year. His widow Amelia made a valiant effort to keep the Society moving forward, but now she has resigned as executive director. The Society's office building on Paradise Road will now be let go. There is no money to hire a new director. In fact, the Society is deeply in debt.

New President Jimmy Toler and the board of the Society are reaching out to the community for support. There are some very fine people on the Jazz Society board, who love the music and have worked unselfishly for years to promote it. Now they can't get the Society out of its current difficulties by themselves.

Everyone who cares about the Jazz Society is being asked to support it. Come to the picnics on the 15th and 29th (see accompanying story). Those who are owed small amounts by the Society will be asked to write off the debts. But there is something simpler and easier you can do, the one thing that can pull the Jazz Society back to health.

Pay your dues! Without a staff, the manpower is lacking to notify members

that dues are payable. In any organization, corraling members at dues time is difficult. But in this case, the Jazz Society needs your dues and needs them **now**.

Come on. It doesn't matter whether you paid them two months ago, two years ago, or have never joined. The Jazz Society badly needs your financial support so it can go on bringing exciting concerts to Southern Nevada, go on presenting free jazz picnics, go on pushing great music.

Dues are \$20 for an individual, \$30 for a family. Until the Society finds more office space, dues can be sent to this address:

Las Vegas Jazz Society
c/o Toler Realty
3605 Vegas Drive
Las Vegas, NV 89108

While writing this, I stopped, took out my checkbook, and mailed in my dues. It took two minutes. **Please**, do the same. It's the simplest, easiest thing you can do to help, and you can rest assured that Jazz Society board members are now working weekends and after work to rebuild the Society stronger than its ever been. With your help, Southern Nevada can be the jazz mecca it should be.

—Patrick Gaffey •

Garvin Bushell

jazz roots from the beginning

Garvin Bushell was born in 1902, the year Jelly Roll Morton claimed he invented jazz. In the 81 years since, Bushell, now a Las Vegas music teacher, participated in every stage of the young art's growth and knew and performed and recorded with an amazing roster of jazz stars, from Bessie Smith to John Coltrane.

After starting piano at 6 and clarinet at 10, he went on to tour with early blues bands like Mamie Smith's Jazz Hounds and Ethel Waters' Black Swan Jazz Masters. He recorded with Bessie Smith in 1937.

Bushell worked with Fletcher Henderson and then, with Sam Wooding, was part of one of the first black bands to bring jazz to Europe, including Russia, in 1925 and 26. He played alto sax in Fletcher Henderson's 1935-36 band, which was the first of the great big bands and packed with some of the greatest jazz stars of all time.

He then played with the extremely popular Cab Calloway Orchestra and then Chick Webb's Orchestra which featured Ella Fitzgerald. He was among the curious musicians who witnessed the birth of bebop at Minton's in the late 30's. He led his own band, played bassoon with the Chicago Civic Orchestra, and then spent time with Wilbur de Paris and other Dixieland revival bands.

In the sixties he played in the very progressive Gil Evans Orchestra behind Miles Davis and with the revolutionary John Coltrane orchestra and combo with such startling players as Eric Dolphy, McCoy Tyner, and Elvin Jones.

Not even a handful of jazz musicians; say maybe Coleman Hawkins and Roy Eldridge; have played with so many radically different bands in the development of this young American art. Garvin Bushell is a priceless cultural asset to Southern Nevada. He has lived through the creation of an art and its traditions. He remembers his life with amazing clar-

ity, and still plays the music of all his experiences and is passing on his knowledge to the more than 60 students he has today.

"I deal with young folks. I don't associate with nobody near my age. So this thing about dying, I don't believe in that. I don't believe in dying."

Bushell may be two years older than jazz. After his mother died, he found an old Bible inscribed in the back, "Garvin, born 1900, September 25." Now he's unsure whether he's 81 or 83.

The earlier birthdate seems more likely in view of the events Bushell can recall from 1904 and 1905.

"There was a race riot in Springfield in 1905. They lynched this man, got him out of jail because he smacked the lady he stayed with, his landlady. He smacked her, and they lynched him. Dragged his body right through Center Street, right through Fair Street, cross onto the black neighborhood.

"I remember we had the lights out and we got on our second floor and we had the lights out and I remember that we opened up the curtains as the mob passed by our house. I could hear them shouting and hollering and they were carrying torches. I'll always remember that scene, as long as I live."

Bushell's parents were both singers and vocal teachers in Springfield. His father was also a composer. "He had a whole book of Negro spirituals he had written." An uncle was a clarinet player, and after young Garvin had had several years of piano, the uncle started him out on clarinet, which is still his main instrument.

The other thing Bushell picked up in Springfield, besides the clarinet, was his love of speed. "In Springfield, in the early part of the century, automobiles were still young. At the County Fair, they used to have car races. Jack Johnson [the great black heavyweight boxing champion] raced there, Barney Oldfield, Louis Chevrolet.... Jack Johnson used

"I remember that we opened up the curtains as the mob passed by our house."

to race Barney Oldfield in an airplane. Barney Oldfield would ride an airplane around the track and Jack Johnson would race him in a car. So we were brought up on speed cars around Ohio.

"The Wright Brothers being there; my uncle went to school with Orville; everybody was into airplanes, too. My uncle went up. I went up in 1911. Everybody was speed conscious in Springfield."

PHOTOS: PATRICIA MORTALI

Now, in his early 80's, Bushell can still be seen raising occasional clouds of dust around Las Vegas in his "hopped-up Trans Am." In Puerto Rico, at 70, he was still racing his Jaguar in road races. He has a sizeable scar over one eye to prove it.

Learning to play music in Springfield was a freewheeling adventure; there were no school bands. "We had a group composed of the players who later became the members of McKinney's Cotton Pickers. That originated in Springfield, you know. We had to be in our teens, about fourteen or fifteen.

"He used to growl all night long, playing gut-bucket on his horn."

"I remember the first job we ever played. We played for a dance for our club, at the Odd Fellows Hall. We were getting a dollar and a half each for the job and we were so rotten till the club voted at the next meeting to take the dollar and a half back.

"We were members of the club, too. The Douglass Debating Club, I guess named after Fredrick Douglass. We were so rotten, one member got up at the next meeting and said, 'Due to the fact that the music was so terrible, I think you guys should pay us for letting you play. I move that you return the dollar and a half.' That was our first job. It must have been around 1915 or 16."

Bushell spent the summer of 1916, which may have been the summer after the Odd Fellows Hall debacle, touring with the Forpaw, Sells and Brothers Circus, playing clarinet in the sideshow. "The sideshow always had a black attraction. They had a black ragtime band, and buck dancing and comedy and mugging. The sideshow's like that, you know, where they had the two-headed man and the fat lady and the bearded woman and the three-legged boy and you'd go around the circle all during the day," between the main circus acts.

Bushell went to Wilberforce University, but his father pulled him out of school when he found young Garvin wasn't attending class. He was working instead, earning enough to buy a clarinet and some new shoes. His father packed him off to New York City, where the family had moved in the meantime.

"My mother and father hadn't established their own home there yet; they had the second floor in a house in 136th Street, and they had another room for me in the same house. And, incidentally, the lady who lived there was an aunt to a fellow you've heard of, Fletcher Henderson."



Fletcher Henderson! The father of the Big Band Era. Fletcher Henderson's was the first real big band, and his arrangements for others like Benny Goodman's were what propelled the music into the consciousness of America and made Benny Goodman's band the first musical organization to create the kind of hysteria later recreated by Frank Sinatra, Elvis, and the Beatles.

"I went down to meet him at the train after he came to New York, and he lived in our house, and that's when I first met

Fletcher, the Spring of 1920.

"I recorded the latter part of '20 with Mamie Smith, and then I went on tour with her, I think, in '21. But... a lot of things. I did vaudeville, tried vaudeville in the '20's, had a job as a candy clerk.... I was in Wall Street as a porter when the bomb went off when they tried to blow up J. P. Morgan at the Treasury Building. I was working down on Broad Street, just about four doors from the corner of Wall and Broad, and I was down in the cellar when the explosion went off and caved in all the.... But it happened right after the lunch hour. If it had been lunch hour, it would have killed thousands of people, but the streets were almost cleared; just a few

Above: From left, Willie Lewis, Gene Cedrick, and Garvin Bushell in Germany, 1926.

Below: Edith Wilson with Johnny Dunn's Original Jazz Hounds in 1921. Garvin Bushell on clarinet.





The Cab Calloway Orchestra takes to the diamond. In back row, Calloway is 3rd from left, Garvin Bushell is 3rd from right. 2nd from left, front row, is bassist/photographer Milt Hinton, who took the photo on page 16.

runners and all.

"They set it right in front of the Treasury Building, right in front of Washington's statue. If you ever go to New York, you can see the bullet holes there. They wanted to blow that up and J. P. Morgan, who was right across the street. There was an express wagon with a horse; just blew the horse to just a pile of flesh when we got out there. And nobody was killed.

"I think Sacco and Vanzetti had something to do with that. I think the same mob that they belonged to was responsible.

"Just blew the horse to a pile of flesh."

"I remember in '27, I think, when they were executed. We were in Buenos Aires at the time and we couldn't go in the streets. No American went in the streets that day. Buenos Aires was about 80% Italian. We didn't go to work that night. They said that Americans were the worst things in the world. Down there, they still believe that.

"Adam Clayton Powell was raised up right down the street, just four doors from me. We'd get out there in the evenings, play stickball.

"But Fletcher lived with us. Then he went to work for W. C. Handy as a song plugger. I'd go down there in the afternoons when I had nothing to do. I just wanted to play clarinet.

"On 46th Street and 47th Street and 48th Street between 7th and 8th, Broadway and 8th, were all the song publishers. Fletcher was hired as what we called a song plugger. You have a piece of music and he'll play it for you and let you know how it goes, and for vaudeville acts getting new material, that's how they got it.

"I knew W. C. and his son Bill. And William Still. Still was also an arranger for Handy at that time. William Grant Still became one of America's great composer's." Still's opera *Tremonisha* recently made its posthumous debut, one of the musical events of the last few years.

"In '20 and '21, you could go through those streets, and the windows were open, especially in the summertime, and you'd hear pianos. Everything was pi-

anos. Music, that's all you heard, from Broadway over to 8th Avenue and every side street between 45th and 50th. Irving Berlin had his place at 49th and Broadway.

"But you'd go through those blocks and just hear pianos, pianos, just one big ring of pianos. And people singing. I think about it all the time. Everyday, my mind goes back I don't know; maybe I'm getting ready, it's getting near the end. My mind's going back to those days when I had so much fun."

"You went to hear a band out of New Orleans, you heard a different feel."

In 1921, Bushell went on tour with Mamie Smith's Jazz Hounds, recording with her the same year. Mamie had a six piece band which included a violin and Bushell on clarinet. "Those were the first big sensational blues recordings. In '21 we did 'Right Here For You,' 'Crazy Blues,' 'A Good Man is Hard to Find.' None of these things had ever been heard of until Mamie Smith."

Johnny Dunn, the trumpet player, quit the band, and Mamie's husband and manager, Osie, hired Bubber Miley, the great trumpet player who soon after joined Ellington's fledgling orchestra. "We were breaking the new band in at the Pershing Theater in Pittsburg. Mamie had these new costumes. She used to wear these spangled, formfitting costumes with big head plumes, but there were no zippers in those days; everything was hooks and eyes.

"We opened up with 'Bugle Call Blues,' then the next number, Mamie sang, 'It's right here for you, if you don't get it, it ain't no fault of mine.' She went back to make her change and these hooks and eyes got tangled up and she couldn't get them untangled, so we played the 'Royal Garden Blues' while she was making the change. We vamped the next song after we finished, the audience applauded, and no Mamie. So they said play it again, the introduction. So, 'da da da da da de doo dee' and no Mamie again.

"So we're getting nervous. Bubber's mouth is leaking; his lip's weak, anyway, first time on stage. Scared to death. So they said, 'She ain't ready! Something's happened to her costume! Play the 'Royal Garden Blues' again! We went and played the 'Royal Garden Blues' again. People yelled 'You just played that!' Bubber's lip's getting weak, then. We played all the way down 'Royal Garden Blues' and I heard Bubber frapping; his lip's getting weak.

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"As they say down South, I was in hog heaven." Pianist Tom Ferguson had just come to Las Vegas a couple of years ago, having given up his job as director of jazz studies at Arizona State University at Tempe. He arrived here and "stumbled right into a jazz job. The old Speakeasy, just before it began to die. Had the pleasure of playing with Tom Montgomery, Carl Fontana occasionally, and Jimmy Cook, who was actually the leader. I played there for months until it finally folded. We were pounding out bebop six nights a week, a whole lot of hours."

He doesn't expect to see hog heaven again anytime soon. "In Phoenix, for example, and Memphis, the other two metropolitan areas where I've lived, there was always trio work, jazz trio work. It's almost nonexistent here. And I have no explanation, other than that it's a show oriented town, and if you get three people together in Las Vegas, they're going to sing, take their clothes off, juggle, and royally entertain visually. Nobody, it appears, really wants to sit down and listen to relatively artistic music."

While not giving up on jazz in Las

did two years military service. Then, while touring with "dance bands; Ralph Martieri and Hal McEntyre, I started to think about teaching. I had a master's degree, so I thought I'd be stupid not to use it." He went to Memphis State University, quickly found himself band director, "and continued to play at night, because I was young enough to do both

"I was a little old country boy trying to keep up with them."

then. I taught all day and played all night. But fortunately the teaching thing did give me an artistic freedom. All I did was play jazz, because that's what I really loved. I was director of bands, and, much to my horror and surprise, I stayed 20 years.

"In the interim I got heavy into jazz education. It was a new thing and I believed in it. So I started the jazz band program pretty early, by some schools' standards, in 1960. And then worked



Tom Ferguson.

in Arizona. "My last job was at the Playboy Club. That wasn't tits and ass. We had a separate room and I played jazz and they had occasional comedians and there was no dancing then. And I played what I considered high class music and people sat there and drank and obviously looked at the pretty girls, but we didn't have to have three singers, a juggler, and four people vomiting in unison to get people's attention."

The desire to *just* play became so strong that Ferguson resigned and came to Las Vegas with his wife, now a music teacher here. "Now I just play. I still do clinics and things around the country, but no steady teaching. Just play. And while I was here, I met some wonderful players and we formed some trios; this trio in particular.

"We play together whenever we can. Carmen Castaldi came here from Cleveland and does what we all do—play on the Strip to make a living—but is a very contemporary player, and that's why I enjoy him. I enjoy the Bill Evans kind of drummer; the Bill Goodwin kind of contemporary drumming. I enjoy Car-

"Much to my horror and surprise, I stayed 20 years."

men's contemporary approach. Bob Badgely has played with everybody. He's been at Caesar's Palace the last ten or twelve years, but he's very youthful in his musical attitude and runs over to L.A. and plays whenever he can and plays here whenever he can."

Ferguson has a second trio "when the other two are tied up; with Tom Montgomery on drums and Carson Smith on

The Tom Ferguson Trio: Jazz in the capital of showbiz

Vegas, Ferguson, with bassist Bob Badgely and drummer Carmen Castaldi, is looking forward touring the West in concert-type settings. The Las Vegas Brass Quintet and the Tom Ferguson Trio are the only Southern Nevada performers accredited for touring assistance from the Western States Arts Foundation. A tour was tentatively set, in Western Colorado, but date conflicts arose. Now the group is trying to reschedule.

Tom Ferguson started playing professionally in Kentucky, as a 17 year old college student at Murray State, playing in "commercial bands that nobody ever heard of." About that time, World War II ended and "all these veterans came back, and these guys were playing Charlie Parker and so on, and I had enough sense to realize that there was more to that than 'Kiss Me Once and Kiss Me Twice.'

"After that I went up to Eastman College in Rochester [New York] to get a master's degree in music theory, but still my love was jazz, and in those days there was no jazz at Eastman, even. So we used to sneak down in the basement and play jazz. Those people could really play, too; technically accomplished people, and I was a little old country boy trying to keep up with them."

He toured with bands like Glen Miller's, under Ray McKinley, and then

on my doctorate [which he now holds], because if I was going to teach I'd better get some respectability for the jazz person. I expected as much respect for the jazz program as the music literature program got. I could talk to them about Buxtehude and I expected them to talk to me about John Coltrane with mutual respect." After the National Association of Jazz Educators was formed, Ferguson served a two year term as president. "In spite of what I did, it's very healthy and flourishing.

"Then I decided I'd been at Memphis State long enough and I was really wanting to play awfully badly." He moved to the director's job at Arizona State and spent four years there, "and really practiced hard again, and had a trio there.

"At that time I got selected to the National Endowment for the Arts jazz panel with Monk Montgomery and began to realize the importance of how federal money used wisely can really help all the arts, but specifically, jazz. Monk was always in there fighting for Las Vegas and at the time I was between Memphis and Phoenix, so I was fighting for the hinterlands, and New York was getting about 75% of the money. Used to make Monk and me very angry. That's because people weren't as grant conscious across the country as they are now."

Ferguson played as much as he could

UNLV Jazz Ensemble Blows hot



“When people talk jazz programs,” says Frank Gagliardi, “we are mentioned right up there with the best of them.” The UNLV Jazz Ensemble, in existence since 1970, has been guided and nurtured by Gagliardi since 1975, when he came to UNLV to teach full time after a couple of years of alternating playing and teaching.

The Jazz Ensemble plays a concert each spring and each fall, featuring a nationally known guest artist. May first is the date of the 1983 spring concert. The guest artist isn't chosen until about two or three weeks in advance. “We are so close to L.A., that within three weeks we can get a giant,” says Gagliardi.

His pride in the Jazz Ensemble sticks out all over. Most particularly, he is pleased with the success of the intern program, wherein ensemble students are integrated into the ranks of professional musicians on the strip. Students rehearse with the Strip bands and play the shows with them. The great advantage of this program is that the students get exposure to the people who can hire them upon graduation. “The band leaders see our kids and when there's an opening, many times they ask for a specific player,” says Gagliardi. “They have a job the students can actually go to. We have a feeder program into a livelihood,” he says, “and that makes

me feel really good.”

There is some extraordinary talent that has been developed by the UNLV program. “Dennis Mackrel was an outstanding drummer last year. Now he has joined the Count Basie band, and they love him. The program really is working,” says Gagliardi.

The high quality of the UNLV Jazz Ensemble and its concomitant good reputation has been growing until now

Gagliardi has divided the ensemble into three groups, Jazz Ensemble I, II, and III, with I being the highest ranked. He is sole judge for the audition that players must go through in order to be placed in one of the three groups.

“At one time I had to scrounge for players,” says Gagliardi. “Over time, I decided I could start Ensemble II, as a training program for I; now group II is about as good as I, and I have had to start a third ensemble. The ensembles average about 20 players; so I have about 60 players and another 10 or 20 who haven't made any of the bands.” Nowadays, the reputation of the UNLV Jazz Ensemble is so strong that students make application from all over the nation to join.

One of the perks of belonging to Ensemble I is travel: In 1976, the group toured Europe; in 1978, Japan; in 1979, Poland; a U.S. tour included New York, Philadelphia and Washington, D.C.; 1981, South America. Now the ensemble is planning a tour to San Sebastian, Spain, in July of this year. “We'll need to raise money for the July tour,” says Gagliardi, “So, we will probably do a benefit concert in June for that.”

The UNLV ensemble was selected “on the basis of its high artistic quality and personal character, to represent the American people in Spain,” by the Friendship Ambassadors Foundation, a

25 year old, private, non-profit foundation.

Gagliardi was talked into his job by music department chairman Ken Hanlon, when both were playing at the Sands. Hanlon had heard of the jazz program that Gagliardi had implemented in Denver. It had received favorable national attention; in 1963, his group had placed fifth in national competition, then had walked away with first place the following year. Officials of the U.S. State Department who had seen the competition had selected Gagliardi's group to travel to the Far East as artistic ambassadors. After that successful program, Gagliardi attracted the attention of Las Vegas, and when the Sands offered him a job, he took it. “My first love is playing,” he says. “I love to teach, but playing comes first.” Gagliardi still does some playing on the strip in the relief orchestra, as percussionist. “I play everything; xylophone, vibraphone, timpani....”

Gagliardi appears to be a happy man, happy playing the music he loves and happy as well to be teaching new young musicians. He had been quite content with his work at the Sands and only gradually segued into more teaching than playing. “I did it [teaching] part time and for fun; and it kept growing. Besides, twelve years at the Sands was long enough.”

Some of the programs Gagliardi considers to be prime competitors are North Texas State, which has 18 bands and might be ranked number one; Miami, with a well established program; and the Eastman Jazz Ensemble, considered good by Gagliardi. These programs have been around for 25 or 30 years and are consequently well developed. The Las Vegas Jazz Ensemble's sterling reputation is all the more cause for Gagliardi's pride because of its comparative newness.

Of the band's reception abroad, Gagliardi says, “It's incredible. In any place but America, jazz is so popular. Foreigners love it, and respond in huge numbers. It's a dream world. In America, it's like working in the ice cream parlor; you never taste the ice cream. Any kind of art in Europe, people know. My own father, an Italian immigrant, could sing parts of any opera you could name. It is a slow process, educating people.

“Jazz is our own art form. The lack of popular interest...we are like the local artist who has to leave town or die to have his talent appreciated at home. But I think that some of the problems of audience interest are being solved by the changing image of jazz. Originally it had a bad name because of drugs and sleazy night clubs. Jazz went down the tubes. Now jazz is played in big halls, nice places. It's okay now and it'll only get better.”

—Cynthia Gaffey •

Black Canyon Show winners

Local artist Ann Bridge won the Most Popular and Utahan Jerry Ehlers won the Best of Show category at Boulder City's Black Canyon Juried Art Show, April 9 and 10. 250 people attended the awards presentation and pit barbecue festivities, and an estimated 1,800 visitors to the show enjoyed the art and the spring weather over that weekend.

Auction proceeds from the show will go to further the Boulder City Cultural Center and the building fund for the Boulder City Historical Museum.

Six of the winners of the art show are from the Las Vegas area. The show winners and their media are as follows:

Watercolor: First, Dottie Burton, Las Vegas, Nevada, "Walk Through Yellowstone;" second, Linda Savage, Las Vegas, Nevada, "Autumn Sunset Utah;" third, L'Deane Trueblood, St. George, Utah, "Stage Canyon Visitor."

Acrylics/Oils: First, Jan Harmon, Lake Havasu, Arizona; second, Stafford Schliefer, Kingman, Arizona, "Pueblo of Spirit Mountain;" third, Hal Empie, Duncan, Arizona, "Pony Salesman."

Mixed Media: First, Brent Thomson, Boulder City, Nevada, "Playa;" second, Tad Cheyenne Schutt, Las Vegas, Nevada, "Cowboy Pimp;" third, Brent Thomson, Boulder City, Nevada, "Devil's Cornfield."

Drawings: First, William Verrill, Las Vegas, Nevada, "Tight Squeeze;" second, Jan Harmon, Lake Havasu, Arizona, "Georgia;" third, William Verrill, Las Vegas, Nevada, "Self Portrait."

Sculpture: First, James McCartin, Las Vegas, Nevada, "Tejas;" second, L'Deane Trueblood, St. George, Utah, "Braiding Up for Yei Bi Chai;" third, John Ruksnaitis, Mesa, Arizona, "Quail."

Most Popular: Ann Bridge, Las Vegas, Nevada, "An Old Straw Hat."

Best of Show: Jerry Ehlers, Hurricane, Utah.

For further information on the Black Canyon Juried Art Show, contact the Boulder City Chamber of Commerce. •

Western Lit Conference Movies, lectures, workshops, readings

During the first week of May, Las Vegas can join in an excursion through literature to seek the heart of the West. Pulitzer prize nominee Oakley Hall and National Book Award winner William Stafford are two of the six acclaimed novelists and poets of the Western Region who will participate in the three day conference entitled *In Search of the West: A Conference on Western Literature*.

Sponsored by the Friends of Southern Nevada Libraries and the Department of English at UNLV, under a grant from the Nevada Humanities Committee, the conference will examine, through a series of readings, lectures and workshops, contemporary Western writing. The other four writers are novelists Herbert Gold and Rudolfo Anaya, and poets Carolyn Kizer and Madeline Defrees.

Events include pre-conference movies at the Flamingo Library. Monday, May 2, at 7 pm. will be *Warlock* starring Henry Fonda; and Tuesday, May 3, at 7 pm. will be *Downhill Racer*, starring Robert Redford. Both of these films are adapted from novels by Oakley Hall.

The conference itself begins Wednesday afternoon at 1 pm., May 4, at UNLV, in Wright Hall room 103, with lectures by Herbert Gold and William Stafford. Then at 6:30 pm., the Friends of the Library will host a reception for all six authors at the Flamingo Library, followed by readings at 7:30 pm. by the authors themselves.

Thursday, May 5, at 1 pm. features

Rudolfo Anaya and Madeline Defrees at UNLV, Humanities Building, room 109, with panel and small group discussions that evening at 7:30 pm. in the same room.

The final session will be lectures by Oakley Hall and Carolyn Kizer at 1 pm., Friday, May 6, Wright Hall, room 103.

In conjunction with this event the UNLV Division of Continuing Education is offering, for credit, a writers workshop. Those sessions will take place late Thursday and Friday afternoon and Saturday morning. For the Writer's Workshop, preregistration is required and a fee will be assessed. Included are sessions on poetry, fiction, non-fiction and screenwriting, as well as a session on editing your own work. For information call Carroll Severns or Pat Keenan at 739-3394. The Literature Conference events are free and open to the public, however.

In a separate but related program, the Henderson Library, under a grant from the Nevada Humanities Committee, will present on Sunday, May 1, at 2 pm. at the new Convention Center, "Common Ground: Our Southwestern Heritage," which will examine the historical factors that have shaped the culture of the American Southwest. Historian Elizabeth Warren, anthropologist Dr. Tony Miranda and Dr. Patricia Geuder, a specialist in Hispanic literature, will offer a lively and informative discussion.

For more information, call the Nevada Humanities Committee at 798-0337.

—Dorothy Ritenour •

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PHOTO: DAVID BROWN

the lack of sales at Ryan Galleries and decided to change her inventory. As a result, Ryan Galleries is now featuring art posters and limited edition prints and continuing to offer custom framing. The decision made sense from a retail point of view, Buy says, but bothers her personally.

"I had thought Las Vegas could support a contemporary gallery," she says. "I wanted a very pure gallery, hung cleanly like galleries in Scotsdale or San Diego. But it did not go over with the public here. People in Las Vegas are accustomed to seeing art stacked to the ceiling as in the hotel galleries. People would come in and look at my single line of pictures around the gallery and ask if I was going out of business."

Buy says openings of shows at Ryan attracted 150 people or so. The snag was, she says, that "they were all artists or students. These people support the arts but they don't buy art."

Buy noticed that the walk-in traffic has greatly increased since the gallery began featuring the art posters and fine art prints.

"I think it's the color in the window that is attracting people," she says. "I am selling more fine arts prints than I was before."

Buy says the economy is not the reason why Ryan was not successful selling original art.

"The posters and prints I carry range from under \$100 to \$1,000 and are selling, so people do have money to spend," she observes. "The art I carried before was affordable. Contemporary art in Las Vegas at this time has limited appeal, that's all."

Buy has also observed that many people walk into the gallery not realizing the difference between a mechanically

Obituaries

Died, The Meadows Playhouse, the only semi-professional playhouse in Southern Nevada. The Meadows opened September, 1977, with "Harvey," featuring Peter Lind Hayes and Mary Healy. After almost 6 years of productions, the last was the musical "Starting Here, Starting Now," which closed March 6.

The Meadows Playhouse is survived by Las Vegas Little Theater, the theater departments of Clark County Community College and UNLV, the floating company Theater Exposed, which has no permanent home, Leain Thompson Productions, which most recently produced plays at Charleston Heights Arts Center and Reed Whipple Cultural Center, and Las Vegas Community Theater, currently producing its plays at Reed Whipple Cultural Center.

For information on a new company now forming here, see page 8. •

reproduced poster and a print.

"After it is explained to them, they usually buy the print," she says, citing this as an example of the need in Las Vegas for credible local galleries. Ryan is carrying work by some local artists—Doug Taylor, Roy Purcell, and Steve Molasky's prints are there, along with work by familiar Southwestern names like Uzilevsky, Hagan, and Doug West.

"It's a matter of trying a new approach to bring art to Las Vegas," Buy says. "I think I have found what will work and I intend to succeed with it."

—Barbara Chulick •

AWARDS, from p. 4.

through distinguished service and/or creative accomplishment, have made a major contribution to the cultural life of our state during the previous year. Nominations may be made by anyone except members and staff of the Nevada State Council on the Arts.

This was the first year the Governor's Arts Awards were open to the public. From more than 57 nominations received for this year's awards, the NSCA selected recipients in 10 categories. In addition to the Las Vegas winners mentioned above, other artists honored were Barbara Monibi, dance, Reno; Rolling Thunder, folk arts, Inlay; Joanne de Longchamps, literature, Reno; Walter McNamara, visual arts, Reno. For outstanding support of the arts, Carol Mousel, arts administrator, Reno; Leon Nightingale, business leader, Reno; Gerda Hemenway, educator, Reno.

—Alan Hadley •

Gail Buy.

Ryan Galleries Buying art that sells

"I don't want people to see it as a negative change but as a necessary one," says Gail Buy of the new look of Ryan Galleries. Buy is the energetic young owner of the small storefront gallery in Maryland Square which has become known for its strong support of local artists since opening in October, 1981.

Gail Buy is a realist, however. In March, she took a long hard look at

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Notes

Renaissance Band sackbuts to shawms crumhorns to cornetti

A classical music lover who lives in Las Vegas now no longer has reason to feel he lives at least 300 miles from a live source. The city boasts a rather surprising variety of concerts, especially surprising compared to what took place just a few years ago.

When I moved here in 1970, there was no Master Series, no KNPR, no decent concert hall, no Flamingo and Charleston Heights libraries, and what few concerts there were on the UNLV campus took place either in a small room in the Moyer Student Union or in the ballroom of the same building. The picture was indeed grim.

What riches we have now by comparison! With the Master Series, we get top-ranking, world-class performers. Charles Vanda, director of concert hall programming at UNLV, has done well in booking the "biggies;" to let us have glimpses of greatness in the comfort of our own backyard.

KNPR has done a tremendous service along these lines too. In the privacy of our own homes, we can currently be witness to the weekly goings on of the Boston, Chicago, New York, San Francisco, and Los Angeles Symphony orchestras and the Metropolitan Opera. We are no longer cut off from the rest of the world musically!

Over the years, the Southern Nevada Community Concert Association has steadfastly brought visiting performance groups to Las Vegas, and at bargain prices too. Their offerings include many of the less abstract forms of music—they bring in ethnic dance troupes, folk singers, and even light opera companies—but they have also given us David Bar-Illan, Horacio Gutierrez, and will present Leonard Pennario next season.

Appearing on the March 12 Community Concert Association's program were eight members of the New York Renaissance Band. They performed sixteenth century "popular" music on various combinations of the 50 (!) instruments they brought with them.

Sally Logeman, the director of the New York Renaissance Band, was a member of the New York Pro Musica Renaissance Band. And her present group does its best to popularize old music for those who may have heard little of it before.

To make the music appear approachable and fun, the program was made up of entertainment music—that written for dancing and drinking rather than for church performance. The program booklet's mention of a "solo riff for lute" and a "battle of the bands" in the Holborne (d.1602) Dances set the tone for the evening even before the performers entered. When they did, it was in gaily-colored period costume—the men with floppy hats and puffy-sleeved garments, the ladies in long gowns. Narrator Peter Johnson kept us informed of goings on, enlivening his

very good. New man Paul Schipper had the greatest number of difficulties along these lines with his singing, and Renaissance flute and pennywhistle playing. But he made up in enthusiasm and spirit what he lacked in accuracy.

In the Las Vegas show orchestra tradition, each player "doubled" or performed on more than one instrument. Only the lute and gamba players remained singly faithful. And for that, they had to serve as the targets of puns—the lute player who nevertheless got an equal share of the loot, and the viol (vile) player who must hold her instrument with her gams.

There is nothing wrong with popularization, just as long as it is done with good taste, without condescension, and as long as the players really do know what they are doing. For the most



Members of the New York Renaissance Band.

recitation with appropriate quips and groanable puns.

Second on the program was an excellent introduction to the modern replicas of the older instruments the group uses. Reciting Ogden Nash-like verse, Johnson described each family of instruments, which was then shown and featured in a short piece or excerpt. We heard recorders, shawms (predecessors of the modern oboe), crumhorns (curved double reed instruments), a dulcian, racket, lute, viola da gamba, pipe and tabor, cornetti, sackbuts (predecessors of the modern trombone), and a variety of percussion instruments.

These instruments were billed as being arcane, archaic, and potentially treacherous. The skill and ease with which they were played belied their treacherousness. While intonation was not always perfect—a problem common to these instruments—it was generally

part, the group remained in control. The players acknowledged the obvious goofs with good humor—narrator Johnson hit himself over the head with a tambourine after he played it one beat too many and viola da gamba player Lesley Retzer mimed the word "now" to signal her correct entrance after an incorrect one.

At times, the informality threatened to run away with the concert. And a basically instrumental concert does not really present a fair picture of Renaissance music, in which the vocal and choral elements most often took precedence over the instrumental ones. Most important, however, the group brought Renaissance music to life. The performers appeared to be genuinely enjoying themselves, and their enthusiasm was contagious. This was no exercise in dry scholarship, but jolly good fun in the tradition of the music's origins.

—Esther Weinstein •

May Exhibits

01 Sunday

Evelyn Yahme, oils, featured artist in an exhibit of local work supplied by the Las Vegas Art Museum, Looney's and the Icon Gallery, Liberace Plaza, through April 30. 647-4300.

Las Vegas Artists Co-op presents featured artist Joan Maule, oils and aqua medium, 1812 E. Charleston, April 19 through May 8. 384-5470.

David Donovan, painting, First Western Savings, 2700 W. Sahara, sponsored by the Allied Arts Council, May 1 through May 14. 385-7345.

Jade: the Stone of Heaven; Chinese jade carvings from the University of Oregon Art Museum, Charleston Heights Arts Center, through May 27. 386-6383.

Coming next issue of Arts Alive: Visual Arts! A patron views the work of Mike McCollum at Alexander Stefan Gallery.

J. Ley, watercolor, oil, and acrylic, Henderson Library, through May 31. 565-9247.

"The Desert Tortoise and its Kin," photographs by Norma Engberg and paintings by Suzanne Allan, Valley of Fire State Park Visitor Center, 8:30 am. to 4:30 pm., through May 13. 385-0264.

"In Praise of Woman:" Bob Ball's fine art photography illuminates the body as a landscape reflecting curves and planes, shadows and lights; Flamingo Library Upstairs Gallery; opening reception, 3 pm. Through June 3. 733-7810.

"Colors in Concert," a selection of the most recent works by Chilean artist Rodolfo Fernandez featuring inks, watercolors, washes, and acrylics, Flamingo Library, through June 3. Reception, 7 pm., May 5. 733-7810.

Roy Purcell and Carl Purcell, etchings, watercolor, and drawings, Main Gallery; Donna Smith, etchings and watercolor, and Wayne Giffin, oil, Nevada Artist Gallery; work by students from the Museum's classes, Youth Gallery; Elizabeth Castle, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park, through June 1. Opening, noon to 4 pm. 647-4300.

02 Monday

Telephone Directory Art Competition, sponsored by the Allied Arts Council and Centel; display of entries, Fashion Show Mall. Cast your vote for the People's Choice, through May 8. Awards will be given, winners announced, May 11. 385-7345.

03 Tuesday

Watercolorists Mary Jo Harding, Viki Richardson, and Alva Shelton, in a special exhibit, through May 31, Las Vegas Artists Co-op, 1812 E. Charleston. Opening reception, May 6, 2 to 4 pm. 384-5470.

05 Thursday

"Colors in Concert" opening reception. See 5/1.

08 Sunday

Mother's Day Art Show; presented by the Boulder City Art Guild in conjunction with the Boulder City Humane Society, Government Park, Boulder City. 293-3189.

Final Day to Vote for the People's Choice in the Telephone Directory Art Competition, Fashion Show Mall. See 5/2.

09 Monday

"Juried Student Exhibition," UNLV Fine Arts Gallery, through May 20. 739-3237.

10 Tuesday

The Las Vegas Artists Co-op presents featured artist Lyndl Miller, oils, 1812 E. Charleston, through May 29. 384-5470.

14 Saturday

Elaine McFadden, paintings of Hopi Kachina dolls and scenes of Valley of Fire, Valley of Fire State Park Visitors' Center, through June 3. Opening reception, May 14, 10 am. to 3 pm. 385-0264.

21 Saturday

Jazz Month exhibit; informal portraits of jazz greats by Milt Hinton, dean of the jazz bass players, West Las Vegas Library, through June 18. Opening reception May 21, 2 to 4 pm. Free. 733-7810.

Artworks Arts and Crafts Festival, Jaycee Park, May 21 and 22, 10 am. to 6 pm., a juried show with artists demonstrating, exhibiting, and selling their work; for Nevada artists. 386-6511.

22 Sunday

Artworks. See 5/21.

29 Sunday

Las Vegas Art Museum's permanent collection, exhibited at Reed Whipple Cultural Center, May 29 through July 11. 386-6211.

31 Tuesday

The Las Vegas Artists Co-op presents featured artist Karen Owens, oils, through June 19, 1812 E. Charleston. 384-5470.

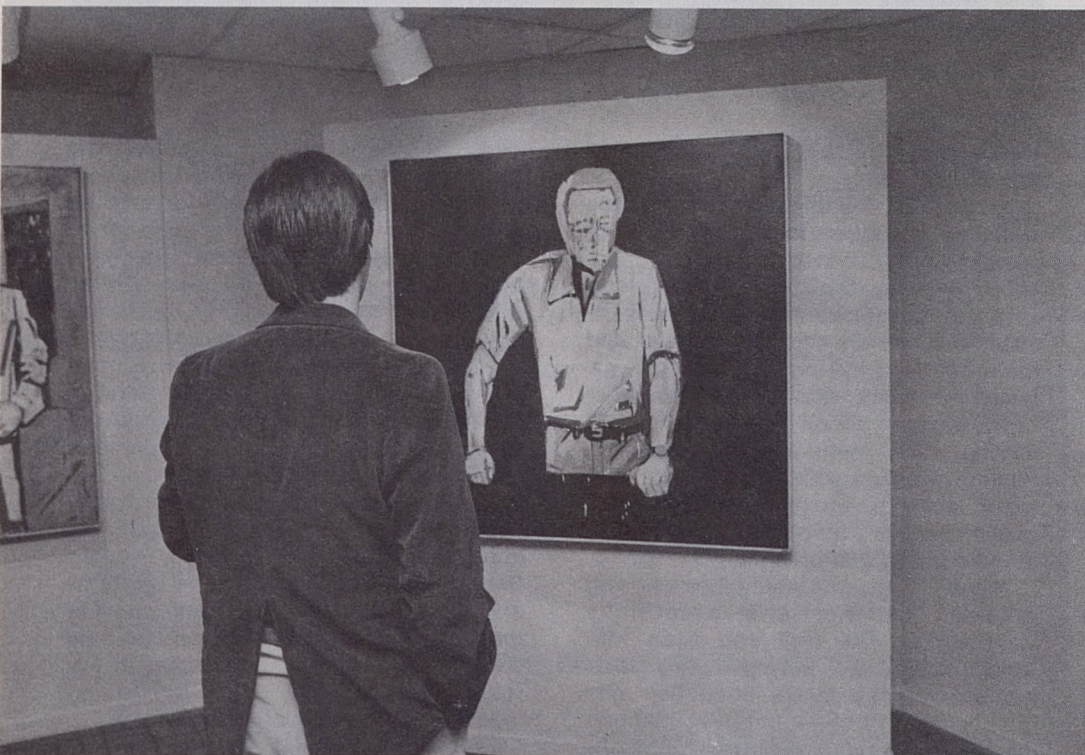


PHOTO: DAVID BROWN

May Events

01 Sunday

Auditions for "The Boys in the Band," to be presented by Theatre Exposed in July, may be arranged by calling 386-0649.

"To Fly," the famous Omnimax film tour of the world, Flamingo Library, 1:30 pm. Free. 733-7810.

UNLV Jazz Ensemble I, Frank Gagliardi, director, Artemus Ham Concert Hall, UNLV, 2 pm. Free. 739-3332.

Las Vegas Civic Ballet Company, in concert, Charleston Heights Arts Center, 2 pm. Admission, \$4. 386-6383.

"Oklahoma!" presented by the Nevada Musical Theatre Guild, Western Playhouse, Western High School, May 1, 6, 7, 8, 13, 14, and 15; 8:30 pm., with 2:30 pm. matinees Saturdays and Sundays. 739-8588.

02 Monday

"Warlock," film from the book by Oakley Hall, who will speak, part of the Western literature conference, "In Search of the West," Flamingo Library, 7 pm. Moderated by Dr. Hart Wegner. 733-7810.

"The Seventh Seal," Ingmar Bergman's allegory of man's search for meaning in life, with English subtitles, part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Free. Emphasis is on stage technique, scenes, and improvisations. 731-4291.

Barney Kessel at Alan Grant's Monday Night Jazz at the Four Queens, broadcast live in part over KNPR 89.5 FM; 9 pm. to 2 pm. 737-5746.

03 Tuesday

Miguel Rodrigues, tenor, full junior recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

Las Vegas Poetry Group; bring your favorite or original works for reading or discussion, Flamingo Library conference room, 7 pm. The public is invited. 733-7810.

"Downhill Racer," film from the book by Oakley Hall, who will speak. Dr. Christopher Hudgins will moderate. Part of "In Search of the West: A Conference on Western Literature." Flamingo Library, 7 pm. Free. 733-7810.

PHOTO: E. H. OPSTOS



Sherri Tyrrell sings jazz.

Sweet Adelines, old-time harmony singing, meeting April 19 and every Tuesday, 7:30 pm., music room, Chaparral High. 458-2053.

Collegium Musicum in concert, Richard Soule and Isabelle Emerson, directors, Alta Ham Fine Arts Building, UNLV, 8 pm. 739-3332.

04 Wednesday

Authors Herbert Gold and William Stafford lecture, 1 pm., Room 103, Wright Hall, UNLV, part of "In Search of the West: A Conference on Western Literature." 798-0337.

Traci Morrison, soprano, senior recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

Japanese floral art classes, presented by the Nevada chapter of Ikenobo Ikebana, every Wednesday, 6 to 7 pm. 452-1920.

"In Search of the West: A Conference on Western Literature;" meet the authors at a reception sponsored by the Friends of Southern Nevada Libraries, Flamingo Library, 6:30 pm. 733-7810.

Laura Spitzer, pianist, Las Vegas Chamber Players recital, Alta Ham Fine Arts Building, UNLV, 7 pm. 739-3332.

"Heart to Heart" (France, 1981), with subtitles, presented by the Las Vegas Cinema Society, Mountain View Theaters, May 4, 5, and 6, 7:30 and 9:30 pm. 733-0536.

Readings by Rudolfo Anaya, Madeline De Frees, Herbert Gold, Oakley Hall, Carolyn Kizer, and William Stafford, part of "In Search of the West: A Conference on Western Literature," Flamingo Library, 7:30 pm. Free. 733-7810.



Eddie Morgan blows at the Four Queens.

PHOTO: E. H. OPSTOS

07 Saturday

"Bleacher Bums." See 5/6.

Search for Talent Contest, Finale, sponsored by the City of Las Vegas, Charleston Heights Arts Center, 7 pm. 386-6511.

"The Music Man." See 5/6.

"Oklahomal" See 5/1.

08 Sunday

Auditions for "The Robber Bridegroom," to be presented in July by the State Parks Cultural Arts Board at Spring Mountain Ranch, will be held May 8, 1 to 3 pm. and 5 to 7 pm. and May 9, 7 to 9 pm. at Ryan Hall Annex, on Bonita off Maryland Parkway. 10 men and 10 women are needed. Have one song prepared, wear clothes suitable for dance. 875-4141 or 385-0264.

Trio Serenata, the unique violincello trio, performing Beethoven, Mozart, Albeniz, Granados, and Schubert, Flamingo Library, 2 pm. Free. 733-7810.

"Madama Butterfly," fully staged, with soprano Nancy Shade, tenor John Duykers, and the Las Vegas Symphony, Artemus Ham Concert Hall, UNLV, 2 pm. 739-3420.

"Oklahomal" See 5/1.

09 Monday

Brenda Ishikawa, piano; faculty recital, Alta Ham Fine Arts Building, UNLV, 8 pm. Free. 739-3332.

Richie Cole Band, 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.

Allied Arts Council board meeting, 749 Veterans Memorial Drive, noon. 385-7345.

10 Tuesday

Diane Robison, pianist; full junior recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

"Peter Pan," Disney film, captioned for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

Sweet Adelines. See 5/3.

UNLV University Chorus, Isabelle Emerson, director, Artemus Ham Concert Hall, 8 pm. Free. 739-3332.

11 Wednesday

Winners of the Telephone Directory Art Competition, sponsored by the Allied Arts Council and Centel, will be presented with their awards, 1 pm. at the Fashion Show Mall. 385-7345.

Julie Fredericksen, pianist; senior recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

Japanese floral art classes. See 5/4.

Las Vegas Chamber Players concert, Virko Baley, music director, Alta Ham Fine Arts Building, UNLV, 7 pm. 739-3332.

Nevada Watercolor Society, meeting and program, Las Vegas Artists' Co-op, noon. 870-2990.

May Events Continued

05 Thursday

Authors Rudolfo Anaya and Madeline DeFrees lecture, Room 109, Humanities Building, UNLV, 1 pm., part of "In Search of the West: A Conference on Western Literature." 798-0337.

Nancy Yost, soprano, senior recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

"Heart to Heart." See 5/4.

Small Group Discussions, part of "In Search of the West: A Conference on Western Literature," Room 109, Humanities Building, UNLV, 7:30 pm. 798-0337.

06 Friday

Authors Oakley Hall and Carolyn Kizer, lectures, part of "In Search of the West: A Conference on Western Literature," Room 103, Wright Hall, UNLV, 1 pm. 798-0337.

"Heart to Heart." See 5/4.

"Bleacher Bums," Clark County Community College Little Theatre, 8 pm. May 6, 7; and 2 pm. May 7. 643-6060.

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

"Oklahomal" See 5/1.

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

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12 Thursday

Charles Haley, baritone; senior recital, Alta Ham Fine Arts Building, UNLV, 4:30 pm. Free. 739-3332.

"The Music Man." See 5/6.

13 Friday

Nevada Camera Club, meeting and program, Reed Whipple Center, 7 pm. 386-6211.

"The Music Man." See 5/6.

"Oklahoma!" See 5/1.

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

14 Saturday

Las Vegas Old Fort opening, one day only, by the Preservation Association of Clark County, 10 to 4 pm. Free. Parking on Cashman Field. 385-7345.

"The Music Man." See 5/6.

"Oklahoma!" See 5/1.

15 Sunday

Carl Saunders and his Sextet, at a Jazz Month picnic cosponsored by the Las Vegas Jazz Society and the City of Las Vegas Department of Recreation and Leisure Activities, Jaycee Park, 1 to 3 pm. Free. 734-8556.

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

Las Vegas Woodwind Octet concert, Flamingo Library, 2 pm. Free. 733-7810.

"The Music Man." See 5/6.

"Oklahoma!" See 5/1.

16 Monday

"Walkabout," Australian film, part of the International Film Series, Charleston Heights Arts Center, 7 pm. Free. 386-6383.

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Free. Emphasis is on stage technique, scenes, and improvisations. 731-4291.

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

18 Wednesday

KNPR Grantsmanship Workshop; the art of writing successful grant proposals, Flamingo Library, 9 am. to noon. Limited enrollment; pre-registration required. 733-7810.

"The Atomic Cafe," a shockingly entertaining cold war documentary, sponsored by the Association of American University Women and funded by the Nevada Humanities Committee, Flamingo Library, 7 pm. Free. 733-7810.

"Drawing; A New Concept," by Judy Barton, art teacher with the Boulder City Parks and Recreation Department. The new concept involves the use of the right side of the brain. Boulder City Art Guild, 7:30 pm., May 18. 293-9961.

19 Thursday

"Ghandi, the Man Behind the Film;" the life and philosophy of Mohandas K. Ghandi is illustrated with excerpts from the 1982 Academy Award-winning film and explored by a panel discussion moderated by Dr. Bhagwan Singh and eyewitness accounts. Sponsored by Clark County Library, funded by Nevada Humanities Committee, Flamingo Library, 7 pm. Free. 733-7810.

Professional Photographers of Nevada and Professional Photographers of America, monthly meeting, Denny's, 3081 E. Maryland Parkway, 7 pm. 382-6505.

Clowns of America, monthly meeting, Wengert Community Meeting Room, Pearson Building, 6226 W. Sahara, 7:30 pm. Free instruction for anyone who would like to become a clown. 452-8877.

21 Saturday

"Jazz in Transition;" lecture by jazz historian Stanley Dance traces the history of jazz, West Las Vegas Library, 1 pm. Sponsored by the Clark County Library and the Allied Arts Council, with funding by the Nevada Humanities Committee. Free. 733-7810.

22 Sunday

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

23 Monday

Southern Nevada Historical Society elections and auction, Heritage House, 7:30 pm. 382-7198.

Red Holloway with Spanky Wilson 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.

24 Tuesday

"2001--A Space Odyssey," with Keir Dullea and Gary Lockwood; captioned film for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

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

Sweet Adelines. See 5/3.

25 Wednesday

Japanese floral art classes. See 5/4.

Boulder City Art Guild Annual Dinner and Election of Officers, Multi-purpose Building on 6th Street, Boulder City, 6:30 pm. 293-6691.

27 Friday

Antique Showcase, benefit for the Southern Nevada Historical Society; antique appraisals, other activities, Charleston Plaza Mall, May 27 through 30. 382-7198.

Nevada Camera Club, meeting and slide competition, Reed Whipple Center, 7 pm. 386-6211.

29 Sunday

Jazz Picnic, celebrating Jazz Month, cosponsored by the Las Vegas Jazz Society and Musicians Union Local #369, Sunset Park 1 to 6 pm., with the Jim Fuller Big Band, the Carl Saunders Sextet, the Greg Marciel Octet, the John Abrahams Sextet, and the Carl Lodico Big Band. Free. 734-8556.

30 Monday

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Free. Emphasis is on stage technique, scenes, and improvisations. 731-4291.

31 Tuesday

Sweet Adelines. See 5/3.

"A STUNNER! HAS ONE HOWLING WITH LAUGHTER, HORROR AND DISBELIEF!"

—Vincent Canby, N.Y. Times

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Discussion by Dr. Dina Titus
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PHOTO: PATRICIA MORTATI

Artist Thurland Wagner waters his "Rock and Tree" at Art-A-Fair opening. Photos like this one will be featured in "Fairfax Circle," show by Patricia Mortati, opening June 5 at Flamingo Library.

June Events

01 Wednesday

Japanese floral art classes. See 5/4. "Three Brothers" (Italy, 1981), with subtitles, presented by the Las Vegas Cinema Society, Mountain View Theaters, 7:30 and 9:30 pm. 733-0536.

Las Vegas Choral Society, folk music and Broadway concert, location TBA, June 1 and 2, 7:30 pm. Free. 458-8800, music department.

Funding Resource Workshop; introduces grant-seekers to the Funding Resource Collection at Flamingo Library, 10 am. to noon. Limited enrollment; pre-registration required. Free. 733-7810.

"Three Portfolios;" a retrospective of the work of fine-art photographer Kenneth Ostheimer, Flamingo Library, through July 8. Opening reception, June 5, 3 pm. 733-7810.

"Two Dimensional" art exhibit by art students from UNLV and CCCC, Main Gallery; Delores Levine, pastel portraits and Janette Ford, ceramics, Nevada Artist Gallery; work from the Suitcase Gallery in the Youth Gallery; Flora Albright, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park, through June 29. Opening reception, noon to 4 pm. 647-4300.

21 Tuesday

The Las Vegas Artists Co-op presents featured artist Marsha Mertz Speight, oils and guache, through July 10, 1812 E. Charleston. 384-5470.

26 Sunday

Graphic Design Exhibit on loan from the Arizona Commission on the Arts, Charleston Heights Arts Center, through July 27. 386-6383.

June Exhibits

01 Wednesday

Mary Heinrichs, watercolors, featured artist in an exhibit of local work supplied by the Las Vegas Art Museum, Looney's and the Icon Gallery, Liberace Plaza, through April 30. 647-4300.

Nathan Stout, pen and ink studies of birds and animals, Henderson Library, through June 30. 565-9247.

The Hopi/Navajo/Five Show, baskets, tapestries, and other Indian art on loan from the Arizona Commission on the Arts, Charleston Heights Arts Center, June 1 through June 24. 386-6383.

05 Sunday

"Fairfax Circle," local photographer Patricia Mortati's photo essay reflects the cultures of her neighborhood, Flamingo Library Upstairs Gallery, through July 8. 733-7810.

02 Thursday

"Three Brothers." See 6/1.

Las Vegas Choral Society. See 6/1.

03 Friday

Grant Application Deadline for the Nevada State Council on the Arts, 5 pm. 385-7345.

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

"Three Brothers." See 6/1.

04 Saturday

Southern Nevada Historical Society annual banquet, June 4. Time, location, TBA. 382-7198.

05 Sunday

The Capricorns; spirited program of old-time favorite music, Flamingo Library, 2 pm. Free. 733-7810.

06 Monday

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Free. Emphasis is on stage technique, scenes, and improvisations. 731-4291.

07 Tuesday

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

Sweet Adelines. See 5/3.

09 Thursday

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

10 Friday

Nevada Camera Club meeting and program, Reed Whipple Center, 7 pm. 386-6211.

"Hello, Dolly." See 6/9.

11 Saturday

"Hello, Dolly." See 6/9.

12 Sunday

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

"Hello, Dolly." See 6/9.

13 Monday

"The Magnificent Ambersons," directed by Orson Welles and starring Joseph Cotton, Agnes Moorehead, and Tim Holt, Charleston Heights Arts Center, 7 pm. Last in the International Film Series. Free. 386-6383.

Joe Behar's Community Drama Workshop, rec room, 3940 Algonquin Drive, 8 pm. Free. Emphasis is on scenes, stage technique, and improvisations. 731-4291.

14 Tuesday

"Old Yeller," Disney film with Fess Parker and Dorothy Mcguire, captioned film for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

Sweet Adelines. See 5/3.

15 Wednesday

"The Art of Writing Successful Grant Proposals," 9 am. to noon. See 5/18.

Japanese floral art classes. See 5/4.

"Cinderella," animated Disney film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

16 Thursday

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

Trio Serenata, the unique cello trio, presents original arrangements of Bach, Haydn, Bizet, and Giordano, Flamingo Library, 7 pm. Free. 733-7810.

Clowns of America, monthly meeting, Wengert Community Meeting Room, Pearson Building, 6226 West Sahara, 7:30 pm. Free instruction for anyone who would like to become a clown. 452-8877.

"Hello, Dolly." See 6/9.

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

17 Friday

"Hello, Dolly." See 6/9.

18 Saturday

"Hello, Dolly." See 6/9.

19 Sunday

"Hello, Dolly." See 6/9.

20 Monday

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Free. Emphasis is on stage technique, scenes, and improvisations. 731-4291.

21 Tuesday

Sweet Adelines. See 5/3.

22 Wednesday

Japanese floral art classes. See 5/4.

"Child of Glass," Disney film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

23 Thursday

"Hello, Dolly." See 6/9.

24 Friday

Nevada Camera Club meeting and print competition, Reed Whipple Center, 7 pm. 386-6211.

"Hello, Dolly." See 6/9.

25 Saturday

"Hello, Dolly." See 6/9.

26 Sunday

"Hello, Dolly." See 6/9.

27 Monday

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Free. Emphasis is on stage technique, scenes, and improvisations. 731-4291.

28 Tuesday

"Lost Horizon," Jane Wyatt and Ronald Coleman discover Shangri-La in a captioned film for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

Sweet Adelines. See 5/3.

29 Wednesday

Japanese floral art classes. See 5/4.

"Check Us Out Periodically," library tour, 10 am. and 7 pm. See 5/11.

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"Las Vegas Conventions #7" by Jon Winet.

FERGUSON, from p. 21.

bass. I'm fortunate to be able to use this caliber of player. People don't realize that Carson Smith was an international star at 17 or 18, that Gerry Mulligan was the Chick Corea of his day, in terms of notoriety; he was as big as anybody, and there was Carson, getting a little of that. He's mentioned in jazz history books to this day. It's a pleasure to play with him."

Ferguson lives between a search for hog heaven and the necessity of compromise. "I pride myself on being able to play like Carmen Cavallero if I have to, and like Floyd Cramer if I have to, so I'm able to make a living in this town because commercial people will call me and I'll play very commercial all evening. So versatility is what I try to get my students to achieve.

"What I actually hope to do, if anybody cares, is conduct for a star, 20 or 30 weeks a year, which would give me what I really want; 20 to 30 weeks a year to make real music and not worry about the financial part. I was a band director; I've conducted for thirty years; it may happen one of these days.

"Once I said, okay, I'll do what everyone.... I'll have my own jazz club. The ultimate fantasy. We rented this place.

It was already a jazz room and it was folding and so we took it over. I never lost so much money so fast. And that's not nearly as horrible as what happens to you when you own a club. You're sitting there playing and you're thinking, 'The ice machine's not working. Three people just walked in the front door and nobody's seating them.' Well you can imagine what's happening to my music.

"There's a terrible price to be paid, and I'd be a better musician if I had paid more of a price."

The whole purpose was to play music and all I could think about was 'They're going to shut the electricity off.'

"I hope I don't come off sounding cynical; I'm not; we're all gonna hang in there, and we're going to make music one way or another."

He isn't cynical. He loves the musicians here. His conversation is filled with compliments for one or another. Two young

musicians he likes, a former student, trumpeter Andy Woodard, an ex-student; and saxophonist Mark Swigart, known here for his work with Subtle Fire and the UNLV Jazz Ensemble, made the Trio a quintet for one night at the Four Queens a few months ago. The ensemble roared, and more than one listener compared it to Art Blakey and the Jazz Messengers. Four Queens jazz impresario Alan Grant likened it to Horace Silver's 1950's hard bop bands.

Alan Grant, who has presented the of Miles Davis and John Coltrane, among myriads, is impressed with Ferguson, whose trio has backed up one visiting star after another at the Four Queens. "The players who come in are a little hesitant at first, but after the first few choruses, they look back at me and wink with a nod of approval, and this has happened with just about all the stars the Trio has backed up."

The admiration is mutual. "Alan Grant has done a marvelous thing here."

But Ferguson spreads credit around the community. "This radio station (KNPR FM) we should give a plug to. Brian Sanders is very eclectic in his tastes, and we're very fortunate to be able to hear free music, free jazz, and turn right around and hear traditional and hear big band. Thank goodness for that radio station. And UNLV (KUNV FM) has jazz programming, too."

Ferguson doesn't believe age has anything to do with staying up to date musically. "Yes, you can change your style. In my own case, I had the bebop thing down and the newer voicings came along. At the time, I was teaching. So I sat down and I had to deliberately take two or three years. I thought, 'I wonder if an old fart like me...' You can. I'm telling everybody over 40. You can. But there's a price to be paid. You're not going to be watching much television. There's a terrible price to be paid, and I'd be a better musician if I had paid more of a price. There's no question."

Ferguson knows what he wants musically. "I want to play contemporary literature with the trio as well as the old literature, and somehow reach the point where you know you're hearing Tom Ferguson and not 'Who is that, Barry Harris, Tommy Flanagan; who am I listening to here? I think it's any fledgling artist's desire to get a voice of his own. That's what I'm looking for, and I'm sure I haven't reached that point.

"The greatest composition teacher who ever lived, Nadia Boulanger—her attribute was that she could crawl into Walter Piston's head and become Walter Piston, and she could crawl into someone else and be them, but she never could write worth a damn herself. One's own voice—that's the constant search."

—Patrick Gaffey •

BUSHELL, from p. 20.

"So we finished it, and the people went 'Boo! Boo!' Osie says 'She ain't ready! Play it again!' He got up a tree. So we're getting ready to hit the introduction to 'Royal Garden Blues,' and I looked over, and Bubber's putting his horn to the side of his mouth. 'Pffft! Pffft!' And he's so scared! He knew he couldn't find the mouthpiece, so he starts backing away.

"The piano's vamping, waiting for him to come in, and Bubber's backing off the stage. Osie took his foot and literally booted him back on the stage, and the people saw that foot. The people screamed. Bubber came back on stage holding his behind, and they had to drop the curtain."

When the Jazz Hounds got to Chicago, they encountered real jazz for the first time. Playing in Chicago, at the Dreamland Cafe, was King Oliver's Creole Jazz Band, up from New Orleans. It was shortly before Louis Armstrong was to join the band. Lil Hardin, who was later to marry Armstrong, was playing piano.

"We never heard nothing like that, even in the circus, because the musicians in the circus were from Florida, and they played ragtime. But you went to hear a band out of New Orleans, you heard a different feel. You heard a trumpet doing a different thing. You heard them half-cocked with a tin mute that came with

the horn in there, 'Coo qua coo doo, qua! Boomp-a-doomp-a loomp doomp-a-loomp-a-loomp-a....' Things we never heard before. The rhythm of the solos had changed. The harmonic line was the same, but the melodic line.... We never heard nothing like that in the East before. Bubber and I sat there with our mouths open. Every night, as soon as the show was over, he'd say, 'Come on Bush, you ready?' and we'd tear out to Dreamland and get up there and get our seat. I remember the doorman used to say, 'You guys must like our music here, don't you?' 'Sure do.'

"We tried our best to absorb that, because we had a whole week of it, and we came back to New York with a new style, we thought, because nobody from New York had been out to Chicago recently. Then Bubber joined Duke in '22 or '23. Duke built his band around what Bubber heard Joe Oliver do."

What Bubber was doing was playing blue notes, growling, and using mutes like Oliver, and it was his playing that drew attention to the band. Ellington later said, "Our band changed its character when Bubber came in. He used to growl all night long, playing gutbucket on his horn. That was when we decided to forget all about sweet music."

But before the band returned to New York with its new music, it discovered something else; as jazz singer Jon Hendricks once said, "the man for whom Adolf Sax invented the horn—Coleman

Hawkins!" Hawkins singlehandedly brought the saxophone into jazz and showed how it could be played. He remained for decades the unquestioned king of the instrument. Now it is difficult to imagine jazz without the saxophone.

"That summer we played Detroit, we played Kansas City, we played St. Jo. We were supposed to play Tulsa, but they had a riot in Tulsa. I think they killed eight black people that day, so we couldn't play the concert in Tulsa.

"In Kansas City we had to play part of the show in the pit because we'd been playing with just Mamie on stage in concert. But we had a whole theater there, so we had other acts to play. And we hired some extra musicians. There were six of us and then we hired Coleman Hawkins. He was just 15 years old and that was 1921. Whatever people say about his age, I know, because I went to his house in St. Jo and his grandmother told me his right age. His grandmother was raising him, and we wanted to take him with us. She said, "Oh, no, he's just a baby, he's only 15 years old. You can't take him out." So that was that. So we left and the following year Coleman came to New York.

"Sensational. New York had never heard anything like him. Never. Now there's a man who could read. I never heard him miss a note. I played with him for five years. I never heard him

See **BUSHELL**, next page.

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This magazine, the only arts magazine in the state, the most complete source of arts information, provides an extensive calendar of events six times a year. But it is only one of the many benefits our members enjoy.

A new program offers substantial discounts to card-carrying Allied Arts Council members—discounts offered to you by local merchants who support the many community activities of the Council. You can save **hundreds** of dollars during the course of the year for just the price of a membership.

Note the great savings you can make on most-wanted merchandise and most-needed services:

Dizzy Daizy Flower Shoppe, 1103 Tropicana (in the Safeway Shopping Center, corner of Maryland Parkway) offers a 10% discount on all orders except deliveries and out-of-town orders.

Prestige Cleaners, 1340 E. Flamingo in Mission Center, will give a 20% discount to Allied Arts Council members, and asks that you present your card at the time cleaning is taken to their facility.

Sahara Health Foods, 1231 E. Sahara at Maryland Parkway, gives 10% discount when you show your membership card. And its neighbor,

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

Garcia's of Scottsdale, a fine restaurant on Flamingo Road just west of Maryland Parkway, offers a 10% discount from your total luncheon check and that includes your entire party.

TAC Office Products, 4800 S. Maryland Parkway, will give Allied Arts Council members a 10% discount off all office supplies (which can add up to a substantial saving over a 12-month period.)

Compucolour, 850 S. Rancho Road, next to Smith's Food King in the Rancho Town and Country Shopping Center, offers a great 30% discount on photo processing and prints.

Toy Circus and **The Zoo** in The Fashion Show both offer 10% discounts on purchases of \$10 or more, a great saving for parents and people who lavish children with toys and gifts.

Jani Mae, Professional Photographer, 1800 E. Sahara, Suite 99, does top quality portraits and weddings at 10% discount for AAC members;

Dirty Dog Inn, for dog grooming, food and supplies, 2736 Green Valley Parkway in Henderson, also offers a 10% discount.

Trop-Aquarium, 3335 E. Tropicana near Pecos (Safeway Shopping Center) gives a 10% discount except on live food, aquariums and items already marked down.

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

Desert Decor Art Supplies, 2003 E. Charleston, encourages artists and other Council members to save 10% by flashing their membership cards.

BUSHELL, from p. 33.

miss a note. Brand new, any arrangement, any key, I never heard him miss a note. Improvisation or reading off a chart, I never heard that man miss a note.

"It was something new, the saxophone. He was sensational. He could play more jazz than you ever heard on any horn. Coleman Hawkins definitely without any doubt made the tenor saxophone popular."

"It was something new, the saxophone. He was sensational. He could play more jazz than you ever heard on any horn. Coleman Hawkins definitely without any doubt made the tenor saxophone popular."

—Patrick Gaffey •

TO BE CONTINUED.

Next issue: Garvin Bushell tours with Ethel Waters, then tours Europe with the Sam Wooding band, spending 1926 in Moscow. He joins the great Fletcher Henderson band, tours with Cab Calloway and the Chick Webb Orchestra featuring the teenaged Ella Fitzgerald.

Strip Tee's, a festival of fantastic t-shirts in the Fashion Show, will give a 10% discount on purchases of \$10 or more.

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

Judy Bayley Theatre at UNLV offers a \$1 discount from regular ticket prices at performances by the university's Department of Theatre Arts.'

Little Theatre at Community College will give discounts to Allied Arts Council members: \$5 tickets marked down to \$3.

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