

Visual Arts Issue

**ARTS
ALIVE**
The Southern Nevada Magazine of the Arts



Allied Arts Council
July/August 1983
Volume 3, Number 4

The Tastes of the World

Truly International Dining at the Desert Inn and Country Club

Monte Carlo Room

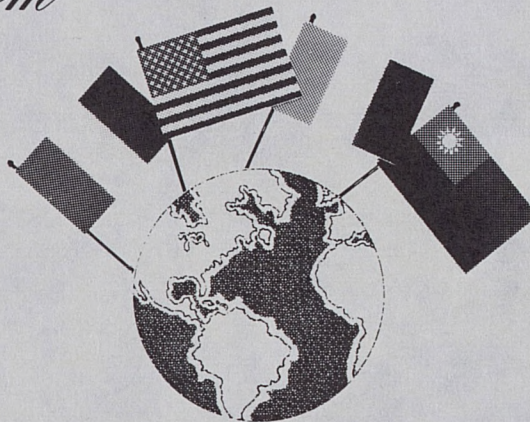
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ARTS ALIVE

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

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Patrick Gaffey, newly selected Allied Arts Council executive director, in an early photo. In mid-July current director Sari Aizley will leave to spend the next year in Europe.

Cover: Pastel and paint by Susan Bryan (June 1983). See story, page 17.

Errata

KNPR's Sherrie Brandenstein earns *Arts Alive's* special thanks for pointing out last issue's worst gaffe. William Grant Still did not write *Tremonisha*, as we all know. Scott Joplin did.

Apologies to jazz singers Peggy Young and Sherri Tyrrell. The picture last issue labeled as Sherri was actually Peggy.

Apologies also to Jon Winet for the cropping which damaged the proportions and integrity of his fine, if disturbing photo, "Las Vegas Conventions #7."

The DEADLINE for copy, artwork, and ads for the September/October issue of *Arts Alive* is August 1.

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"Slaughter" on July 4 **30**

New members **31**

July Events

01 Friday

"Come Blow Your Horn" by Neil Simon, Las Vegas Little Theatre, 8:30 pm., July 1, 2, 6, 7, and 8; and 3 pm. July 3. 735-0167.

02 Saturday

"Come Blow Your Horn." See 7/1.

03 Sunday

Elementary I Camp at the Nevada School of the Arts Summer Arts Camp in Lee Canyon, July 3 through 9. 739-3502.

"Come Blow Your Horn." See 7/1.

Modells de Colour Le Hal Murray Revue, Club Rouge, 900 W. Bonanza. 646-4110.

04 Monday

"An American Fantasy;" the Las Vegas Symphony, directed by Virko Baley, per-

Christine DeMusee and two of her "Golden Girls."

forms Richard Rogers' "Slaughter on 10th Avenue," Grofe's "Grand Canyon Suite," Ives' "The Fourth of July," and other Americana, the Tropicana Hotel, 2 pm. 739-3420.

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

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

05 Tuesday

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

06 Wednesday

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

"Come Blow Your Horn." See 7/1.

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

07 Thursday

"Come Blow Your Horn." See 7/1.

08 Friday

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

"The Business of Murder" by Richard Harris, American professional premiere of a London hit, Judy Bayley Theatre,

UNLV, 8 pm. July 8, 9, 14, 15, 16, 21, 22, 23; and 2 pm. July 17 and 24. 739-3801.

"Come Blow Your Horn." See 7/1.

09 Saturday

"The Business of Murder." See 7/8.

"Virtue is Her Own Reward," melodrama sponsored by the City of Las Vegas, 8 pm., July 9, Jaycee Park; July 10, Mirabelli Park; July 16, Lorenzi Park; July 17, Jaycee Park; July 23, Freedom Park; July 24, Lorenzi Park. Free. 386-6511.

10 Sunday

Elementary II Camp at the Nevada School of the Arts Summer Arts Camp at Lee Canyon, July 10 through 13. 739-3502.

Season Finale, Las Vegas Civic Symphony, Reed Whipple Center, 2 pm. Free. 386-6211.

"Virtue is Her Own Reward." See 7/9.

11 Monday

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

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

12 Tuesday

"The Jungle Book," animated children's film, captioned for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

"Peter Rabbit and Tales Of Beatrix Potter;" members of Britain's Royal Ballet clad in animal costumes in a choreographed film, 3 and 7 pm., Reed Whipple Center. Free. 386-6211.

13 Wednesday

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

Japanese floral art classes. See 7/6.

"The Boys in the Band," by Mart Crowley, directed by Marguerite Hall, presented by Theater Exposed, Reed Whipple Center, 8 pm. July 13, 14, 15, 16, 21, 22, 23, 28, 29, 30, and 2:30 pm. July 31. 386-0649.

"Tom Sawyer," Reader's Digest film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

14 Thursday

Musical, TBA. See 7/13 for details.

"The Boys in the Band." See 7/13.

"The Robber Bridegroom," directed by Paul Thornton, Spring Mountain Ranch, 8 pm., July 14, 15, 16, 21, 22, 23, 28, 29, and 30. 875-4141.

"The Business of Murder." See 7/8.



PHOTO: PATRICIA MORTALI

July Events Continued

15 Friday

Musical, TBA. See 7/13 for details.
"The Business of Murder." See 7/8.
"The Boys in the Band." See 7/13.
"The Robber Bridegroom." See 7/14.

16 Saturday

"The Boys in the Band." See 7/13.
"The Robber Bridegroom." See 7/14.
"Virtue is Her Own Reward." See 7/9.
"The Business of Murder." See 7/8.
Clark County Library District Board of Trustees monthly meeting, Flamingo Library, 11:30 am. Open to the public. 733-7810.
Dance Division of the Allied Arts Council, pot luck and pool party, 2003 S. 15th, noon. 737-7561.

17 Sunday

Junior High Camp at the Nevada School of the Arts Summer Arts Camp in Lee Canyon, July 17 through 30. 739-3502.
"The Business of Murder." See 7/8.
"Virtue is Her Own Reward." See 7/9.

18 Monday

"Master of Hang Gliding" with NASA's "Spaceborne" and "Reflections in Space," short films, Sunrise Library, 6:30 pm. Free. 733-7810.
Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Emphasis is on scenes, stage technique, and improvisations. Free. 731-4291.
Ernie Andrews 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.

19 Tuesday

"The Little Prince," musical film, Reed Whipple Center, 3 and 7 pm. Free. 386-6211.
Comedy Film Festival sponsored by the City of Las Vegas, July 19, 8:15, Mirabelli Park, 6200 Elton Drive. Free. 386-6383.

20 Wednesday

Japanese floral art classes. See 7/6.
"Prince Valiant," with Robert Wagner and Debra Paget, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

21 Thursday

Professional Photographers of Nevada and Professional Photographers of America, monthly meeting, Denny's across from Sunrise Hospital, 7 pm. 382-6505.
Clowns of America, monthly meeting, Wengert Community Meeting Room, 6226 W. Sahara, 7:30 pm. Free instruction for anyone who would like to become a clown. 452-8877.
"The Business of Murder." See 7/8.
"The Robber Bridegroom." See 7/14.
"The Boys in the Band." See 7/13.

22 Friday

Nevada Camera Club meeting and slide competition, Reed Whipple Center, 7 pm. 873-2264.
"The Business of Murder." See 7/8.
"The Boys in the Band." See 7/13.
"The Robber Bridegroom." See 7/14.

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 by
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PHOTO: DAVID BROWN

Patricia Mortati, in white skirt, mingles with guests at the opening of her show "Fairfax Circle" at Flamingo Library. See calendar of exhibits, facing page.

July Events Continued

23 Saturday

"Virtue is Her Own Reward." See 7/9.
 "The Business of Murder." See 7/8.
 "The Robber Bridegroom." See 7/14.
 "The Boys in the Band." See 7/13.

24 Sunday

"The Business of Murder." See 7/8.
 "Virtue is Her Own Reward." See 7/9.

25 Monday

"Sonnets to a Reef" and "Dare the Wildest River," short films, Sunrise Library, 6:30 pm. Free. 733-7810.

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

Lanny Morgan and Bill Berry 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.

26 Tuesday

"Bullit" with Steve McQueen and Robert Vaughn, captioned film for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

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

27 Wednesday

Japanese floral art classes. See 7/6.
 "Make Mine Music!" Disney film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 733-7810.

28 Thursday

"Music for a Summer Evening;" Trio Serenata, the violoncello trio; uniquely arranged concert versions of works by Schubert, Bizet, Ponchielli, Bartok, Beethoven, Von Paradis, and Joplin, Flamingo Library Auditorium, 7 pm. Free. 733-7810.

"The Boys in the Band." See 7/13.

"Division Street," by Steve Tesich, directed by Steve Brody, Reed Whipple Cultural Center, 8 pm. July 28, 29, 30, August 4, 5, and 6, and 2 pm. July 31 and August 7. Suggested for mature audiences. 386-6511.

"The Robber Bridegroom." See 7/14.

29 Friday

"The Boys in the Band." See 7/13.
 "The Robber Bridegroom." See 7/14.

30 Saturday

"The Boys in the Band." See 7/13.
 "The Robber Bridegroom." See 7/14.

31 Sunday

Senior High Camp at the Nevada School of the Arts Summer Arts Camp at Lee Canyon, July 31 through August 13. 739-3502.

"The Boys in the Band." See 7/13.

July Exhibits

01 Friday

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

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

"Three Portfolios;" a retrospective of the work of fine art photographer Kenneth Osthimer, Flamingo Library, through July 8. 733-7810.

Las Vegas Art Museum's Permanent Collection, at Reed Whipple Cultural Center, through July 11. 386-6211.

Donna Smith, paintings, featured artist in an exhibit of local work supplied by the Las Vegas Art Museum, Looney's and the Icon Gallery, Liberace Plaza, through July 31. 647-4300.

Peg Bolen, paintings, First Western Savings, 2700 W. Sahara, sponsored by the Allied Arts Council, through July 31. 385-7345.

Graphic Design, a touring exhibition sponsored by the Arizona Commission on the Arts, Charleston Heights Arts Center, through July 22. 386-6383.

Ellen Nelson, oil paintings and ink drawings, Henderson Library, through July 31. 565-9247.

02 Saturday

"Welcome to Las Vegas;" James Stanford and Greg Allred. Their artistic sensibilities stifled, two reformed dealers reflect upon the influences of this much misunderstood city through sculpture and painting, Flamingo Library, July 2 through 29. Opening reception, July 2, 3 pm. 733-7810.

03 Sunday

Nevada Watercolor Society exhibit, Reed Whipple Center, through August 12; opening reception, July 10, 2 to 5 pm. 386-6211.

The Bicentennial Exhibit from the Permanent Collection, Main Gallery; Work by Las Vegas SUN photographers, Nevada Artist Gallery; work from the Suitcase Gallery in the Young People's Gallery; Carol Anderson, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park, through August 3. Opening reception, noon to 4 pm. 647-4300.

09 Saturday

Sidewalk Art Show sponsored by the City of Las Vegas, Jaycee Park, July 9 and 10. 386-6511.

11 Monday

"Landscapes and Other Illusions;" photographers Lee Bernhard and Wesley Williams take an unusual look at the world, Flamingo Library Upstairs Gallery, July 11 through August 5. Opening reception, July 11, 7 pm. 733-7810.

12 Tuesday

The Las Vegas Artists Co-op presents oils and silkscreens by featured artist Kate Aumen, 1812 E. Charleston, through August 5. 384-5470.

23 Saturday

Nevada Camera Club Photo Exhibit, Valley of Fire State Park Visitor Center, through August 12, 8:30 am. to 4:30 pm. 385-0264.

24 Sunday

Contemporary American Prints; an exhibition of 40 prints, primarily stone lithographs, by 12 Mexican artists, Charleston Heights Arts Center, through August 19. 386-6383.

31 Sunday

"Woodworking '83;" local artisans Richard Best, Christian Brisepierre, Guy Diederich, Paul Haines, Larry Huegel, and John La Bounty; contemporary furniture and accessories and innovative interpretations of traditional designs, Flamingo Library. Opening reception, July 31, 3 pm. 733-7810.

National Ballroom Championship, 1982.



PHOTO: DAVID BROWN



Sculpture by Greg Allred. See story, page 11.

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August Events

01 Monday

"Summer Shorts;" short comic films, with "Concert," "Meet Mr. Monkey," "Morning Spider," "One," and "Tops;" Sunrise Library, 6:30 pm. Free. 733-7810.

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

Don Menza 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.

02 Tuesday

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

03 Wednesday

Japanese floral art classes. See 7/6. **"Spider Man,"** children's film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

07 Sunday

"Redeye," performing at the Sundown Hoedown Series, Jaycee Park, 7 to 9 pm. Free. 386-6511.

08 Monday

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

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

09 Tuesday

"Freaky Friday" with Jodie Foster, children's captioned film for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

PHOTO: DAVID BROWN

August Events

Continued

10 Wednesday

Japanese floral art classes. See 7/6.
"Robin Hood," Disney film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 386-6383.

12 Friday

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

14 Sunday

"Ron Rush and the Misfits," performing at the Sundown Hoedown Series, Jaycee Park, 7 to 9 pm. Free. 386-6511.

Dance Division of the Allied Arts Council, meeting, Heritage House, 11:00 am. 385-7345.

15 Monday

"The Veldt," "All the Troubles of the World," and "The Trouble with Tribbles," short science fiction films, Sunrise Library, 6:30 pm. Free. 733-7810.

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

Jazz act TBA 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.

17 Wednesday

Japanese floral art classes. See 7/6.
"Condorman," children's film, Charleston Heights Arts Center, 10:30 am. and 2:30 pm. Free. 733-7810.

18 Thursday

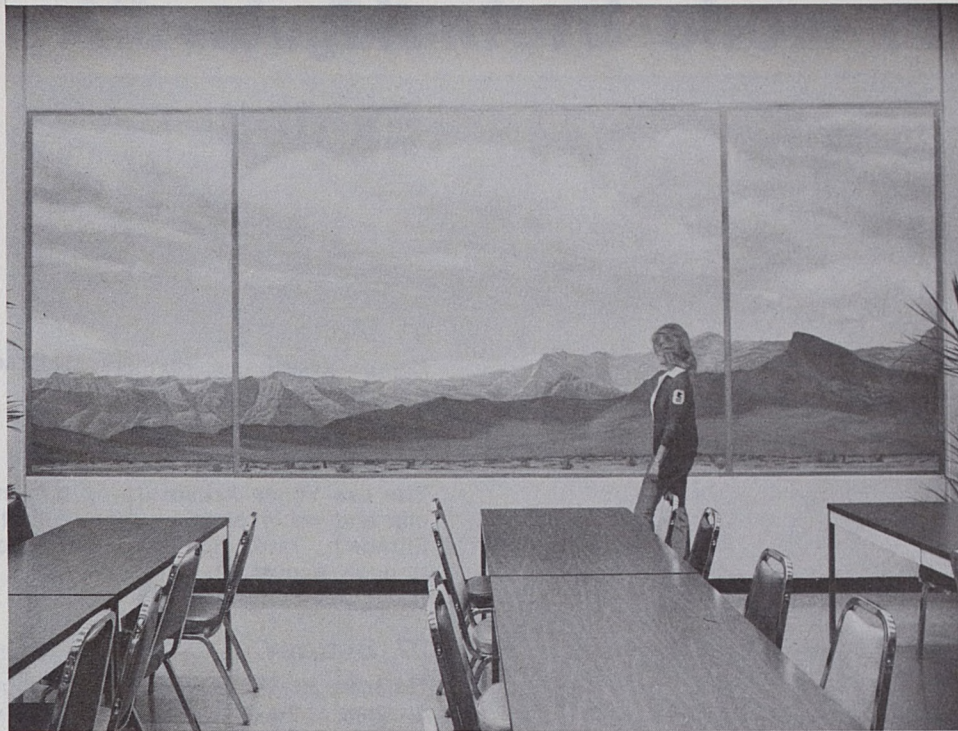
Professional Photographers of Nevada and Professional Photographers of America, monthly meeting, Denny's across from Sunrise Hospital, 7 pm. 382-6505.

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

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

20 Saturday

"Valley of the Kings," two-day dance seminar sponsored by the Association of Professional Nevada Belly Dancers and the North Las Vegas Arts Council, Union Plaza Hotel, August 20 and 21, featuring Jasmine Gamal, Rima, Kashmira, Elias "Louis" Sayegh, the Al-As-Har Dancers, and musicians John Bilezikjian and Raja Zahr. Total price: \$40. 649-3060.



Both window and postal worker are illusions in this mural by Bob Beckmann at the Main Post Office.

21 Sunday

Sundown Hoedown Series, band TBA, Jaycee Park, 7 to 9 pm. Free. 386-6511.

22 Monday

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

Jazz act TBA 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.

23 Tuesday

"Murphy's War" with Peter O'Toole, Phillippe Noiret, and Sian Phillips, 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 Welcome. 733-7810.

24 Wednesday

Japanese floral art classes. See 7/6.

25 Thursday

"Music for a Summer Evening" with Trio Serenata performing Stravinsky, Wagner, Saint-Saens, Mozart, Verdi, De Libes, and Strauss; Flamingo Library, 7 pm. Free. 733-7810.

26 Friday

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

28 Sunday

Sundown Hoedown Series, band TBA, Jaycee Park, 7 to 9 pm. Free. 386-6511.

29 Monday

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

Jazz act TBA 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.

31 Wednesday

Japanese floral art classes. See 7/6.

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Lynne Jordan	Roy Purcell
Lynn Thomas	Greg Kennedy

Wood burning by Lynn Jordan



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August Exhibits

American Penwomen Art Exhibit, Main Gallery; Donrey Outdoor Juried Show, Nevada Artist Gallery; "Guts," show by handicapped artists, Youth Gallery; museum store's featured artist, Jeanne Baird; Las Vegas Art Museum, Lorenzi Park. Opening reception, noon to 4 pm. 647-4300.

01 Monday

Bonnie Smith, oils, Henderson Library, through August 31. 565-9247.

06 Saturday

The Las Vegas Artists Co-op presents oils and watercolors by featured artist Elizabeth Tate, 1812 E. Charleston, through August 31. 384-5470.

07 Sunday

"Images in Cibachrome;" the unique qualities of the cibachrome color process in work by Kate Butler, Dennis Gershick, Sybil Scianna Griffin, Jane Noland, Johan van de Stadt, and Frank Walters, Flamingo Library Upstairs Gallery, August 7 through September 2. Opening reception, August 7, 3 pm. 733-7810.

13 Saturday

Sidewalk Art Show sponsored by the City of Las Vegas, Jaycee Park, August 13 and 14. 386-6511.

14 Sunday

"The Best of the Reed Whipple Cultural Center," work by teachers at the Center, through September 16; opening reception August 14, 2 to 5 pm. 386-6211.

28 Sunday

"Reflectives II:" Minnie Dobbins' paintings investigate the "grid" and the colors within these tiny shapes, Flamingo Library, through September 23. 733-7810.

Sculpture by Greg Allred. See story, page 11.



Visual artist list formed

A visual artist registry which will document Nevada artists is being assembled by Patricia Harris of the Charleston Heights Arts Center under a recent grant from the Nevada State Council on the Arts.

In addition to the registry itself, the Arts Center will publish a catalog of the artists documented, which will be made available to art agencies, corporations, the hotel industry, and anyone else interested in Nevada artists and their work.

Artists to be included, according to Harris, must have achieved some level of recognition. Guidelines spell out the sort of one man show or other background necessary for inclusion.

The Center is currently sending out letters and questionnaires to artists and art agencies throughout the state. Each artist will be asked for two identical sets of slides, one to be kept on file by the Arts Center, and one which will be loaned out to interested parties. In addition, each registered artist will have one or two works printed in the catalog.

All artists to be included in the registry must have the slides of their work to the Arts Center by August 1.

Rostropovich: fall concert at UNLV

The National Symphony Orchestra, Washington's national musical monument, with Maestro Mstislav Rostropovich, is the centerpiece of two dazzling events scheduled for Las Vegas.

Maestro Rostropovich comes to dinner on Friday, October 7 to honor Las Vegas' 80 year old director of the UNLV Master Series, Dr. Charles Vanda.

Then, on Saturday, October 8, the maestro will conduct the national orchestra in the Artemus W. Ham concert hall.

Proceeds from the dinner and the concert will be used to create the Charles Vanda Endowment for Visiting Artists at UNLV, under the direction of UNLV's college of arts and letters.

Tax-deductible cost is \$150 per person or \$1500 for a table of ten at the gourmet dinner and special program on Friday, and excellent seats at the concert Saturday.

For reservations call 871-2114, 386-2316, 739-3840 or 739-3401. •

Allred, Stanford show art

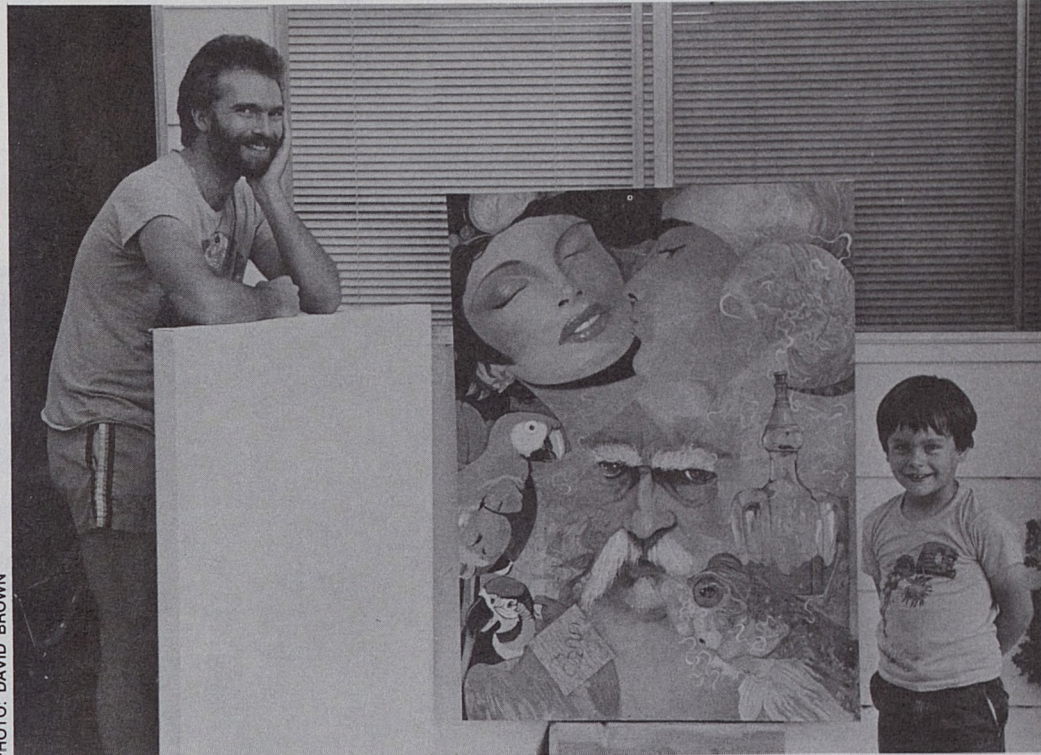


PHOTO: DAVID BROWN

Jim Stanford and his son Brook stand beside a recent Stanford work. See facing page for a sculpture by Greg Allred.

Two reformed Strip dealers, who once embarked on casino careers, are showing their recent artworks in an exhibit entitled "Welcome to Las Vegas."

"These works reflect the influences of this much misunderstood city," says one of the artists. "Our artistic sensibilities, which were being squandered in the smokey, stifling environs of the casino, are finding release through these new works."

James Stanford's recent painting "reveals the juxtaposition of life's super-market and the unconscious consumer," he says.

Greg Allred's fascination with juggling playfully reveals itself in his new sculpture which presents a tenuous balance/counter balance of natural and manufactured objects, reproduced and colored in clay.

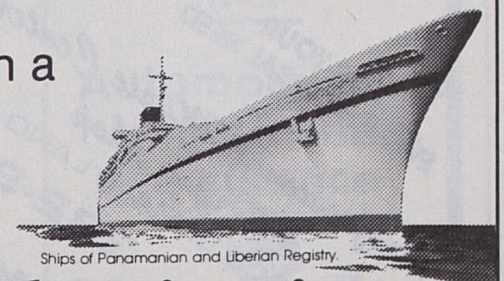
The exhibit will be on view in the Flamingo Library Main Gallery, July 2 through July 29. •

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Stefan Gallery closes

Artist Tom Holder chats with a guest at his December opening at Stefan Gallery.

galleries was not only emotional, but practical: "It's too bad to lose another contemporary gallery in this town. It leaves us empty at the moment. For example, it leaves me with my artwork stuck in my living room with several pieces of Lee Sido's and other people who need to be shown."

Of Alexander Stefan, he says, "I really enjoyed that gallery. The location was excellent. I think it had a lot of potential. I think it would probably be the number one location for a gallery in town. It was a nice gallery with two large rooms where they could show different content. For example, when they had the Tom Holder/Mike McCollum show, they didn't have to intermix the artwork. Each artist had his own room, and it worked very well. They had good lighting. It was a well set up space, it had a good location, but like anything else, it needed more time to really get the draw."

The failure of a fine gallery opens the question of a market in Las Vegas. La Fon says, "We've still got a long way to grow. We've got a reasonable amount of artists in town; probably more than we should have for the size of the city, and quite a few of them very talented. But the people here who have the discretionary income to buy art or who have a tendency to buy art, what they're buying, they're buying outside of town. If they're going to buy the works of an artist, they want to be reasonably sure that the artist is not necessarily going someplace, but has some kind of a future and back track record, that there's going to be a continuance. And you want part of that establishedness with a gallery and I think you can't expect it to happen in a year and a half. But it was beyond what anybody could do."

Sonia Stefan echoes: "Every gallery needs more time. I just needed more time and more power and money to start it in the way a gallery should start."

"There's a possibility," says La Fon, "with some other artists of trying to form a cooperative gallery. I don't know how feasible it is, because, one, artists don't usually have a lot of cash, and a gallery can't be run by a committee. It has to have a personality and it has to be making some kind of a statement about itself and so it has to be not controlled by a large group of people. I think maybe 3 or 4 people could probably still present a personality with a gallery, but it just depends on what we can work out."

"There's a tremendous amount of art activity going on here. I think we forget how small this place is, because of the number of people we see and the number of things we have in this town that we wouldn't have in a city that didn't have this kind of industry. I don't agree with the concept that the market is just not here."

—Patrick Gaffey •

PHOTO: DAVID BROWN

Alexander Stefan Gallery, a stylish showcase for local modern art in The Plazas on Sahara, has closed after 7 months exhibiting the works of such artists as Minnie Dobbins, Mike McCollum, Susan Bryan, Tom Holder, Christine De Musee, and Lee Sido. The reason for closing, in the words of owner Sonia Stefan: "Lack of money."

The gallery opened in November with a show by Vladimir Sokolov, Gene Maslow, and other Southern California artists. The second opening was for a two-man show by UNLV art department professors Mike McCollum and Tom Holder, in December. The openings were

well attended; liters of champagne quickly disappeared, but little or no art was sold.

The Stefans were partly inspired to open the gallery by the modest success of Gail Buy, who also showed local modern work in Ryan Gallery on Maryland Parkway. As detailed in the last issue of *Arts Alive*, Buy is no longer carrying such art, but was forced by economics to concentrate on framing and poster sales in order to stay open.

For the last two months of Stefan Gallery's existence, artist Wayne La Fon, who had worked with Buy, worked for the Stefans. La Fon's attachment to both

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UNLV Art Club President John Benton, surrounded by juried artworks for the "Two Dimensional" art show by UNLV and CCCC students at Las Vegas Art Museum.

Las Vegas Art Museum every little bit helps

The long, low ranch house sits overlooking a small lake filled with ducks paddling quietly by. The rustle of palms and towering olive trees mixes with the scent of oleanders. All that's missing is the low of cattle and the sight of chaps-clad ranch hands.

But the only thing this "ranch house" houses is artwork, and instead of mooing cows, there are squeals from youngsters splashing around in the city pool.

This is Lorenzi Park and the home of the 33-year-old Las Vegas Art Museum, which does indeed dwell under the roof of a one-time dude ranch.

What started in 1950 as the Las Vegas Art League has grown into a multifaceted organization offering a wide variety of exhibits both inside the museum and out: Workshops, classes and a traveling artmobile that takes classes to surrounding communities. The museum also features a museum store with arts and crafts from local artists for sale. Prices range from \$1.50 to \$500.

The individual rooms of the former guest ranch are ideal for separate galleries focusing on local artists, juried exhibits, out-of-state exhibits and the Suitcase Gallery, a collection of traveling exhibits designed to introduce the arts to area fifth graders. Last month for the first time juried artwork from UNLV and CCCC students was displayed.

Walking through the long building, visitors will see a little of everything—watercolors, oils, acrylics, ceramics, photography, jewelry, sculpture. There are abstracts, still lifes, landscapes, portraits—even life-like portraits of such well-known faces as Marilyn Monroe, Clark Gable, Barbra Streisand, Frank Sinatra and John Wayne, painted by Dolores LeVine. The galleries can display as many as 150 pieces of artwork.

Classes and workshops in many mediums are offered at the opposite end of the museum. Director Kay Focht says



PHOTO: PATRICIA MORTATI

she hopes to find the funds to bring major Smithsonian-type exhibits to Las Vegas.

She also recognizes the importance of bringing exhibits from other major cities to Las Vegas not only to add to the cultural awareness of the general public but to enhance art-oriented rehabilitation programs in the area.

While the museum doesn't yet tour any of its exhibits, it does loan out collections. A special bicentennial exhibit is on display at the Reed Whipple Cultural Center. There are also paintings exhibited at several local banks. And beginning in March, the museum loaned out about 35 paintings to Looney's Restaurant in Liberace Plaza. The decision turned out to be a wise one. In one month alone, thousands of dollars worth of paintings were sold at the restaurant. Focht says restaurants are good locations for exhibits because people are more relaxed than in a bank building, especially during dessert when the view of their surroundings is particularly sweetened.

Focht also wants to try to get the community more actively involved in the arts and is excited by the recent art competitions sponsored by the Allied Arts Council and cosponsored by Donrey and Centel.

This continued awareness of the arts in Las Vegas she says, is essential for the survival of the museum, which exists solely on donations, memberships and small grants. Membership in the museum is \$18 a year per individual or \$25 per family and entitles members to a sub-

scription to the museum's newsletter and to a 10 percent discount on any purchase.

Increased publicity is helping get the word out, says Focht, herself an artist who traded computer science for a paint brush. Recently a reporter for *U.S. Today* who was in town to cover the strikes on the Strip, stumbled across the museum and was so taken with it he decided to write about that as well. Focht would be the first to agree that every little bit helps.

—Jackie Corbett •

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Musings

by Tom Holder

Unsung heroine

There is a person among us who has long deserved public recognition for her contribution to the Las Vegas art scene. We all know her as a demure, unassuming little lady who is a regular fixture at art receptions and gatherings. She is usually seen sitting off to the side, smiling and taking it all in, or engaged in quiet conversation with one of the other regulars. Her name, of course, is Peg Bolen.

Peg has been actively involved in every art organization in Las Vegas since she first arrived here in 1966. She has owned and operated galleries on three separate occasions, starting with the 510 gallery on Las Vegas Blvd.

I first met her then, through the life drawing workshops that she held a couple of nights a week. The vitality of that small gallery has never been equaled, in spite of numerous attempts over the years. Wherever Peg was, her etching press was nearby, whether in the back-room of the Gallery 510 or the garage next to her house. Her press as well as her studio was always available for her artist friends to use.

The Green Apple Gallery was her next venture a few years later, which was first established in the Carriage Trade Center and later moved to south Maryland Parkway.

She was the volunteer director of the Las Vegas Art Museum for several years, and later, singlehandedly, assumed the responsibility for coordinating the National Art Roundup from 1970 until 1976 when illness forced her resignation. During that time she was instrumental in bringing to Las Vegas as judges such dignitaries as Lew Story of the Denver Art Museum and Marsha Tucker of the New School in New York, personalities with viewpoints that are essential to stim-



PHOTO: PATRICIA MORTATI

Peg Bolen with her sawdust sculpture "Woman." Cicadas have shed their shells on the outdoor artwork.

ulate the growth and development of local art.

As an artist Peg has worked in a variety of media since first becoming involved in painting in the early 1960's

but considers herself to be first and foremost a printmaker. She has made woodcuts and linoleum cuts, but has a preference for the collograph because of its variability. In contradistinction to other forms of printmaking, the collograph is known for its lack of predictability and consistency from print to print. For that reason, it is most often preferred by artists who are more comfortable dealing with the ragged edge between control and non-control. Painters most often fit this criteria and Peg is a case in point.

She has always enthusiastically believed in the necessity of art and wanted to share that enthusiasm with others. Her spirit remains unchanged—a true champion for art in Las Vegas. •

WARTHEN

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She travels the Southwest in cars she's personalized with names like Spurs and Ruta Vega with only the huggable Ted E. Bear to keep her company. She sleeps under the stars, often sharing her sleeping bag with worms and once waking up to find a lizard asleep on her eye. She rolls her own cigarettes, totes a gun on the open road and sports a name she selected for herself at age 13.

"I don't think I could be normal if I wanted to be," says Tad Cheyenne Schutt. Small wonder for someone who's done everything from being a keno runner to leaping out of a cake at a bachelor's party, clad, she emphasizes.

But the woman who divested herself of the name Carol Jean because it reminded her of a burly truck driver is making a name for herself in the art world. At 31, she's Nevada's only full-time resident to be chosen for membership in the prestigious Women Artists of the American West. She exhibits at Newsom's Art Gallery and Nevada Frames and Gallery. And in December, she'll be featured in a one-woman show at the Clark County Library.

Now she has won the first Directory Cover Art Competition, co-sponsored by the Allied Arts Council and Centel. Southern Nevadans will see her winning art, "Sunrising," on the July phone book covers.

Tad Cheyenne Schutt wins phone book contest

Schutt was presented with a \$500 check by W.R. McGrew, Centel-Nevada vice president, for her winning entry.

Two equal runners-up, Jill Goodman and Ken Tabor received \$250 each. Goodman's work, "Las Vegas Unveiled," featured a collage of photos of the Strip peeled back to reveal scenes around Southern Nevada. Tabor's work, "Marina," featured an acrylic painting of a day at Lake Mead. Goodman was a double winner, being named the People's Choice winner by the public, which honors her with a \$100 gift certificate from the Fashion Show Mall.

Six special awards of artistic merit were presented to Alice Atkinson, Ida Mary Davis, Cheryl Ann Ducker, Sara Michele Leon, Daniel Sample and Austine Wood.

"Sunrising," which features hot air balloons rising in the morning air, combines two of Schutt's talents—photography and watercolors. The watercolor was painted from a photo she shot herself. A graphic artist/photographer with the county, Schutt graduated from Evergreen State College in Washington with



PHOTO: DAVID BROWN

Tad Cheyenne Schutt, holding her winning artwork, and Allied Arts Council President Mark Tratos.

a double degree in photography and interior design.

She has "millions and millions" of slides she's shot that are awaiting the transformation to watercolor. The self-taught watercolorist has experimented with oils, soft sculpture, ceramics and stained glass. But watercolors "are more natural, more subtle, and you can't make

In choosing an entry for the contest, she was torn between the balloons and a scene of children feeding ducks at Lorenzi Park. But responding to the contest's theme, "Behind the Neon: Community Life in Southern Nevada," she chose the balloons. "Hot air ballooning is so simple. The colors are so nice in the sky, so pure, just the opposite of neon. And ballooning is really a group effort, often dependent on a lot of volunteers from the community."

Many of her photo/watercolors come from her travels or, as she refers to them, "polyester on pavement," which translates into radials on the highway. "I've logged 3,000 miles on my car since May 18," she says, between sips of Canadian ale and puffs on her homemade cigarette. Her favorite haunts are old ghost towns where she captures moody, lonely scenes. A displaced frontier woman, Schutt believes in preserving this type of Americana for posterity because someday it'll all be "plowed up by bulldozers and 7-Elevens put in."

Her other love is the world of cowboys and rodeos. She recently was commissioned by an ex-bull rider to paint ten

See SCHUTT, p. 26.

mistakes."

"Sunrising" almost didn't get painted. Schutt was in a creative slump and almost "blew off" the contest. "But I knew if I did, I'd kick myself." She waited until three days before the deadline to get started on her entry and then spent 25 hours painting in her meticulous photo-realistic style.

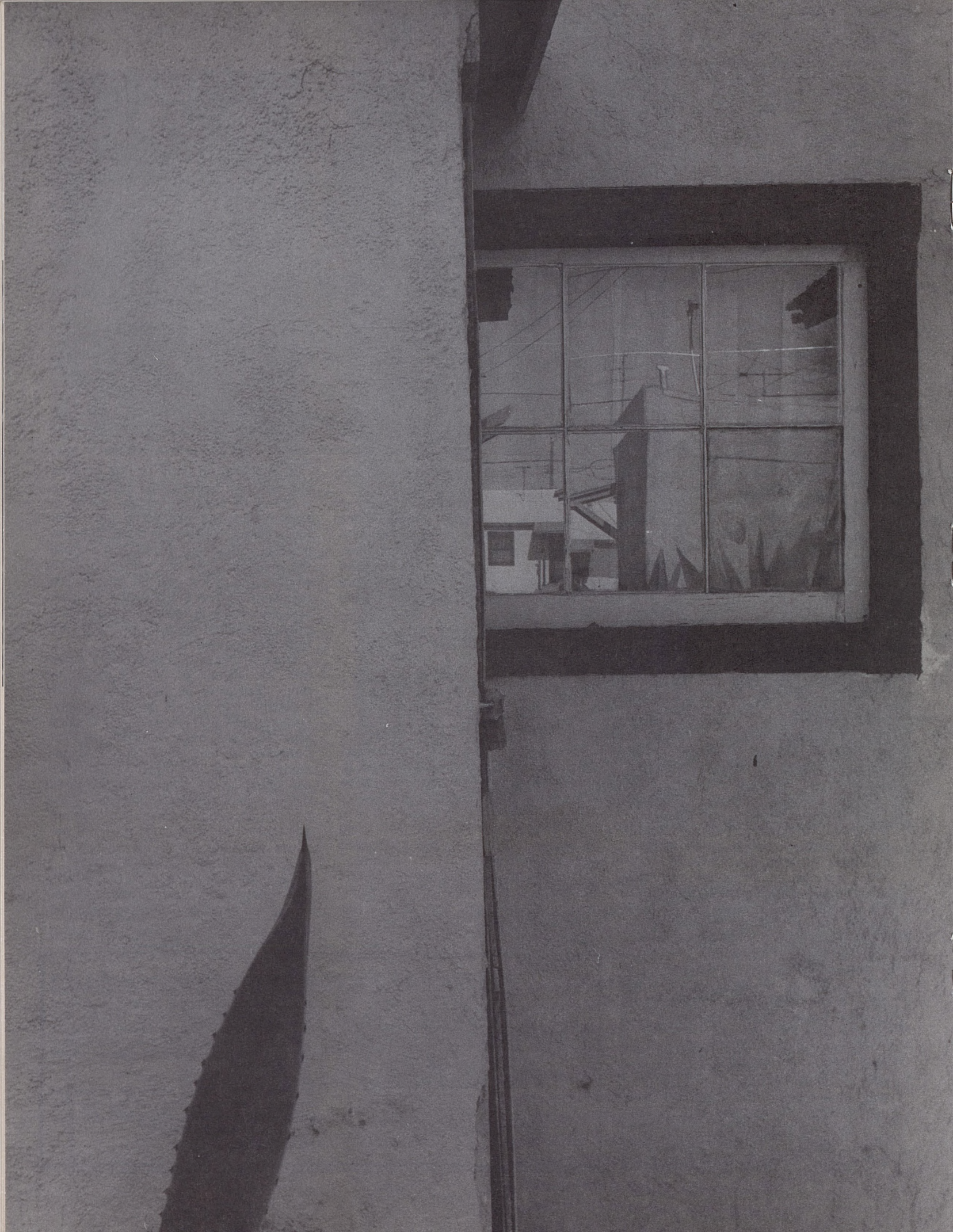
"There's something in me that I won't let loose," she says of her highly structured approach. "I've been a real perfectionist ever since I was real young."

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KNPR is also seeking non-profit groups to sponsor food concessions at the two day event. Call the station at 456-6695, 9-5 pm., M-F, if you're interested.



Alan Platzer

surrealistic photos
using natural light

The photograph is of Henderson. Out of an expanse of desert rises a red light pole. It is the particular color of red that makes the photograph more than an interesting composition. That color dominates the photo, gives it an other-worldly quality, and makes the viewer see a part of Southern Nevada as it hasn't been seen before.

Some people who know Alan Platzer's work and that he processes some of his photographs as dye transfer prints and manipulates the color, assume that is what he has done with "Henderson, Nevada." Not so, says Platzer. The strange qualities he obtains are "just selection of what I photograph. The process I use now is just the same as everybody else uses.

"I do an occasional dye transfer print. Dye transfer is a process where you make color separations just like you do for the printing trade, and then you dye them in special dyes and you assemble your color print layer by layer and what that does is give you the flexibility to alter the contrast and density of each dye layer so you can get exactly the colors you want. You have a lot of adjustments you can make using dye transfer; but what I'm using now is Kodak's standard color paper, where the characteristics are built in.

"The two entries to Art-A-Fair were standard color prints. It's a matter of choosing the right time of day. I could have taken that photograph five minutes earlier and it would have been totally different, and that's the tricky thing out here. It makes you nervous sometimes. If you see something, you really have to go ahead and do it. It's so fleeting.

"The light is not so harsh in Florida. It stays fairly constant from nine o'clock in the morning until five o'clock in the afternoon, and if you want to photograph something in those periods, you can spend hours looking at it. But out here, if you're photographing when the sun is just going, in a matter of two or three

See PLATZER, next page.

Susan Bryan and Alan Platzer in their yard, top; Platzer's color photo, "Garey Apartments," facing page.

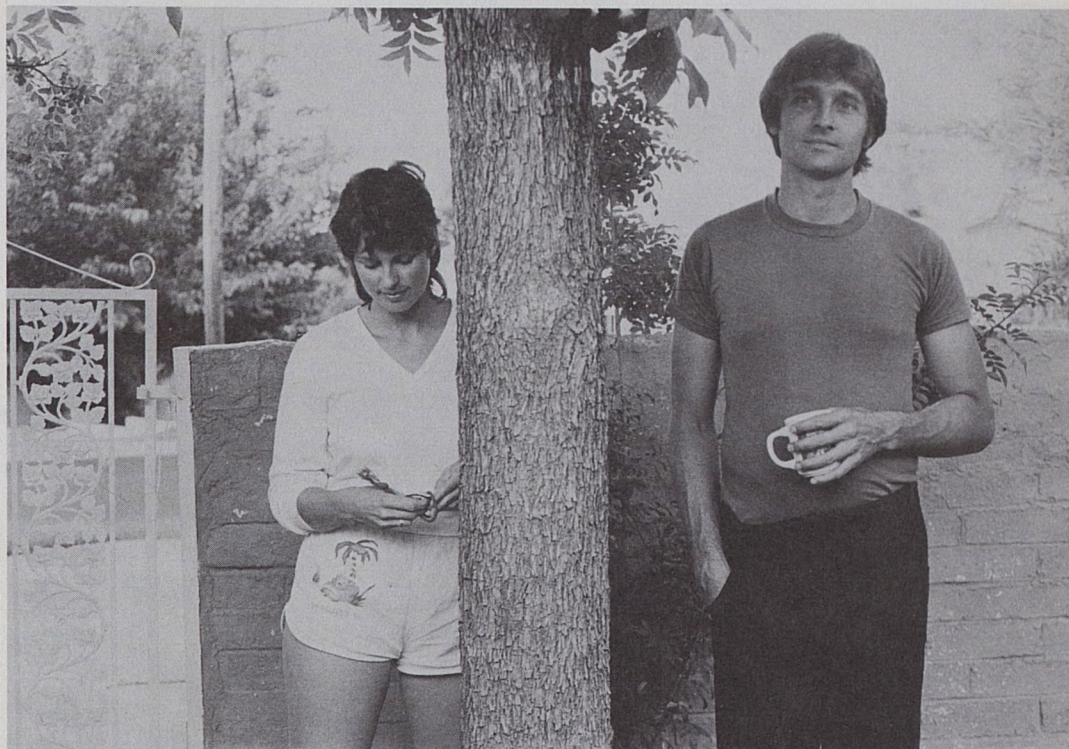


PHOTO: DAVID BROWN

Susan Bryan

prefers pastels

Strings of little triangular colored flags. "They're used for dividing up, for warning, and for keeping people out of certain areas." And palm trees. "There are so many different kinds. They have beautiful textures, and they're a symbol of paradise. There's just something pleasing about them, and they're natural.

"I like the combination of those two forms, first of all, and the color combinations that are possible with them. Together, it's like laying artificial divisions onto something that's natural."

It's a simple formula, but in the hands of Susan Bryan, it has resulted in one of the most provocative and intriguing bodies of work to appear in Southern Nevada.

The palm trees and flags were in their most straightforward form when her work appeared as part of the four-man show which inaugurated Clark County Community College's C4 Gallery in June, 1982. Since then, her first one woman show was presented at First Western Savings by the Allied Arts Council. Alexander Stefan Gallery sold more of her work this year than that of the many better-known local artists displayed there. Sonia Stefan, manager of the gallery, reported a strong public reaction to Bryan's work from the day it appeared.

At the 1982 Art-A-Fair, Bryan's entry won an honorable mention and a purchase award. This year Art-A-Fair's juror, Ron Gasowski, created the position of First Honorable Mention, effectively fourth place, for Bryan, and the Library again honored her with a purchase award. Both works are now in the Library's permanent collection. This year's entry was an abstract wash of shapes, but a viewer familiar with her work could still identify the abstracted remains of flags and palms.

Bryan was born in Florida. "My parents were military, so we moved all over the place." She earned a BFA in 1974 at Colorado State University and promptly moved to Las Vegas. After graduation, various mundane concerns came between Bryan and her art, and she found herself painting less and less. Three years ago two things happened to inspire her again.

"I met Alan. That sounds corny, but he's a photographer and we have a lot of similar interests. Some people are more of a stimulus to you than other people." Bryan and photographer Alan Platzer are now married and have moved into a house they just bought in the Huntridge area.

The other thing that happened was

See BRYAN, next page.

BRYAN, continued.

her discovery of pastels. "When I was painting it seemed like I was frustrated a lot of the time. A lot of things I liked, this and that, but I never was really happy with the stuff [oil] and I never felt comfortable with it. You don't know that at the time. All you know is, it's not working.

"I always liked flatness in my paints. Not that I don't enjoy volume and different clarities, but I like flatness and that's why pastels hit me.

"I don't really think I'm ever going to support myself with it." Like most local artists, she has a daytime job. She manages a women's clothing store, a position she reached after a few years in display work. But, with a new and more comfortable medium to work in, she frequently finds herself eager to get home and paint.

"I feel the landscape is important to me. My surroundings: the desert and Las Vegas the town, my little neighborhood. My house is important to me. So I like to combine objects and settings, like things at a certain time;

See BRYAN, p. 30.

PLATZER, continued.

minutes the sun will be gone or the color changes so drastically from an orange to a red.... I've learned a lot about photographing out here."

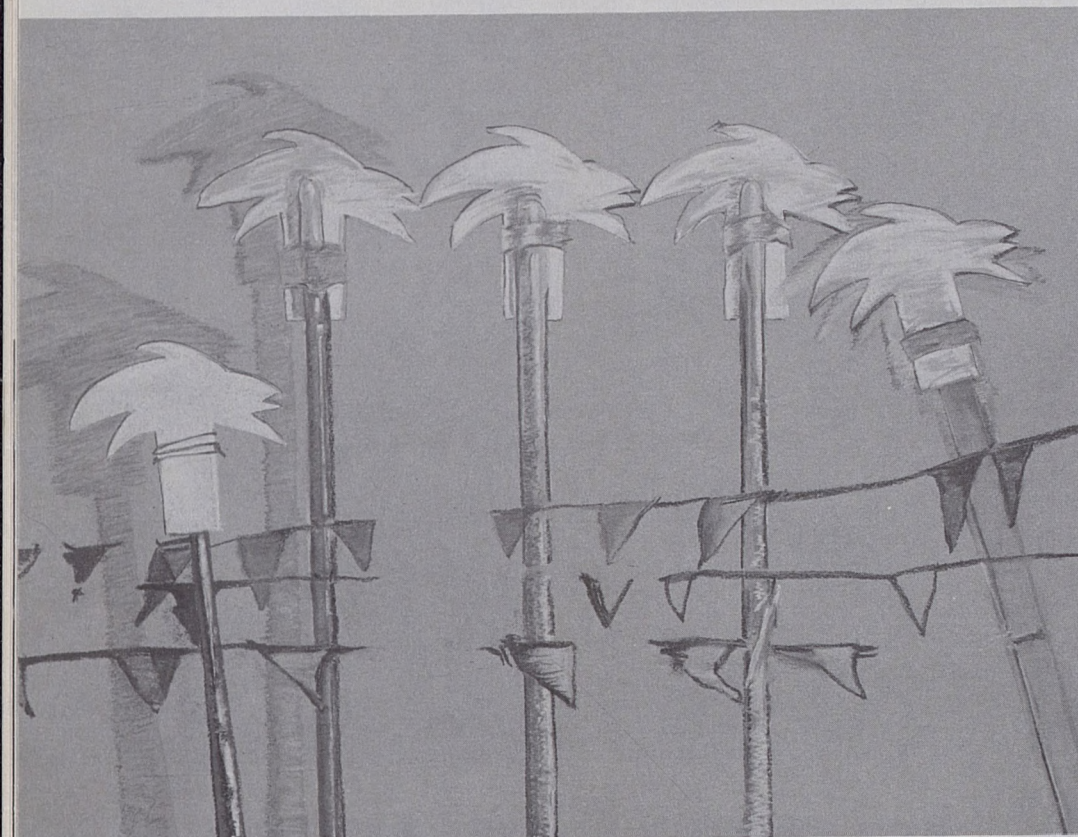
Platzer was born in Miami Beach and grew up in Florida. "I was always good at math and I went to high school during the mid-'60's; and if you were good at math, they said: Engineering. Space. Computers. And I just listened. I was very obedient. I did what they told me." What they told him finally led him to Florida International University, working on a master's degree in mathematics. "I dropped the MA because I decided it wasn't for me.

"I just started thinking in the simplest terms possible what I'd like to do, and I always was interested in photography. I never did much of it. I found a school in Daytona Beach that had a commercial photography program where they teach you all the basics, a two year program, so I went there and learned about photography.

"After I got out of school, I started on this circuit of art shows they have down in Florida, one every weekend. It's just like a carnival circuit. It was fun. I covered my expenses and had a couple of bucks left over."

See PLATZER, p. 30.

Bryan's pastel, "Stick Palms," top; Platzer's color photo, "Henderson, Nevada," bottom.



Michel Zaplatilek, resident jazz dance instructor for the Summer Arts Camp in Lee Canyon. Registration continues for Junior High Camp, July 19 through 30, for dancers with 3 years' training, and for the two-week Senior High session, July 31 through August 13. Call 739-3502 for a brochure and more information.

Half Breed

by Bonita C. Tilford

I remember a silent man
with danger eyes,
his hair raven black till the day he died.
Dad found him with nostrils flared,
his fingers clutching the bedsheets,
arms bent in awkward flight.

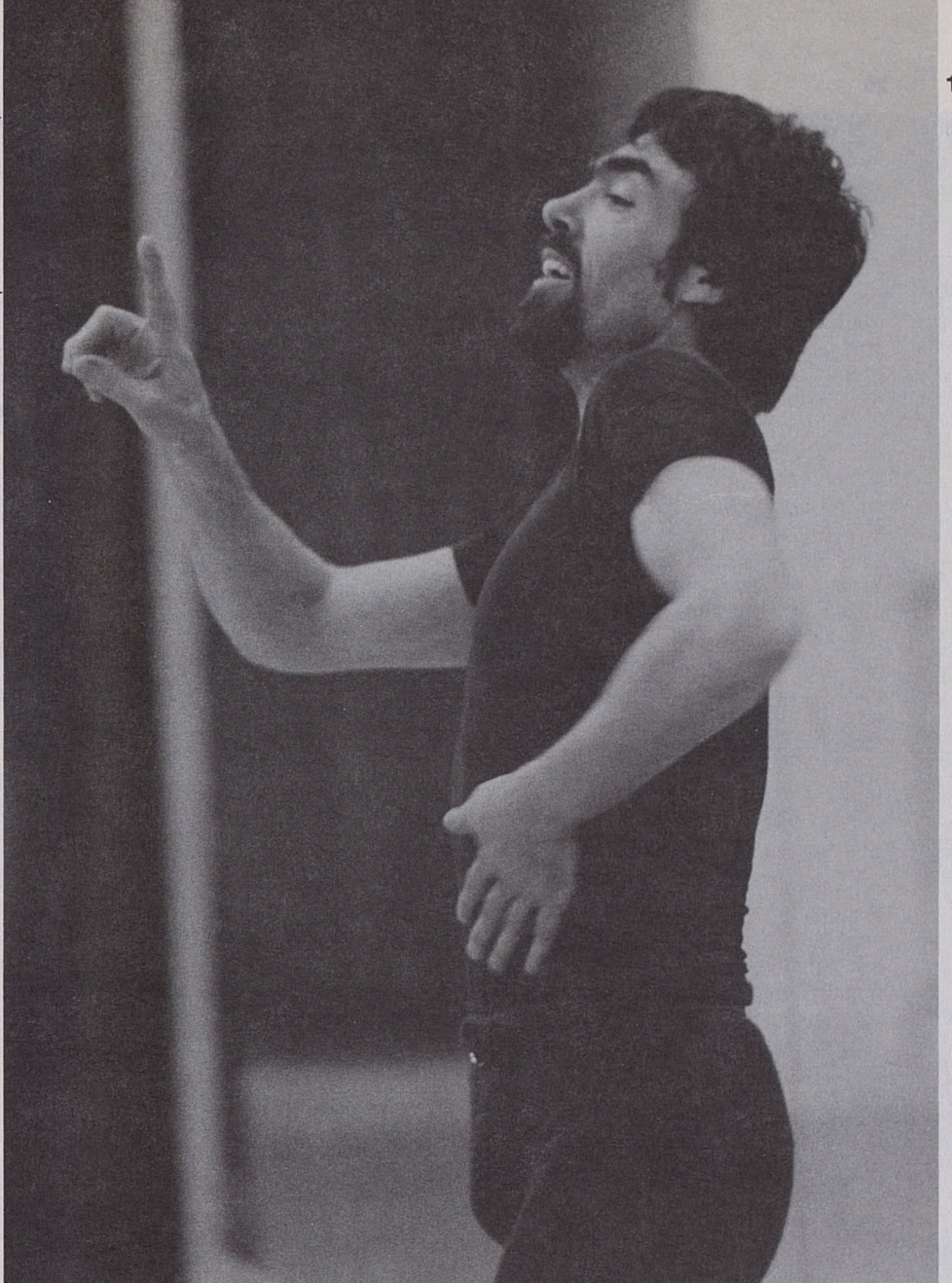
Long after Dad closed
the lidless eyes
he spoke of the old days:
how Granpa never set out to fight
in the white man's way;
how they called him the meanest 'breed
God ever slung guts into.
He was bound to win.
They kept his belly full
and paid him in whiskey.

Once they brought a sullen fullblood
all the way from 'Frisco
to Cedar City, Utah.
They had made a ring in the street
from four pine stumps
strung tight with rawhide.
"Bet on the 'breed!"
"A sawbuck says the injun!"
John Tilford's eyes seemed fixed
on the fullblood's
rope-raw hands and wrists.
The Indian stared beyond the crowd,
beyond the town.
Coins stacked high on the bettor's table.

Long after dark
the Tilford boys still crouched, afraid,
in a boarding house stable.
What would the white men do?
Would their father find out
his boys had watched him that day?

He had shown them many times
the way of the hawk:
how it would fix a moving shadow
from cloud height
and drop,
talons whistling through flesh.
Only once they saw it miss
and wheel off, ungraceful, astonished
to smell no blood.

PHOTO: DAVID BROWN



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Garvin Bushell: A Life in Jazz

Local music teacher and woodwind player Garvin Bushell has literally lived the life of jazz. Both were born in 1902, and Bushell played and recorded with Bessie Smith and other early blues singers, with some of the most important of the big bands, and in the 1960's with the Gil Evans Orchestra behind Miles Davis and in John Coltrane's revolutionary orchestra and small band with Eric Dolphy. In Part 1, in the May/June Arts Alive, Bushell began playing the circus, in vaudeville, and in early blues bands, then encountered King Oliver in Chicago and began playing real jazz. On that same road trip, he met the 15 year old Coleman Hawkins who, the next year, moved to New York and brought the saxophone into jazz.

Part 2

The Twenties

In 1921 in New York City, Garvin Bushell began working in the house band in a basement cabaret called Leroy's, on the corner of 135th Street and 5th Avenue. "It was a joint, too. All those places down in the cellars in Harlem were joints."

They were joints that white people

were not allowed to enter. "The white people could go to only certain places in Harlem. They couldn't come into Leroy's.

"We played just for dancing and entertainers. This was Prohibition days. It was supposed to be Near Beer, but if you knew the boss you got your liquor in the back.

"They would have about seven or eight entertainers; singers. Maybe one man, the rest were women. They'd go around to each table; sing a chorus. Now if you didn't know a tune when they started out, by the time they got back, you knew it. They might sing it in F sharp tonight and they might sing it in A flat tomorrow night. Any key. That's where I learned transposition. I learned to improvise then. I got my foundation.

"If an entertainer thought a table looked like a good one and like they were going to spend some money, she'd sing a whole chorus, but if they were not too much interested, she'd sing a half chorus and go on to the next table. And they'd do this stuff, pull up their dresses, put their legs, and take a dollar bill off the table.

"And Saturday nights were the usual fights, knock down drag outs. One night I remember they put a guy out fighting, and he came back, stood at the head of the stairs, and started shooting all the way back through the place. He killed the doorman before he came down, but

nobody was hit in the place.

"Our piano sat back in an alcove and part of the piano was in the line of fire, so we pulled the piano out and six of us got behind the piano. I don't know how we did it. I was on the drummer's back. We could hear the bullets, pzzz! pzzz! pzzz! pzzz! passing by the bandstand. It was something in those days."

It was while playing at Leroy's that Bushell met Fats Waller. "I must have met Fats around '21 or '22. He was a kid then. He played organ at the cabaret in the Lincoln Theater. Then he'd come down to Leroy's. And Willie the Lion

"He stood at the head of the stairs, and started shooting all the way back through the place."

[Smith], Fats Waller, James P. [Johnson], Freddie Thompson, and Count Basie, when he was here. They made Count get up, because Count couldn't hold the light for them. That's why Count plays like he plays today. That's what he got from Lion and Freddie Thompson and those guys. They'd have a cutting contest and they'd play one right after the other. They'd play a chorus and one would slide right in and he'd play his chorus and another would slide in, and that would go on for hours.

"When they had a cutting contest, Willie the Lion would come in and he'd choose everybody and the people were like this [Bushell squeezed his arms to his sides] and the place would be packed. 'They got a jam session going on down there!' That's where it originated, right down there. 'They're jammin' down at Leroy's!' And they did that all over Harlem every night. Like some horn players would collect.

"We could hear the bullets passing by the bandstand."

"Like one night Coleman Hawkins came back from Europe and they heard that he was back and he was at a place on St. Nicholas Avenue and 128th Street. And all the tenor players even got up out of bed; they called them; and come down there and choose Hawkins. And he blew everybody off the place."

Garvin Bushell in Moscow, 1925 or 26, left; facing page: Sam Wooding Band, Vox Studios, Berlin, 1925. Garvin Bushell, standing, third from right; celebrated early trumpet player Tommy Ladnier, in light suit; Sam Wooding, seated, center.





Bushell played at Leroy's at various times in the early '20's. "I'd go out with a vaudeville act and when the act closed, Leroy's would always hire me." It was in 1921 that he first played with the great ragtime pianist Eubie Blake, beginning a long friendship which ended only this year with Blake's death, the day after his 100th birthday.

In late 1921, Bushell was still living with his family in the same house with the young Fletcher Henderson, and Henderson hired Bushell to play in the band he was leading for blues legend Ethel Waters, called Ethel Waters' Black Swan Jazz Masters. "Fletcher had eight pieces with him. Trumpet, trombone, clarinet (Bushell), tenor sax, baritone, violin, piano (Henderson), and drums. That was a big band in those days."

The band toured "everywhere. You name it. We'd start in Philadelphia, take us a month to get to Pittsburg. That means we did one night stands; every little hole and corner in Pennsylvania.

Then Ohio, and Chicago and St. Louis." Not to mention the recording studio.

In 1922, Bushell quit the band. "I wouldn't go South. Four of us quit. The violinist, the trumpet, trombone, and myself. They were going South and we would not go South. In those days, it was at the risk of your life, going South. The people still were pretty ignorant. They thought there was only one kind of people in the world.

"Fletcher hired another group out of Chicago. Buster Bailey I think went with them. Raymond Woodson and some more of the boys from Chicago. We wouldn't go.

"It would be very risky, very uncomfortable, very miserable touring the South then. So many incidents occurred that you weren't even treated as a human being."

Back in New York in late 1922, Bushell put together a vaudeville act called Liza and the Shufflin' Sextet with "a dancer by the name of Clarence Robinson. He

The beginning of an era, Duke Ellington's arrival in New York, was precipitated by a rift between the co-leaders of Liza and the Shufflin' Sextet, says Bushell. "We were playing in Washington, D.C., and Clarence and I had an argument about money and split up. We had eight weeks booked up on the Poli circuit. We were with a burlesque show in Washington, and we were closing that week. The week we were there, Clarence had heard this band in a small backstreet in Washington—Elmer Snowden's band. Duke [Ellington] was just a piano player in the band. It was Otto [Hardwick], Sonny Greer [drums], Snowden; five piece band, two horns.

"Clarence figured that he could take this band and do the Poli circuit gigs that we already had booked. His idea was to take this band, pay them less, and cut me out of it altogether. I had heard the band first, and was telling him about it, but he being a slicker,

Continued on p. 22.

decided to take off with it himself.

"Snowden told me, because he and I turned out to be very good friends. I went to New York Monday morning, went to the booking office right away, and cancelled the eight weeks we had scheduled. I said, "He's bringing a strange band. We split up. I have the original band. Now, what do you want to do? I'll get a new dancer, or what do you want to do? They got leery and cancelled the whole eight weeks we had.

"In the meantime, Clarence brought them up to New York in cars, and there they were, stranded in New York City.

"We were pioneers of jazz in Europe."

So it was through my decision to split up with Clarence that Duke Ellington came to New York as a piano player with Snowden's band.

"The way it became Duke Ellington's band, Sonny Greer framed it. He and Snowden had some kind of argument, so Sonny got everybody to quit. Everybody left the band, then they came back the next night with Duke in charge. That's the way they'd get rid of a leader. If they didn't like him, they'd just take the band and quit the job and get somebody else and come back on the same job. They couldn't do that now, you know. The union's against that.

"The day that Duke died, he was paying Sonny a hundred dollars a week, you know. For nothing. He never forgot Sonny. Sonny was responsible—he just died this last year—Sonny was responsible for Duke being what he was up in New York, because Sonny turned the band over to him. Sonny was always shrewd and smart, fly and fast. He could always think for himself, and he got the band to quit. Duke supported him for the rest of his days."

After the collapse of the Shufflin' Sextet, Bushell returned to Leroy's for a while. Then, in 1925, he was hired by a pianist named Sam Wooding to play at the Club Alabam. "That was a cellar also, right up at the Little Theater, at 44th Street between Broadway and 8th Avenue, near Broadway. All the movie stars used to come there; Broadway stars. No blacks came down to Broadway, whereas, if they did, they'd seg them; put them back in a corner somewhere. But the Alabam had black entertainers; black shows. All clubs used black shows down in Broadway in the '20's. Uptown they had integrated audiences, in Connie's Inn, in Harlem, but not downtown. Of course, all that's changed now; everybody goes everywhere now. But in those days in the '20's, they wouldn't let you.

"Let me tell you something. My first wife worked at the Cotton Club uptown;

it was owned by gangsters, and I couldn't get in. It was in Harlem, on Lenox Avenue. She was one of the chorus girls.

"I couldn't get in there; they wouldn't allow Negroes in there. In the Cotton Club. In Harlem.

"But Sam Wooding. He's 87 years old. He's still kicking. He just recently did a tour of Switzerland with his band; took his band to Switzerland. He's a big man in Europe."

Everything Bushell had played up to this point consisted of "head arrangements." None of the music was written down. "I didn't start playing arrangements until I joined Sam Wooding. Then he had arrangements. It was a novelty then for a jazz band to have arrangements. We were playing symphonic jazz, they called it then, the same as Paul Whiteman was playing. It had gotten semi-classic, with big arrangements. And Fox Trot. Big modulations and all that. Symphonic jazz. Paul Whiteman started it, say from the later part of '22. Then in '28 they began to go a little bit more jazz.

"Sam Wooding made his own arrangements, and that's how we got to

"Berlin was a great city in '25."

go to Europe, where we became quite a sensational group. We were probably the biggest thing that ever happened up to that time." Bushell sailed for Europe with Wooding in May, 1925.

"The people just turned out in droves and they had lines clear around the blocks to get in to hear us. We played Lowman's Empire in London, we played Manchester in England, we went all over Germany: Berlin, Hamburg, Dresden, Leipzig, Mannheim, Dusseldorf; Moscow and Leningrad, Budapest, Prague, Vienna, Paris.... We worked with a show when we played Paris, with just the band. We were appearing as an attraction in the show. Big nightclub. Bigger than the Moulin Rouge.

"Berlin was a great city in '25. They were just finding American music and everybody was conscious of it in the cabarets; and we being the first big jazz band to ever hit there, and we had 11 pieces, we had Tommy Ladnier with us, we were a sensation. We were pioneers of jazz in Europe. That's before Whiteman went there, or anybody else.

"Of course, before we got there, there was [Sidney] Bechet and Kid Snead and there were a bunch of black musicians who went over there in 1918 or '19, right after the war, and they'd been there in the early twenties, but they didn't have any big organized band; they were just rickyticky players, except Bechet. Bechet was a great artist.

"When I wasn't playing in Berlin, I'd

practice, go sightseeing, sit up in a coffee house, go down on Freidrichstrasse and listen every day to Beethoven and Bach, the afternoon concerts. That's where I got my symphonic influence. I decided I want to play that kind of music, too."

After years as a clarinetist, Bushell had been inspired by Ross Gorman, reedman with Paul Whiteman in 1921-22, to begin teaching himself other horns. "Ross Gorman impressed me. He played all the instruments. He was from California. I said I'm going to be like Ross. I just started buying instruments and learned them as I went along.

"I've had legitimate teachers on all of them, but I first started out without teachers on bassoon. I studied bassoon in Germany. I studied oboe in France, and clarinet. But I started myself on oboe and bassoon. I didn't know what I was doing. Just time wasted, you know?

The band spent a year in Moscow, including the winter of '25/'26. "In Russia, it was just like being in heaven. They just loved us in Russia. Every Monday night we used to go to the Artists' Club, because nothing works in Russia on Monday. Or we'd go out to somebody's house, take us in a sleigh out there, and stay there until four or five o'clock in the morning. They'd be singing songs and doing their dances and drinking vodka and eating shiskabob and whatnot.... It was a great time in Russia.

"The snow was on the ground until about the first day of May—well, in May, most all of it had melted by then, because they have this huge parade that starts at 8 o'clock in the morning and goes on to about 5 o'clock in the eve-

"In Russia, it was just like being in heaven."

ning. The May Day Parade. We didn't go out in the street. I just watched from my window. Because I was there during the first Five Year Plan.

"I had some photographs that I took from my window, because they wouldn't let you have a camera in the streets. I don't know what I ever did with those pictures.

"We got paid in rubles. Then we heard we wouldn't be able to take them out of the country, so I decided to spend it. I bought this ring and bought my wife a mink coat, and spent everything that I could spend. But something told me to save some. I put this ring down in a jar of cold cream, because they said they would take everything away from us at the border, before we hit Lithuania. I put in my shoes all the rubles that I had, because they said we could

See BUSHELL, p. 31.

Some women have all the luck. Like Marguerite Hall; more than a dozen men have been following her for more than a week. Hall is currently in the process of directing her second production for Theater Exposed, a contemporized version of Mart Crowley's *The Boys in the Band*. The cast, as Hall is quick to point out, is all male.

The play originally opened on Broadway in 1968, during the early days of the sexual revolution. The scene is a birthday party in a Manhattan loft apartment. When an old college friend unexpectedly shows up, he discovers that the partygoers are all men. And all of them are gay.

The Boys in the Band is scheduled to premiere July 13 at Reed Whipple Cultural Center. The cast will include: James Hansen, Vic Vallero, Edward M. Stone, Jim Semmelman, George Novotny, Scott Whisler, Jeff Granstrom, Alan Kalchik, and Berry Turner.

The production's set is being designed by UNLV theater arts professor Frederick L. Olson. Original artwork for the show is being created by Christine De Musee, whose recent gallery showing of work depicting Las Vegas showgirls was critically acclaimed.

Theater Exposed has also just begun offering memberships. A \$25 charter member will receive a complimentary ticket to *The Boys in the Band* as well as advance notice of future projects. A check or money order should be made out to:

Theater Exposed
1021 Bracken Ave.
Las Vegas NV 89104

'Boys' to be directed by 'Exposed's' Hall

"The reason we've never pleaded with the community for money before," says Hall, "is due to the dedication of our members to 'the work;' the act of getting a theatrical production on its feet and before an audience. So, for eight years now, we've existed out-of-pocket, using money pooled from amongst the company's own staff and 'Friends of Ol' TX' to finance our productions."

Leading a nomadic existence, Theater Exposed goes wherever there is space available to it. Over the years, TX has exposed local audiences to its particular brand of live performance in a variety of settings: Flamingo Library, UNLV's Little Theater, Moyer Student Union, Reed Whipple Center, and Clark County Community College, where it staged two



Marguerite Hall, company manager of Theater Exposed, will direct *The Boys in the Band*.

controversial hits, David Rabe's *Streamers* and David Mamet's *Sexual Perversity in Chicago*.

"We feel our community has a real need for what we do," explains Hall. Since 1974, Theater Exposed has trod no safe ground. The company has pre-

other seasons, the group has produced a variety of original shows, such as the musical *Out of the Mouths of Babes*, and the eerie *Dark Party*.

The group has produced concerts, art shows, multi-media events, and radio broadcasts (KNPR aired Theater Exposed's original cast production of George Orwell's *Animal Farm* in 1981). "Local artist Rita Abbey's environmental piece *Rivertrip*, now being performed at Lincoln Center in New York City, was a TX original," adds Hall.

Hall describes the situation in Clark County as one of "theater in crisis," citing the recent closing of the Meadows Playhouse and the "shaky" condition of the remaining independent companies as "a real area of community concern." She assures her group's followers that "Theater Exposed will continue to do what we do...for as long as we can." •

sented Miguel Pinero's *Short Eyes* and regularly spotlighted the works of playwright Mamet with productions of his *A Life in the Theater*, *The Duck Variations*, and recently, *American Buffalo*. During



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Notes

by Esther Weinstein

Virko Baley, artistic director

Think of the best orchestras in the United States today, and most likely their present or former conductors' names will soon come to mind. The names of Zubin Mehta, Leonard Bernstein, George Szell, Eugene Ormandy, Seiji Ozawa, and Andre Previn are as well known to classical music lovers as the orchestras themselves—the New York, Cleveland, Philadelphia, Boston, or Pittsburgh symphonies. After all, conductors get top billing on programs, television broadcasts, and record jackets, which makes them media personalities, if not actual cult figures.

On the Las Vegas Symphony Orchestra programs, Virko Baley's name appears second in importance only to the name of the organization itself. What does a conductor do to deserve all this attention and frequently command an impressive salary? Plenty!

During a recent conversation with Baley, the prominent composer-conductor-pianist commented on his role with the Symphony.

"First of all, I'm not just a conductor. In this particular organization, there are a lot of other duties assigned to me. Generally, I'm a kind of artistic director of the whole thing. It's up to me to determine the direction in which everything will go.

"The support, the money, there is a reason for it all. And the reason is concerts. Presentations, everything that happens in the office, everything that happens at a fund-raising event, the parties, whatever you do to solicit funds—it all ends up on the stage. And it's my gig, to use a colloquialism, to make sure that the event is worthy of all the headaches.

"I also see it as my job to galvanize the group into a whole. You don't fight the battles all yourself. An artistic director is not unlike a general."

Baley is responsible for mapping out the Symphony's programs and selecting the performers, both soloists and orchestral personnel. When I asked if he met with much resistance from his "troops," he commented, "The morale among the musicians is good because they have a feeling that things are devel-

oping and progressing. We don't do enough yet to get into musical hassles. Of course there are challenges. You can assume without question that at any given moment, at least 20 percent of the musicians think that they can do it better. That's the nature of the business. But in the end, it's my job to convince them my way is best."

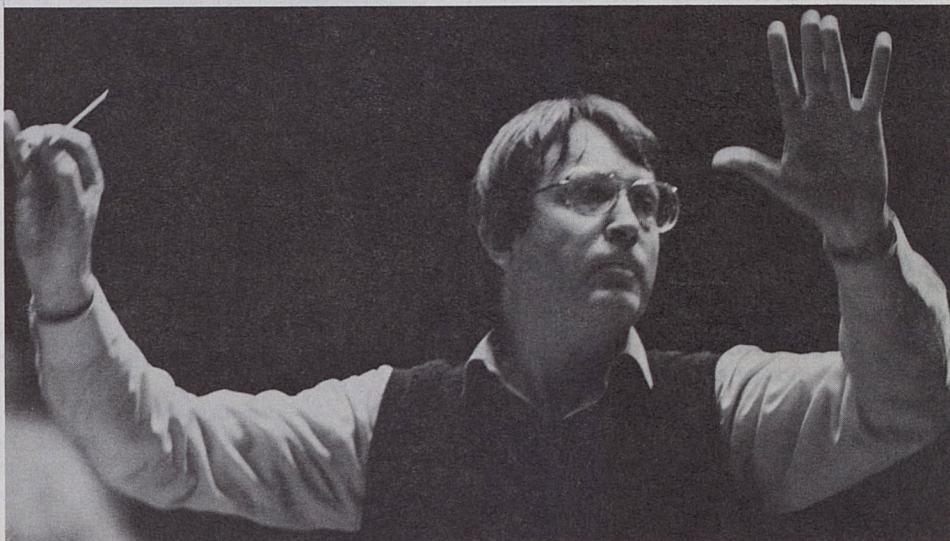
Curious about how he got started conducting, I asked Baley if he had always intended to be a conductor. No, was the reply, though, he quipped, his mother always thought he was so destined. Rather, when drafted, he opted for a stint in the Army Band instead of one as a translator in the intelligence branch of the service, and he landed a job as an assistant conductor by overstating his past experience. After a year and a half having a wonderful time as a conductor in Germany, Baley nevertheless

it allows an individuality to emerge without making the tremendous demands made on a soloist.

"But if you're talking about the exploration of the various psyches and the various human and universal conditions, then there's no comparison. No other literature has the myriad of possibilities, the incredible array of emotional and intellectual conceits that the symphonic and operatic literature has. It has something to do with the scope which allows for the miniature as well as for the huge fresco."

Baley's vision for the group eight to ten years from now includes a 32-week season for a full corps of players on a professional contract from September until May. That would allow for a kind of consistency and quality difficult if not impossible to achieve in six perfor-

Maestro Virko Baley.



dropped conducting when he returned to civilian life, Los Angeles, and the study of piano and composition. Believing as he does that one must first become a complete musician to do well as a conductor, Baley looks upon that training as vital to his present role.

During the fifth year of the Contemporary Music Festival, when a grant was obtained to establish a regular season, Baley felt the need to step in to become the musical as well as the artistic director. Since the Symphony grew out of the Festival by way of the Chamber Players, Baley was the logical choice for music director of the Symphony.

A concert pianist of repute, Baley nevertheless finds conducting more rewarding in the long run than playing solo or chamber music. He elaborated, saying "I'm very lucky in that I play the piano, because its repertoire is profound and rich. But there's no question that in every way the music written for orchestra is the richest. Chamber music is the most civilized way of making music; certainly it's the most democratic and the most conducive to intimate satisfaction. And

manages a year, with a 20 to 40 percent change of personnel. The major obstacles to that happening are financial, financial, and financial, in that order.

Unlike a strictly commercial enterprise, an orchestra cannot support itself even when the house is sold, and the Las Vegas Symphony is close to selling out the house. If ticket prices are to be kept at a reasonable level, there always remains a gap between box office receipts and costs of production. That existing gap must be filled, or there will be no future for the organization. It's as simple as that.

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

Hit mystery plays UNLV

The American professional premiere of a smash London theatrical hit, "The Business of Murder," will be presented by the UNLV Department of

Theater Arts July 8 through 31 in the Judy Bayley Theatre.

The play by Richard Harris (not the actor) has been running in London since April, 1981, and has received raves from the *London Times*, the *Sunday Telegraph*, the *Daily Mail*, and the *Sunday Express*. Jack Tinker, in the *Daily Mail*, said, "It is a modern morality play, as well as the most ingenious murder mystery to have appeared on the London stage in a decade."

The drama's producer, Philip Pine, will also produce it here. He will also lead the cast, which will include Alice Boroff.

According to DTA chairman Bob Burgan, Pine has already made arrangements to present the work on Broadway, so its appearance here will be a pre-Broadway run. •

Performing arts seminar slated

The business side of the performing arts will be explored in detail at a seminar cosponsored by Allied Arts Council and UNLV at the University late in September.

The Performing Arts Seminar will be held either September 16 and 17 or September 23 and 24. At presstime, details are still being worked out.

The seminar will give performing artists; musicians, dancers, and theater people, "an opportunity to learn some of the practical aspects of the business side of performing," according to Mark Tratos, Allied Arts Council president and organizer of the seminar.

Speakers will explain:

*How to select an agent, personal manager, business manager or booking agent;

*Whether, when, and how to become a member of guilds or unions;

*How to read employment contracts;

*The proper use of copyrights to protect choreographed works and theatrical and musical pieces;

*And the use of ASCAP and BMI in enforcing performing rights.

Tratos, a local attorney who specializes in art law, will conduct a session on how to find an agent or manager; and Tratos and attorney Ted Quirk will teach a copyrights class in tandem.

George Ives, who director of Actor's Equity in Los Angeles, will speak on his organization's benefits to performers. Former musicians' union attorney Rene Ashleman will speak about the union today. Representatives of ASCAP and BMI have also been asked to provide a speaker.

"The last three seminars that we have presented for visual artists were full to overflowing," says Tratos. "We have had performing artists sit in on the visual arts sessions because they need this information so badly. This will be the first seminar for performers, and we expect it to be packed." •

Coming Attractions

Arthur Miller's *The Crucible* will be produced by the Southern Nevada Regional Theatre Company this fall, date TBA. Written in 1952, the play itself takes place in 1692 during the mass hysteria of the Salem witch hunts. The drama examines the roots of intolerance and depicts an entire community caught in a frenzy of mob madness.

South Pacific is currently in rehearsal for production this fall by the Nevada Musical Theatre Guild, a non-profit, public service foundation. The project has been in preparation for some time. •

Play recalls spirit of 60's

Division Street, a comedy by Steve Tesich, will be performed in July and August at Reed Whipple Center under the direction of Marvin Brody. (Tesich is best known for his Academy Award-winning film *Breaking Away*.)

Division Street portrays the reunion of friends, lovers and wives that were once politically active when "We Shall Overcome" was the song of the '60's. Back together again in Chicago, they long for the leadership to rekindle their spirit and reunite them in a cause to

give meaning to their lives once again. However, as Roger laments the passing of a decade, "we thought we had free love in the 60's. It wasn't free. They're sending us the bill in the 80's and we gotta pay!"

Performances will be July 28, 29, and 30 at 8 pm.; August 4, 5, and 6 at 8 pm.; July 31 and August 7 at 2 pm. Tickets are \$3 for adults; \$1.50 for students and senior citizens. (Suggested for mature audiences 18 years and older.) •

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Steps

by Alan Hadley

A dance disease

There seems to be a disease spreading among the dancers of our fair city. Not so much among the students, as they appear to be progressing as they should. This disease strikes the more mature professional dancer. And it may even affect those executives who should be in regular contact with dancers. In all fairness, it isn't a new disease. It seems to have been here as long as the dancers.

The disease doesn't have a name yet, but there are a number of symptoms.

(1) A group of fine male dancers from

PHOTO: JON WINET



L.A., Raw Satin, recently came to Las Vegas to give a series of dance classes. The series was designed to offer a wide variety of dance training to a large number of advanced and intermediate dancers for a minimal price. One of the area's largest, finest studios was hired for the occasion. A great deal of preparation and publicity went into the event. Still, it was a financial loss for the group because so few local dancers showed up.

(2) A former dance captain of the largest show in town recently opened a new dance studio—Simba. Again, planning and publicity were more than adequate. Embarrassingly few dancers attended the opening.

(3) The Dance Division of the Allied Arts Council recently sponsored a Choreographers' Showcase, the purpose of which was to encourage new choreography by local dancers. This year's showcase was only a limited success, in large part because only two pieces came from what can be called the professional community, of the six or seven original works presented. (Two other pieces were planned, then cancelled: one because of injury, the other because "the disease" struck at the last minute, leaving a choreographer without dancers.)

But the disease doesn't strike dancers only. Entertainment executives suffer, too. The result is that:

(4) Of the eighteen more or less permanent (non-star) shows playing in our town, only two of the smallest qualify for the adjectives *recent*, *original*, *locally spawned*. The rest are either imported, intact, current editions of long-running formats, or new versions of old ideas.

That's a serious affliction for executives who would like the town to be known as an entertainment capital.

It's pathetic for a town employing over five hundred performers!

In a healthy dance environment, Raw Satin should have turned scores away from the door, and still have made a financial killing. Simba Studios should have had lines of people wanting to teach and crowds pounding at the doors on opening day. There should be so many individual projects spontaneously erupting that the blaze of our local genius couldn't be ignored. Executives should flock to events like the Choreographers' Showcase to see what new wonders the local dance community has conceived. And, outsiders should have to wait in a long line before their imported merchandise could find an empty stage.

So much for what should be. The actual dance environment is not nearly so healthy.

To combat this illness, efforts would have to be made on at least two levels.

First, the dancers themselves must make an effort to stay fit. Fitness for creative people comes from creating.

Like muscles that atrophy, creativity wanes with disuse. Opportunities for expansion ought not be missed. Where opportunities do not currently exist, new ones could be created. And most importantly, all creative efforts by our fellow artists must be enthusiastically supported.

Second, executives must realize that merely providing more of the same entertainment won't pull us out of hard times; that building static, long-running shows around dancers—the very people most attracted to movement and change—is the least effective way of using some of their most valuable employees; that dancers would very nearly dance for free if they were living the way they wanted. And, that the creativity of those dancers, not to mention the other performers, is almost limitless if properly encouraged.

So what's the prognosis for this disease? Well...if the cure depends on dancers supporting one another and entertainment executives sponsoring creativity, then I predict a long, drawn-out case of artistic anemia. And isn't it a shame?

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

SCHUTT, from p. 15.

rodeo events, from bronc busting to calf roping.

She gets very animated as she talks about scenes she captured on a recent trip—the most perfect old barn with an old tractor and equally old farmer driving it; a bearded buggy driver on a lonely stretch of back country road; a circle of ducks all bobbing up in a large laundry tub; and a cowboy, complete with bandana, dusty chaps and a herd of errant cattle. "I don't know if I'm noticing more now or if the Lord said 'Here, Tad,'" she says, referring to these picture perfect settings.

She attributes her artistic genes to her Air Force father who's also a talented photographer. "My father'd always tell us, 'No, you kids don't want to be like anybody else.'" He was right. She doesn't. As if to demonstrate that, she first converses with Ted E. Bear, who was purchased one day when she "needed hugs real bad." Then she disappears into the bathroom and returns in a disguise she dons when she's depressed and needs a lift—a hideous pair of false teeth that she pops over her own, a charming pair of glasses circa 1950 and a ratty bathrobe.

Creativity shows itself in many forms.

—Jackie Corbett •

Sweaty palms come with the territory in any competition, along with excitement for both audience and competitors; and musical competition is no exception. The atmosphere was electrified by each performance at the Las Vegas Flute Club's first competition recital on Saturday, May 21, at UNLV.

After the dust settled, Carol Naveira, a flutist originally from Florida who has lived here for four years, won over eight other performers who competed for the first prize, an all-expense paid trip to

Naviera wins flute prize

the National Flute Association Convention in Philadelphia in late August.

Each performer played a 5 to 10 minute program and was judged by a three member panel. Naveira played the second and third movements of the *Sonata* for flute and piano by Paul Hindemith, accompanied by Laura Fisher, a piano major at UNLV.

After the competitors had played their best, a lengthy deliberation followed during which the audience and performers excitedly mingled at a reception. Then the winner and runners up were announced: Naveira, winner; Julie Ivy, first runner-up; Leah Rudnick, second runner-up.

The idea for the competition came from Jo Marcune, board member of the LVFC and subsequently Competition Coordinator, who felt that the convention would be a good experience for a promising young flutist. Since the Convention brings together flutists from all over the world including outstanding soloists, orchestral flutists, and many teachers and students, this experience will broaden the winner's development, contacts and influences, as well as allowing the LVFC fine representation at the Philadelphia convention.

Las Vegas businesses made the prize possible. American Airlines agreed to fly the winner round-trip to Philadelphia; cash contributions came from Local 369, American Federation of Musicians; Garehimes Music Co.; Basic Management, Inc.; Southern Nevada Music Co.; The Drum Shop; and Stan Ornest, Wm. S. Haynes Flutes. These business will be listed as commercial members of LVFC for the coming year.

Judges were three highly qualified professional musicians. Susannah Watling, flutist, is visiting professor of flute at UNR. Eric Hoover, flutist, is professor of flute at Arizona State University. Kalman Banyak, violinist, is concertmaster of the Las Vegas Symphony Orchestra. "The Las Vegas Flute Club is grateful for their time and effort in support of



Left to right: Carol Naveira, winner; Leah Rudnick, 2nd runner-up; Julie Ivy, 1st runner-up.

the competition," says Marcune.

During the weeks prior to departure for Philadelphia, the winning flutist will be involved in a number of public events including a recital sponsored by the Allied Arts Council and several appearances on local television and radio stations.

One of the primary goals of the LVFC is to promote the flute and flute playing in Southern Nevada. The club has worked hard to bring the over 300 flutists in the area together in such events as a membership picnic, a master class and recital by a visiting flutist, a piccolo

clinic by one of Las Vegas' professional flutists, a membership recital, Christmas caroling (using flutes) in local shopping malls, and an April Fool's Day program of spoofs and various gags related to the flute. Plans for the 1983-84 season are well underway, including performances and master classes by visiting flutists and a number of fun activities using the instrument. Membership in LVFC is open to anyone with an interest in the flute, whether a player or not. For membership information, contact Karen Blake at 361-6867.

—Rick Soule •



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Theater at Redrock part of 'Super Summer'

Woodsy Owl Day: Theater at Spring Mountain Ranch.



When theatergoers arrive for the summer production of *The Robber Bridegroom*, the Tony Award-winning musical comedy to be presented July 14-16, 21-23 and 28-30, they won't exit limos wearing furs and black ties. They won't mingle in the lobby, sipping champagne and discussing the current box office hits on Broadway. And as the lights go down, they won't sit in ornate theater boxes with opera glasses in hand.

No, they'll probably pile out of station wagons dressed in jeans. They'll probably gulp lemonade from thermoses as they chat about who's performing where on the Strip. They'll probably plop down on old army blankets or in lawn chairs. And the only light that'll go down for the production is the sun...because *The Robber Bridegroom* will use stars for spotlights and a meadow for the theater.

Presented by the State Parks Cultural Arts Board as part of Super Summer '83, *The Robber Bridegroom* represents the sixth summer of musical productions, concerts and special events held at the Spring Mountain Ranch State Park.

What started with Shakespearean plays grew into a summer offering of everything from bluegrass to folk dance with a major musical being the focal point, thanks to the help of such organizations as the Las Vegas Junior League and the Nevada Natural History Association. This year funding has come from Centel, the Diamond Employees' Fund and the NEA through the NSCA.

Not only does this annual summer program promote the arts in the parks, but it also promotes the Spring Mountain Ranch, once owned by Howard Hughes.

Though the ranch is only open for tours weekends and holidays, the grounds are open to the public daily. Visitors coming out to the park for a performance can use the picnic facilities, and youngsters can enjoy the livestock.

Super Summer '83 opened in June with the annual Woodsy Owl Day, featuring clowns, music and theater, all tailored for tots.

The cultural arts board also presented a new and unusual program last month—a multi-image stereo concert entitled "Mountain Visions."

The summer season will continue with a family sing-along August 19 and 20, complete with barbershop quartet and chorus, and hopefully a bouncing ball to follow.

Directed by Paul Thornton, co-chairman of Allied Arts' Theater Division, the musical comedy *Bridegroom* tells the story of a Mississippi plantation owner who tries to marry off his daughter to gentleman Jamie Lockhart. Unbeknownst to both father and daughter Rosamund, Lockhart is also the Bandit of the Woods. The plot becomes more entangled when Rosamund is robbed by the bandit, and her father recruits Lockhart to avenge her honor.

In this production, actors and actresses do everything, says Thornton, who doubles as a draftsman with the water district by day and as a local thespian by night. They build their own sets on the simple 20 by 40 foot platform stage, scrounge for their own costumes and apply their own makeup in the portable, roofless dressing room/makeup room.

But versatility isn't the exception at the park's productions—it's the norm. Board members help direct traffic, sell tickets, run the concession stand, play ushers and help the rangers clean up the grounds.

While the setting is rustic, improvements are being made continuously, such as replacing portable toilets with permanent ones.

This year special attention is being given to improving the sound system. Actors will be easier to hear, thanks to small body microphones, says Judy Sylvain, board president.

The park has also added a snack bar, a permanent walkway between the newly graveled parking lot and the performance area and a new method to alert patrons that a performance is sold out before driving all the way to the park, says Sylvain. When the parking lot is filled to capacity or when it's 8 pm., the gates close, and no one else is admitted—regardless of position or status—to which Clark County Commissioner Thalia Dondero can attest.

Starting this year, however, a ranger at the park will radio a second ranger stationed at the old dump site on Charleston Blvd. when the parking lot is filled. The second ranger will post a sign on Charleston to alert patrons before they drive out to the park.

Visitors who do make the trip are reminded to bring something to sit on and a sweater or jacket to wear, since the temperatures are usually 10 to 15 degrees cooler at the park than in Las Vegas. "We encourage people to bring a sleeping bag," says Sylvain. "If they don't sit on it, they can wrap up with it."

—Jackie Corbett •

Future assured for LV theater

"This town does not need another theater going under because it was not properly organized and conceived. We want to do it right. Consequently we're trying to stack up all the right elements from the beginning."

— Linda Murnane, chairman pro tem, John McHugh Theatre board of directors.

Bad Habits by Terrence McNally, performed as a benefit May 29 at the Las Vegas Press Club, with a June run at Reed Whipple Cultural Center, was the maiden production of Las Vegas' first resident professional theater, the John McHugh Theatre.

The Theater incorporated March 22 as a non-profit organization, one of several new theatrical undertakings formed in the wake of the dissolution of The Meadows Playhouse.

Interested businesses and philanthropists locally have already pledged financial sponsorship of the group's planned 450 to 500 seat theater. Negotiations are currently underway to obtain a building suitable for housing a full theater complex; and the theater is scheduled to open as soon as September, 1984, and no later than September, 1985.

Kem Schneider, appointed managing director by the board, and formerly administrative director of Meadows Playhouse, has big plans for John McHugh Theatre's future: A seven show season, perhaps running from September to June with each show running four or five weeks; casting to include auditions in L.A., New York and Chicago.

"Local people will always have the opportunity to audition. They will not necessarily have to be Equity. We will have an intern program, not only for actors but for all areas of the theater," says Schneider.

The theater was named for a fondly remembered local actor. "John was probably very much like what I consider a consummate actor because he was willing to star in a show and do a walk-on the next week. He was not only able to do it; he never complained, never felt as though his acting abilities were being slighted. He was truly professional," says Schneider.

Plans for the next year include audience surveys and a feasibility study. Assistance is being sought from The Foundation for the Extension and Development of the American Professional Theatre on a consulting basis to be sure the theater is properly established before starting activity on a full-time basis. •

'Rivertrip' debuts N.Y.

Rivertrip, a multi-media art production by UNLV art professor Rita Deanin Abbey, made its New York City debut in June. Created several years ago following a rafting expedition down the Colorado River, the work has since been adapted by Abbey's son Joshua, who will direct the piece in three New York City theaters.

The work opened in New York's Lincoln Center Bruno Walter Auditorium on June 6 for three performances, presented there by the Equity Library Theater Company. The production moved to the American Museum of Natural History for one performance on June 10 in the museum's Kaufman Theater.

The longest run of the work began June 10 on consecutive weekends through July 3, at the Courtyard Playhouse, 39 Grove Street in New York. A series of 12 performances by the acclaimed New York Actors' Ensemble will have been produced by the end of the run.

The NYC debut of *Rivertrip* is especially meaningful to professor Abbey because it represents a unique collaboration between herself and her artistic sons, Joshua and Aaron, who wrote special music and danced in the production.

"Joshua, Aaron and I all had a deep, unspoken feeling that one day we would come together artistically. I didn't think it would happen so soon, or with this work," said Abbey during a recent interview at her UNLV office.

Although the art professor, who has become well known for her large-scale acrylic paintings, is pleased that *Rivertrip* is getting national attention, she is even more delighted that Joshua has been the catalyst for making it happen.

"He has been the organizer of the entire project," Abbey explained. "Because he persisted in seeking arts funding for the show, the New York

performances will be his most important professional endeavor to date."

Abbey also pointed out that Joshua has "seen, understood and interpreted images I never realized existed in my own work."

The multi-media creation incorporates slides, film, dance, music and narrative. Originally, Abbey collaborated with UNLV geology professor Bill Fiero in presenting the work for local audiences.

"It was," she recalled, "an important merging of the artistic with the scientific."

"I have always felt that art and science were intertwined, in spite of the fact that many people view them as widely disparate fields. With *Rivertrip* I have

the opportunity to demonstrate how beautifully the disciplines work together. Now Joshua has taken the entire production much further," she said.

A graduate of UNLV, Joshua moved to NYC two years ago to pursue an acting and directing career. He has been seen in a number of off-Broadway productions, including *Macbeth* and *Dunelawn*. He also has performed his own productions at New York galleries.

Rita Abbey has taught art at UNLV since 1965. In addition to advanced painting, drawing, and design courses, Abbey teaches an interdisciplinary art course which combines geology lectures and field trips with painting.

She shares her interest in the desert with her well known former husband, author Edward Abbey.

Exhibitions of her works have been featured at galleries throughout the West, and last fall her "Desert to Bible Vistas" collection was displayed in two Eastern university galleries.

Abbey has had numerous scholarly articles published, and a printed edition of *Rivertrip* is available through Northland Press, Flagstaff, Arizona. •

SOUTHWEST AIRLINES
"Love that Spirit!"

Peggy Young Lets Go

Peggy Young performs at UNLV with James Toney and the Countdowns.



PHOTO: PATRICIA MORTATI

“Slaughter” at the Trop

The Las Vegas Symphony will end its third season in what is now becoming a tradition, the 4th of July concert held 2 pm. at the Tropicana Hotel.

The program is called “An American Fantasy” and will include Richard Rogers’ “Slaughter on Tenth Avenue” with Tropicana dancers Carl Wallace and Michelle Hamilton.

The Symphony, directed by Virko Baley, will also pay a salute to our neighbor, the Grand Canyon, commemorated by the work of the same name by Ferde Grofe.

In addition to a variety of showtunes, music from film, and other musical bits of Americana, the program will feature Charles Ives’ exciting “The Fourth of July.”

Tickets are available at Bullocks’ credit department at the Fashion Show Mall and at the Tropicana’s public relations office. For more information, call 739-3420.

After local jazz singer Peggy Young made a tape of herself singing a song she wrote, “Let Them Go,” it was only natural for her to bring it to the university radio station, KUNV, where she works, and give it a little airplay. What happened then surprised her and everyone at the station.

“Every time they played it, all the lines lit up.” The station was besieged with calls about the song; requests to play it again and demands to know where the record was available. Of course, it wasn’t.

Within a few days, record stores began calling the station. “People were driving them crazy asking for the record and wouldn’t take no for an answer.” A couple of conversations with record store managers convinced Young that she had something hot on her hands.

Now Young has produced a record; a 33½ single, the format disco made popular. The A side is “Let Them Go,” with her own voice multi-tracked for backup vocals, with the O’Neil Brothers, the Checkmates’ old backup band. The B side is another Young original, “Hung Up, Strung Out.”

The record should be available in stores locally by the time this appears in print. •

BRYAN, from p. 18.

objects in a certain situation, in a certain moment. I’ve got a little camera that I take around with me every once in a while. If I see something that I like, I try to shoot it and use it to rely on for later ideas.

“The moment is important to me, and the emotion. I like things that have movement. A lot of times I like the excitement and that’s why I go...scribbly—lots and lots of lines—to build up a picture.

“I don’t want to represent myself as any kind of symbolist. My art doesn’t carry any political viewpoints. What’s important to me is the tension and the movement; if not the movement, then the tension. It has to have one or the other. Otherwise a work might be pretty, but it can’t be exciting or moving. I like things that are just a little at the edge. I like things that are a tad off, and I think that that creates tensions.”

—Patrick Gaffey •

PLATZER, from p. 18.

Platzer had worked as a silkscreener, and then worked his way into the ad specialty business: Printing names of businesses on pens, key tags, coffee mugs, baseball caps. He came to Las Vegas to help a friend open a business here. It failed, the friend left, but Platzer stayed and helped start the ad specialty shop, Frontier Printing, where he is now production manager. He likes the business. “It’s very demanding.”

Since Platzer’s arrival in Las Vegas, his work has had a real impact on the art community. In a four-man show at CCCC last summer, he displayed a series of different dye transfer prints of the same photograph. He had two one-man shows in 1982, one featuring photos from a Florida vacation at Flamingo Library, the other, “New Work,” at Charleston Heights Arts Center.

He entered Art-A-Fair for the first time in 1981 and won First Prize, as well as a purchase award. He took Third Prize in 1982 and Third Prize again, with another purchase award this year. Not surprisingly, he enjoys the competition. “It’s the only thing going in town. It would be nice to have it twice a year. You get a chance to see what other people are doing. It may not suit the high ideals of some people, but it’s very practical; it gets the people out.”

Platzer is married to artist Susan Bryan and the two live a quiet and fairly insular life in a house they just bought. Platzer sees some similarity between Bryan’s work and his own. “She uses her environment. That’s what I like about it.” But Platzer is mainly concerned now with making a living.

“Right now I’m more of a printer than a photographer. What I’ve sold to the library—two pieces—is all I’ve sold since I’ve been in Las Vegas. I think I could sell a few things if I really tried, but I don’t have the time or energy for it right now. It’s all I can do to take a photograph. My immediate ambition is to be able to do more than one photograph every two months, which is what I’m doing now.”

—Patrick Gaffey •



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BUSHELL, from p. 22.

change them. They didn't search us. I lost a little on the exchange when I got to Lithuania, but I kept about seven or eight hundred dollars worth of rubles out. Then it was one ruble 90 kopecks to a dollar. Oranges were \$10 a dozen.

"I would have stayed in Europe, had we not gotten this contract to go to South America. We went to South America and I wanted to buy land, because I had quite a bit of money that I had saved up, and land was only \$2 an acre down in Buenos Aires and I was going to buy a whole corner down there and

went to see about it. They said, 'Well, what do you intend to do with it?' I said, 'Well, I'll come back and maybe live on it.' 'No, no, we're selling this land because we want it developed. Do you want to raise cattle on it or farm it?' And I wasn't about to be a farmer, or raise cattle either. So that stopped that."

—Patrick Gaffey •

To Be Continued.

Next issue; Garvin Bushell returns to the U.S. to join in the swing era. He joins the great Fletcher Henderson band, tours with Cab Calloway and the Chick Webb Orchestra featuring the teenaged Ella Fitzgerald.

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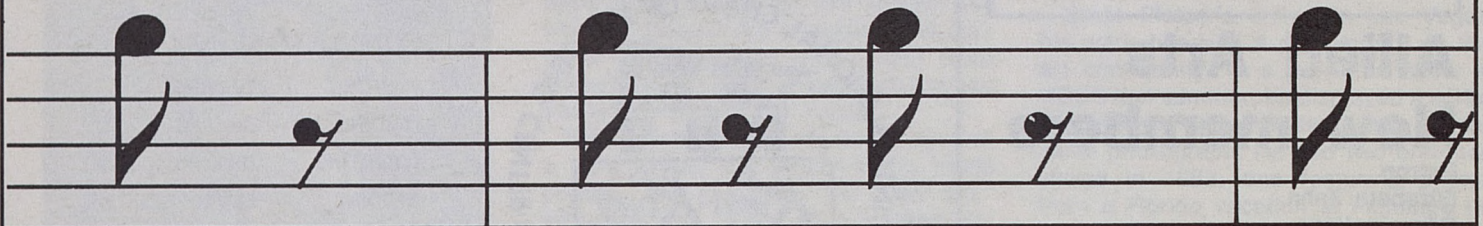
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