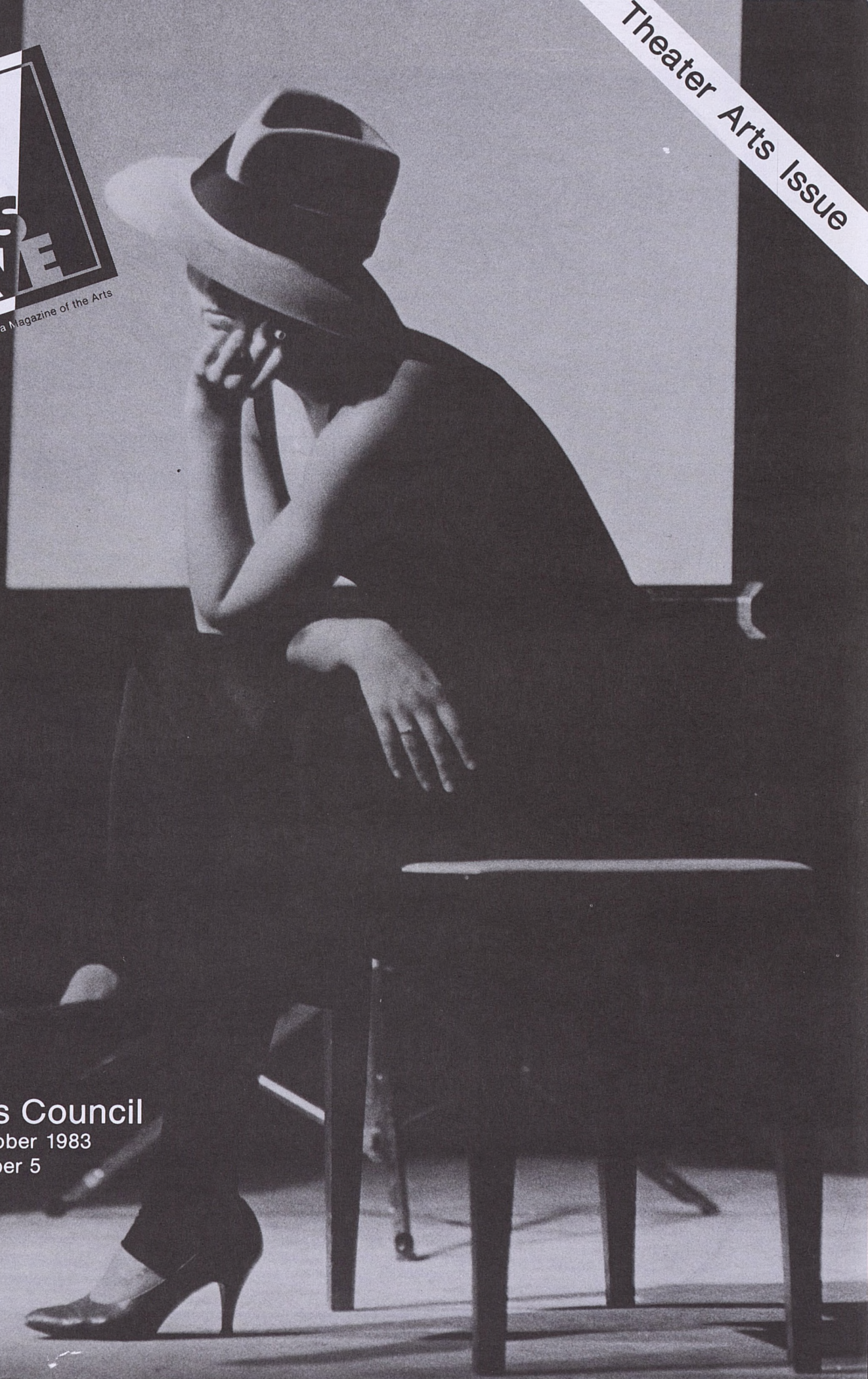


Theater Arts Issue



Allied Arts Council
September/October 1983
Volume 3, Number 5

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ARTS ALIVE

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

Editor: Patrick Gaffey.
Assistant Editor: Cynthia Gaffey.
Contributing Staff: David Brown, Barbara Chulick, Jackie Corbett, Alan Hadley, Patricia Mortati, Morag Veljkovic, Esther Weinstein, Jon Winet.

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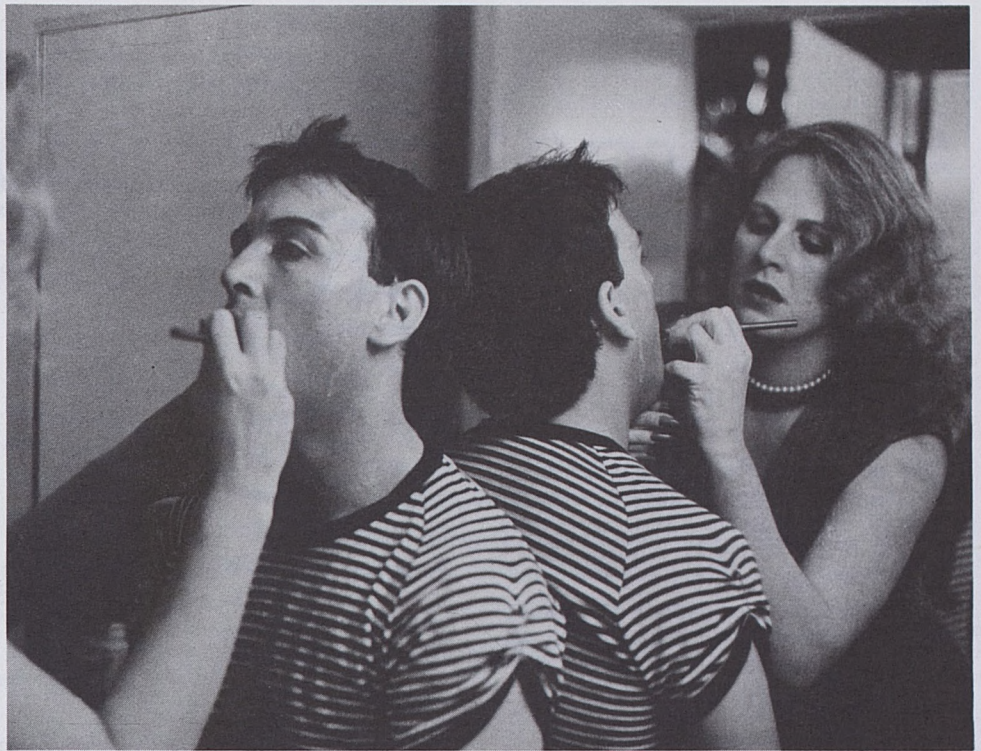
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Dance, co-directors, Gil DeLina and Susie Stoll.
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Arts Alive is typeset through the courtesy of the *Las Vegas SUN*, its staff, and its computer services. The Allied Arts Council is partially funded by the Nevada State Council on the Arts, the City of Las Vegas, Clark County, and funded mainly by our members and business supporters. Opinions expressed by columnists are theirs and not necessarily those of the Allied Arts Council board or staff. Information provided is as accurate as can be obtained at presstime, but is subject to change. •

Cover: Dancer Stephani Magee on Nevada School of the Art's recital stage during production of **Noir: Variation 3**, by Jon Winet, who also took the cover photo.

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



Director/Producer Marguerite Hall backstage with actor Edward M. Stone of *Boys in the Band*.

'Arts Alive' wins Bronze Quill award

Arts Alive magazine won two Awards of Excellence and a Bronze Quill from the International Association of Business Communicators at the annual Bronze Quill Awards ceremony. Over 100 business communicators representing 40 Las Vegas firms and organizations joined in a reception and awards program that included chamber music by Trio Serenata in the Flamingo Library.

A Bronze Quill prize represents outstanding achievement for feature stories, news writing, photography, audiovisuals

and special purpose campaigns.

David Brown's cover photo of the 1982 *Arts Alive* theater issue won the Bronze Quill for the AAC.

AAC Director Patrick Gaffey's "Jazz" column on the death of Monk Montgomery, and *Arts Alive* in its category as a two-color magazine, each won an Award of Excellence.

IABC is a worldwide professional society dedicated to career development and advancement for business communicators.

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September Events

01 Thursday

"Day of Absence" and "Happy Ending," by Jacob's Ladder, Love's Cocktail Lounge, 500 Jackson, 8 pm. September 1, 2, 3, 8, 9, 10, 15, 16, 17, 22, 23, 24. 459-6715.

Art Instruction for children and adults, Studio Workshop and Gallery, through September 30. 734-8962.

02 Friday

"Day of Absence." See 9/1.

03 Saturday

"Day of Absence." See 9/1.

05 Monday

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

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

06 Tuesday

"Lili" with Leslie Caron and Mel Ferrer, Charleston Heights Arts Center, 7 pm. 386-6383.

07 Wednesday

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

08 Thursday

"Day of Absence." See 9/1.

09 Friday

Nevada Camera Club meeting and program, Reed Whipple Center, 7 pm. 873-2264.

"Day of Absence." See 9/1.

10 Saturday

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

"Day of Absence." See 9/1.

12 Monday

First Day of Registration for classes in a wide variety of visual and performing arts, Reed Whipple Center. Registration continues through September 23. 386-6211.

Dollars and Sense Funding Workshop; last day to pre-register, Flamingo Library community relations department. 733-7810.

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

Herb Ellis 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.

Check Us Out Periodically; orientation tour of Flamingo Library by Beverly Carlini, 10 am. and 7 pm. 733-7810.

13 Tuesday

"The Shaggy Dog," Disney film, captioned for the deaf (with sound) with Tommy Kirk and Fred MacMurray, Flamingo Library, 6:30 pm. Free. 733-7810.

14 Wednesday

Japanese floral art classes. See 9/7.

15 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, Pearson Building, 6226 W. Sahara, 7:30 pm. Free instruction for anyone who would like to become a clown. 452-8877.

"Day of Absence." See 9/1.

"The Rainmaker" by Richard Nash, Las Vegas Little Theater, 3 pm. September 15, 16, 17, 22, 23, 24, 29, 30, October 1, 6, 7, 8; and 3 pm. September 18 and October 2. 735-0167.

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

16 Friday

"Day of Absence." See 9/1.

"The Rainmaker." See 9/15.

17 Saturday

"Day of Absence." See 9/1.

"The Rainmaker." See 9/15.

18 Sunday

The Las Vegas Chamber Symphony Orchestra, Masatoshi Mitsumoto, conductor, with featured soloist Louise Detutto, well known Los Angeles flutist, performing Mozart's flute concerto in G major. A Musicians Performance Trust Funds concert. Free. 386-6383.

"The Rainmaker." See 9/15.

19 Monday

Short Dance Films: "Ballet with Edward Villella," "Beauty Knows No Pain," "In A Rehearsal Room," and "Nine Variations on a Dance Theme," Sunrise Library, 6:30 pm. Free. 733-7810.

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

Dave Friesen and Eddie Henderson 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.

Jason Straub performing at a student recital at NSA's summer camp.



PHOTO: PATRICIA MORTATI

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September Events Continued

The beauty with the beast is NDT's ballerina Lynn Morton.



21 Wednesday

Japanese floral art classes. See 9/7.

The Anolta Trio in concert; Susan Duer, fortepiano, Roberta Charlton, Baroque violin, and Carol Herman, Baroque cello, Charleston Heights Arts Center, 8 pm. \$4. adults, \$3. seniors, students, handicapped. 386-6383.

22 Thursday

Al Young, San Francisco poet, novelist, and screenwriter, will read his poems in the first of a new series of "Desert Readings," sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee. Free. 385-7345.

"On Golden Pond" by Ernest Thompson, presented by the Boulder City First Nighters, Boulder City High School Audi-

torium, 7:30 pm. September 22, 23, and 24. 293-2381.

"Day of Absence." See 9/1.

"The Rainmaker." See 9/15.

23 Friday

Nevada Camera Club meeting and slide competition, Reed Whipple Center, 7 pm. 873-2264.

"On Golden Pond." See 9/22.

"Day of Absence." See 9/1.

Don Pasquale by Donizetti; the Las Vegas Chamber Players and the Opera Theatre of Southern Nevada, September 23 and 24, 8 pm.; September 25, 2 pm., Judy Bayley Theatre, UNLV. 739-3420.

"The Rainmaker." See 9/15.

Last Day of Registration for classes in a wide variety of visual and performing arts at Reed Whipple Center. 386-6211.

"Concert Preview;" a preview/introduction to Donizetti's *Don Pasquale*, to be presented September 23 through 25 by the Las Vegas Chamber Players; KNPR 89.5 FM, noon; commentary by musician/critic Esther Weinstein. 456-6695.

24 Saturday

Las Vegas Music Teachers Association student recitals, Alta Ham Hall, UNLV, room 132, 2 pm. 734-6977.

"On Golden Pond." See 9/22.

"The Rainmaker." See 9/15.

Agitate "...our work is not finished," an oral history program on the life and times of abolitionist Frederick Douglass, performed by Herb Cawthorne. Admission is free; tickets available one week prior. Funded by the City of Las Vegas and the Nevada Humanities Committee. Reed Whipple Center. 386-6211.

"Day of Absence." See 9/1.

Don Pasquale. See 9/23.

25 Sunday

Don Pasquale. See 9/23.

26 Monday

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

Bud Shank and Shorty Rogers 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.

27 Tuesday

"That's Entertainment," with Frank Sinatra, Judy Garland, Fred Astaire, and Bing Crosby, captioned film for the deaf (with sound), Flamingo Library, 6:30 pm. Free. 733-7810.

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

September Exhibits Continued

10 Saturday

Sidewalk Art Show, sponsored by the City of Las Vegas, September 10 and 11, Jaycee Park. 386-6511.

11 Sunday

Austine Wood, retrospective exhibit, Austine Wood Gallery, Boulder City, through October 10. Opening reception, 2 to 6 pm. 293-4514.

Ten pint-sized virtuosos aged 4 through 13 will delight Las Vegas again October 23 at Artemus Ham Hall, UNLV, as the Suzuki Talent Education Tour from Japan returns.

18 Sunday

Japanese Performing Arts Posters, by 12 of Japan's leading graphic artists, on loan from the Museum of Art, University of Oregon; Charleston Heights Arts Center, through October 14. 386-6383.

K. D. Matheson, fantastical paintings, Reed Whipple Cultural Center, through October 21. Opening reception, 3 to 5 pm. 386-6211.

21 Wednesday

Michele Zackheim: "Inherited Dreams," seven mixed media 53" x 56" panels, Charleston Heights Arts Center, through September 16. 386-6383.

23 Friday

Sixth Annual Western Art Show, Burk's Gal'ry, Boulder City; twenty participating artists, many special events; September 23, 24, and 25. 293-3958.

25 Sunday

David Donovan; a multi-media selection of the artist's most recent works, Flamingo Library, through October 21. 733-7810.

26 Monday

Bob Morrison, sculpture/sound exhibit, UNLV Fine Arts Gallery, through October 7. 739-3237.

October Events

01 Saturday

Art Instruction for children and adults, Studio Workshop and Gallery, through September 30. 734-8962.

Silvia Parodi in concert; the internationally-known classical guitarist at Flamingo Library, 3 pm. Free. 733-7810.

"**The Rainmaker.**" See 9/15.

02 Sunday

Master Class in Classical Guitar by Silvia Parodi, Flamingo Library, 2 to 4 pm. Tickets are available through Carrescia's Music House. 733-7810.

Opera Highlights II; selections from "The Barber of Seville," "Madame Butterfly," and "Don Giovanni," conducted by Bob Barclay; arias by Soprano Regina Doty and Baritone Rene Aravena; funding by the Musicians Performance Trust Funds, Local 369. Free. Reed Whipple Center. 386-6211.

"**The Rainmaker.**" See 9/15.

03 Monday

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

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

04 Tuesday

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

05 Wednesday

Japanese floral art classes. See 9/7.

06 Thursday

"**The Rainmaker.**" See 9/15.

07 Friday

Maestro Mstislav Rostropovich at a fundraising dinner honoring Charles Vanda, Union Plaza Hotel. \$150 per person or \$1500 per table of ten includes concert the following night. 871-2114.

"**Charlotte's Web,**" by The Rainbow Company, Charleston Heights Arts Center, 7 pm., October 7, 8, 14, 15, 21, and 22; 2 pm. October 8, 9, 15, 16, 22, and 23. 386-6553.

"**The Rainmaker.**" See 9/15.

"**The Crucible**" by Arthur Miller, Southern Nevada Regional Theater Company, location TBA, 8 pm. October 7, 8, 9, 14, 15, 16, 21, 22, 23. 737-7467.



Nevada School of the Arts visual arts student at the Lee Canyon summer camp.

October Events Continued

08 Saturday

Mstislav Rostropovich and the National Symphony Orchestra, Artemus Ham Concert Hall, to raise funds for the "Charles Vanda Endowment for Visiting Artists." 871-2114.

"Charlotte's Web." See 10/7.

"Charlotte's Web." See 10/7.

"The Rainmaker." See 9/15.

"The Crucible." See 10/7.

09 Sunday

The Nevada Chamber Ensemble with Wolf Adler, Flamingo Library, 2 pm. Free. 733-7810.

"The Crucible." See 10/7.

10 Monday

Joe Behar's Community Drama Workshop, Rec Room, 3940 S. Algonquin Drive. Emphasis is on stage technique, scenes, 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.

11 Tuesday

"Sinbad and the Eye of the Tiger," with Patrick Wayne, Jane Seymour, and Taryn Power; captioned film for the deaf (with sound), Flamingo Library, 7 pm. Free. 733-7810.

12 Wednesday

Japanese floral art classes. See 9/7.

13 Thursday

Lucille Clifton, author of "Two-Headed Woman" and called by Richard Shelton "the most exciting poet reading today," second in a new series of "Desert Readings," sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee, Flamingo Library, 7 pm. Free. 385-7345.

14 Friday

"Charlotte's Web." See 10/7.

Nevada Camera Club meeting and program, Reed Whipple Center, 7 pm. 873-2264.

"The Crucible." See 10/7.

PHOTO: DAVID BROWN



"Children of a Lesser God" by Mark Medoff, directed by Jody Johnston, Clark County Community College Little Theater, 8 pm. October 14, 15, 21, 22, 28, and 29. 643-6060.

15 Saturday

Deadline for entries for the City of Las Vegas Christmas Arts and Crafts Festival scheduled for December 3 and 4. 386-6511.

Ethnic Dance Ensemble of Nevada (EDEN) in concert, Judy Bayley Theatre, UNLV, October 15, 2 and 8 pm., October 16, 2 pm. 735-2002.

"Charlotte's Web." See 10/7.

"Children of a Lesser God." See 10/14.

"The Crucible." See 10/7.

Bluegrass/Country and Western Concert Festival, Jaycee Park, noon to 6 pm., featuring three out-of-state groups as well as several local groups; Art Under the Trees will be held at the same time. Free. 386-6511.

16 Sunday

"Charlotte's Web." See 10/7.

Ethnic Dance Ensemble of Nevada. See 10/15.

"The Crucible." See 10/7.

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October Events Continued

17 Monday

Selected Short Films: "Jewelry Making: Metal Work," "Macrame," "Pysanka: The Ukrainian Easter Egg," "Stained Glass: Painting with Light," and a light spoof on cooking, "Chemical Feast," Sunrise Library, 6:30 pm. Free. 733-7810.

Robert Craft, lecture on Stravinsky and Mozart, Artemus Ham Concert Hall, followed by open rehearsal with the Las Vegas Chamber Players. 739-3420.

"The Great Caruso" with Mario Lanza, Ann Blyth, Jarmila Novotna, and Dorothy Kirsten, Charleston Heights Arts Center, 7 pm. 386-6383.

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Emphasis is on stage technique, scenes, 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.

18 Tuesday

"A History of the American Film" by Christopher Durang, stage comedy parodying the film actors and actresses of the 30's through 50's, by the ANTA Touring Company, made up of the best college actors in America, presented by UNLV's Department of Theater Arts, Judy Bayley Theatre. Time TBA. 739-3353.

Robert Craft conducts Stravinsky and Mozart; Las Vegas Chamber Players, Artemus Ham Concert Hall, 7 pm. 739-3420.

"Klute" with Jane Fonda, first in the film series "Working Women: Reflections and Stereotypes," sponsored by the library and the UNLV Women's Center and funded by the Nevada Humanities Committee, with discussions by UNLV professors Lynn Osborne and Chris Hudgins, Flamingo Library, 7 pm. Free. 733-7810.

19 Wednesday

"El Grande de Coca Cola," a "Low Moan Spectacular" by ANTA Touring Company, made up of the finest college actors in America; presented by UNLV's Department of Theater Arts; Judy Bayley Theatre, UNLV. Time TBA. 739-3353.

Fantasy Auction, honorary chairman Ricardo Montalban, benefitting Allied Arts Council and the planned Children's Hands-On Art and Science Museum, Bullock's; cocktails, 6:30; gourmet dinner and auction, 7:30. \$75. per person. 385-7345.

Japanese floral art classes. See 9/7.

20 Thursday

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

Trio Serenata; the unique violoncello ensemble offering music from Bach to Verdi, 7 pm. Free. 733-7810.

Clowns of America, monthly meeting, Wengert Community Meeting Room, Pearson Building, 6226 W. Sahara, 7:30 pm. 452-8877.

Coppelia by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, October 20, 21, 22, and 23, 8 pm. Also October 23, 2 pm. 739-3838.

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

21 Friday

"Charlotte's Web." See 10/7.

"Children of a Lesser God." See 10/14.

"The Crucible." See 10/7.

Coppelia by Nevada Dance Theatre. See 10/20.

22 Saturday

"Charlotte's Web." See 10/7.

Coppelia by Nevada Dance Theatre. See 10/20.

"The Crucible." See 10/7.

"Children of a Lesser God." See 10/14.

23 Sunday

Suzuki Talent Education Tour from Japan, presented by the Nevada School of the Arts, Artemus Ham Concert Hall, time TBA. 739-3502.

Coppelia by Nevada Dance Theatre. See 10/20.

"Charlotte's Web." See 10/7.

"The Crucible." See 10/7.

24 Monday

"Yankee Doodle Dandy" with James Cagney, Charleston Heights Arts Center, 7 pm. 386-6383.

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

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

25 Tuesday

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

"The Getaway" with Steve McQueen and Ali McGraw, captioned film for the deaf (with sound), Flamingo Library, 6:30 pm. 733-7810.

Constanza Orchestra of Rumania, presented by Community Concerts, Artemus Ham Concert Hall, 8 pm. 648-8962.

Spectators cram outdoor dance studio during a recital at NSA's summer camp.



PHOTO: PATRICIA MORTATI

26 Wednesday**Japanese floral art classes.** See 9/7.**"Norma Rae"** with Sally Fields, second in the film series "Working Women: Reflections and Stereotypes," Flamingo Library, 7 pm. Free. 733-7810.**Friends of Southern Nevada Libraries Used Book Sale: Novel Night,** Meadows Mall, 9 to 11 pm. 733-7810.**27 Thursday****Friends of Southern Nevada Libraries Used Book Sale,** Meadows Mall, through October 31. 733-7810.**"Thriller of the Year"** by Glyn Jones, Las Vegas Little Theater, 8 pm. October 27, 28, 29, November 3, 4, 5, 10, 11, 12, 17, 18, 19, and 3 pm. October 30 and November 13. 735-0167.**28 Friday****Nevada Camera Club** meeting and print competition, Reed Whipple Center, 7 pm. 873-2264.**Calligraphy Class;** Marilyn Ross will present a program on calligraphy techniques, Las Vegas Library, 7 pm. Free. 733-7810.**"Thriller of the Year."** See 10/27.**"Children of a Lesser God."** See 10/14.**29 Saturday****Auditions** for "You're a Good Man, Charlie Brown" and "Snoopy!" The Rainbow Company Children's Theater, Reed Whipple Center, 1 to 5 pm. 386-6553.**Las Vegas Music Teachers Association** student recitals, Alta Ham Hall, UNLV, room 132, 2 pm. 734-6977.**"The Ghost Breakers"** with Bob Hope and Paulette Goddard, Las Vegas Library, 2 pm.; Sunrise Library, October 31, 6:30 pm. Free. 733-7810.**"Thriller of the Year."** See 10/27.**"Children of a Lesser God."** See 10/14.**KNPR Craftworks Market;** fine hand-crafted jewelry, woodwork, batik, applique, quilting, weaving, stained glass, pottery, and more. Reed Whipple Field, 10 am. to dusk, October 29 and 30. 456-6695.**30 Sunday****"Thriller of the Year."** See 10/27.**KNPR Craftworks Market.** See 10/29.**31 Monday****"The Ghost Breakers."** See 10/29.**Joe Behar's Community Drama Workshop,** Las Vegas Press Club, 8 pm. Emphasis is on stage technique, scenes, and improvisations. Free. 731-4291.**Pete Christlieb** 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.

October Exhibits

01 Saturday**Austine Wood Studio and Gallery** anniversary celebration. 293-4514.**New Works** by Western artists, Burk Gal'ry, Boulder City, through October 31. 293-3958.**The Las Vegas Artists Co-op** presents featured artist Mary Orem, oils, at its new Meadows Mall location, through October 31. 384-5470.**Special Art Show** at the Boulder City Art Guild Gallery, in conjunction with the annual "Art in the Park" show, October 1 and 2. 293-9961.**Fiber Art Guild exhibit,** in honor of National Weaving Week, Henderson Library, through October 31. 565-9247.**Suzanne Bloomfield** of Tucson, encaustic, Main Gallery; Kay and Dave Robins, watercolor, Nevada Artist Gallery; Cashman Jr. High students, Young People's Gallery; Las Vegas Art Museum, Lorenzi Park, through October 31. 647-4300.**Delores Levine,** featured artist in an exhibit of works provided by the Las Vegas Art Museum, Looney's and the Icon Gallery, Liberace Plaza, through October 31. 647-4300.**"Art in the Park"** art festival, Government and Bicentennial Parks, Boulder City; all original, all media, presented by the Boulder City Hospital Auxiliary, October 1 and 2, 10 to 5 pm. each day. 294-0363.**02 Sunday****"My Daughter's Favorites;"** amateur photographer Sol Goldberg displays his daughter's collection of her father's award-winning photographs, Flamingo Library Upstairs Gallery, through October 31. Opening reception, 3 pm. 733-7810.**"Art in the Park."** See 10/1.**10 Monday****Scott Bell and Dan Welch,** paintings and ceramics, UNLV Fine Arts Gallery, through November 4. 739-3237.**16 Sunday****Dyed Images;** recent works in dye transfer photography, by nine American photographers, on loan from the Art Museum Association, Charleston Heights Arts Center, through November 11. 386-6383.**23 Sunday****"Fireworks,"** pottery by Greg Kennedy, Flamingo Library, through November 10. Opening reception, 3 pm. 733-7810.**25 Tuesday****Colorful Kite Tales,** Smithsonian Institution traveling exhibit, Reed Whipple Cultural Center, through December 2. 386-6211.

ARTIST'S GALLERY & FRAME SHOPPE



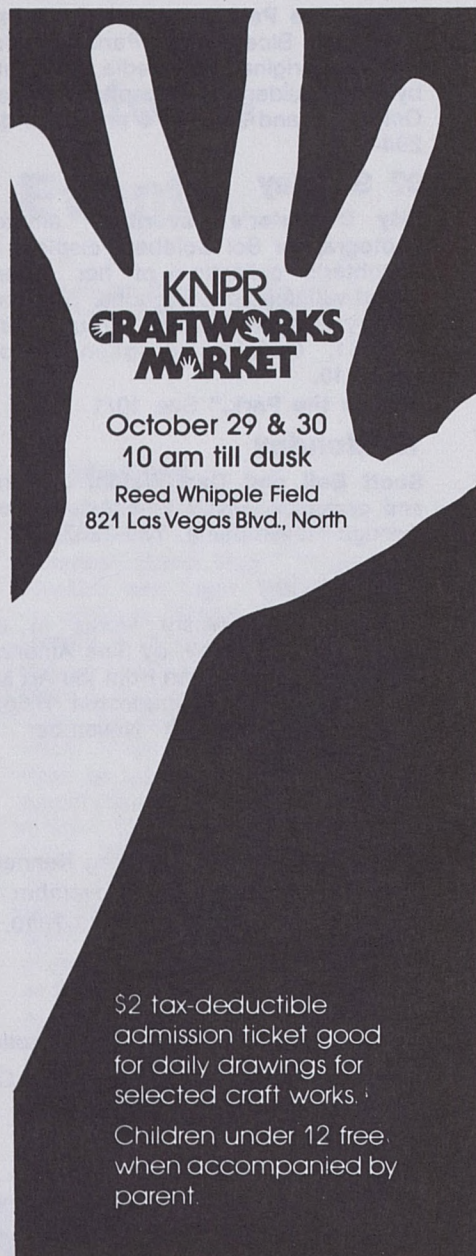
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Symphony Society Concerts: from Mozart to Mehocic

Original pieces by local composers, as well as selections from the masters will highlight the 1983-84 concert season of the Las Vegas Chamber Players and the Opera Theater of Southern Nevada, two groups which are member organizations of the Las Vegas Symphonic and Chamber Music Society, a professional group in residence at UNLV.

The Chamber Players, oldest performing group within the Las Vegas Symphony organization, was founded 12 years ago by composer, pianist and conductor Virko Baley.

Since that time, the ensemble has been awarded eight direct National Endowments of the Arts for funding, promotion and performance of new music. No other entity in Nevada has received such National Endowment recognition.

Comprised of outstanding musicians from the Las Vegas community, the name of the Las Vegas Chamber Players has become synonymous with superb performances at extremely low cost.

The Chamber Players' concerts this year will be performed in a variety of locations on the UNLV campus.

The season will include five concerts, beginning with a classical program of Stravinsky, Mozart and Craft on October 18 at 7 pm. at Artemus Ham Hall; the second concert will be the first complete

performance of "Serenade" by Michael Haydn. This concert will be held at 2 pm. on November 13 also at Ham Hall; the third concert will feature the talents of local composers Beth Mehocic in "No Exit" and Edwin London in "Metaphysical Las Vegas" on two dates, December 10 and 11, at 7 pm. and 2 pm. respectively, in the new Black Box Theater at UNLV. For the second half of the season, "The Schonberg Connection" on March 26 and "Less Is More" on April 17 will be presented.

The Opera Theater of Southern Nevada is the youngest member organization of the LVS&CMS. Two concert versions of famous operas will be performed during its premiere season.

Donizetti's masterwork *Don Pasquale* will be the first presentation by the Opera Theater on September 22 and 24 at 3 pm., and September 25 at 2 pm. at UNLV's Judy Bayley Theater. Written in 1842, *Don Pasquale* ranks with Rossini's *The Barber of Seville* and Verdi's *Falstaff* among the finest nineteenth century comic operas.

The second presentation will be the neo-classical opera by Stravinsky, *The Rake's Progress* on March 2 and 3 at 2 pm. in the Black Box Theater of UNLV's Alta Ham Fine Arts Building.

For information, call the Symphony office at 739-3420.

Robert Craft to lecture, conduct in Stravinsky/Mozart program

Mozart and Stravinsky may seem an unlikely duo at first glance, but celebrated musician Robert Craft, who has worked out the relationship between the two giants of the musical world, will be in Las Vegas to explain the connection.

October 17 Craft will lecture on Stravinsky and Mozart at Ham Concert Hall on the campus of UNLV, followed by an "open rehearsal" to which the public is invited; and October 18 the visiting musician will conduct a concert featuring selections from the opus of the two musical greats.

The two-day event is sponsored by the Las Vegas Symphony and Chamber Music Society and partly funded by the Nevada Humanities Committee.

Robert Craft is well known for his recordings of Baroque music—Monteverdi, Gesualdo, Schutz,

Bach—and of contemporary music, especially the complete works of Arnold Schoenberg. He won both the Grand Prix du Disque and the Edison Prize for his recordings of music by Varese and by Stravinsky. He conducted the first U.S. performance of Alban Berg's *Lulu*, as well as the world premieres of Stravinsky's later masterpieces: *Agon*, *Abraham and Isaac*, the *Variations*, and the *Requiem Canticles*.

And, as Johnson had his Boswell, so Stravinsky has his Craft. As a writer, Craft authored *Stravinsky: Chronicle of a Friendship* and is editor of a forthcoming omnibus volume of the six books he co-authored with Stravinsky.

Professors Paul E. Burns (Associate Professor History) and Wilber A. Stevens (Professor of Humanities) of UNLV will introduce the program and lead a discussion of its contents for audience appreciation. •

Rostropovich concert honors Charles Vanda

One evening could not possibly contain a birthday party honoring a pillar of the Las Vegas cultural scene, a benefit to fund a UNLV arts endowment, and a concert featuring a world-class symphony; so, two dazzling nights, October 7 and 8, have been cordoned off for celebration and enjoyment, and the public is invited.

Maestro Mstislav Rostropovich and the National Symphony Orchestra will be the centerpiece of the two-day event organized to pay tribute to Dr. Charles Vanda for his many cultural contributions to the Las Vegas area, and to say "happy birthday" to him. Maestro Rostropovich and the National Symphony Orchestra have acquired world-class status, scoring artistic triumphs at home and on tour in Europe.

The first night of entertainment, Friday, October 7, will be cocktails and a gourmet dinner, along with a program, in the Triple Crown Ballroom of the Union Plaza Hotel. The Maestro has sent word to the organizers of the event, headed by Frank and Charlene Scott, along with General R. G. Taylor and Joe Delaney, entertainment columnist at the *Sun*, that he "intends to stay till the end of the Friday banquet (whenever that will be), and to witness the final bit of entertainment (whatever that will be)."

The second night, Saturday, October 8, Rostropovich brings his magnificent orchestra into UNLV's concert hall. For this first appearance in Las Vegas, the Maestro will present a program including Mendelssohn's *Symphony No. 4, Italian*, and Tchaikovsky's *Symphony No. 5 in E Minor*.

Dr. Charles Vanda, the honoree, has devoted his last two decades here in Las Vegas to the community. His many and varied contributions include his present tenure as UNLV's director of concert hall programming and producer of the Master Series, the only major concert series in the United States that operates entirely from local subscriptions, without government subsidies of any kind, and "in the black" since its inception.

Vanda has also served in an advisory capacity for public broadcasting, both radio and television; for Nevada Dance, as a director of the Western Alliance of Arts Administrators; and has been executive producer of the St. Jude's Ranch for Children "Nite of Stars" for the past 16 years. Vanda was the original owner and founding father of TV-5, the Las Vegas independent television station



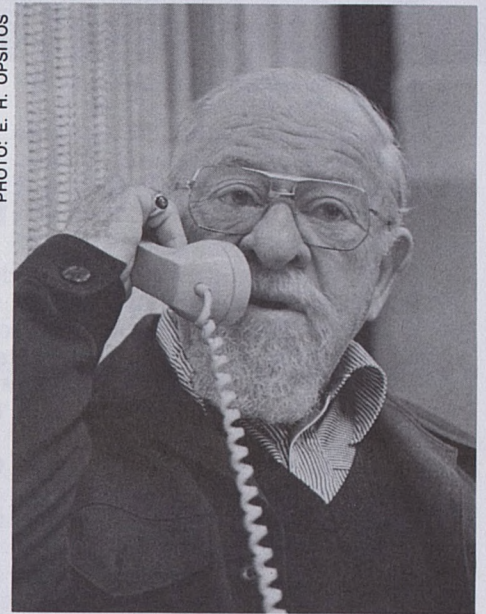
now owned by Johnny Carson. His career would fill many pages, as producer, director, writer, for CBS radio and television and other major broadcasters, starting in 1933, a 50 year span.

Vanda's military career could be the basis for a best-selling novel of suspense and intrigue. "Suspense" and "Intrigue" also happen to be the titles of two of Vanda's program creations for CBS.

All of the proceeds from the two day event will benefit the Vanda Endowment UNLV National Fund for visiting artists, which is under the direction of UNLV's college of arts and letters.

Tickets for the concert alone may be obtained; price to be announced soon. Tickets for the combined dinner and concert on October 7 and 8 can be reserved at \$150 per ticket, by phoning either 871-2114, 386-2316, 739-3840, or by writing to the treasurer of the two-day event, General R. G. Taylor, First Western Savings and Loan, PO Box 18430, Las Vegas, Nevada 89114.

PHOTO: E. H. OPSITOS



National Symphony Orchestra, top; Dr. Charles Vanda, above.

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Varied concerts at library

Warm strains of classical guitar, mellow tones from a trio of cellos, and the intimate virtuosity of a chamber ensemble will waft through the atmosphere of the Flamingo Library auditorium this concert season starting in October.

To open the season on Saturday October 1, the Clark County Library system presents Sylvia Parodi, classical guitar concert artist from Latin America. Her performance in Las Vegas, which will preface an American tour, is free to the public, sponsored by Carrescia's Music House.

Profesora Parodi, currently holds the position of Chairman of Classical Guitar at the Conservatory of Santiago Del Estero in Argentina.

Ms. Parodi was selected in 1974 to perform in a showcase of young talent sponsored by Jeunesses Musicales, Inc., at Carnegie Hall. Since that time, she has toured extensively throughout Europe and Latin America and most recently returned from a tour of Mexico which was sponsored by the Secretary of Cultural Education. Highlighting her European appearances was a special

performance at the world renowned Pena Guitarristica "Tarrego" at Barcelona, a musical society formed by Pablo Casals to encourage and support the genre of classical guitar. She has recorded "Music of the Golden Age" and "Music for Guitar Solo" on Angel Records label.

A special master class for classical guitar will be offered by profesora Parodi on Sunday, October 2. The class consists of a half-hour lecture/demonstration, and is followed by individual instruction. The audience is invited to observe the instruction period. Tickets are \$5 per person and may be obtained through the Carrescia Music House. Call 733-0482 for information.

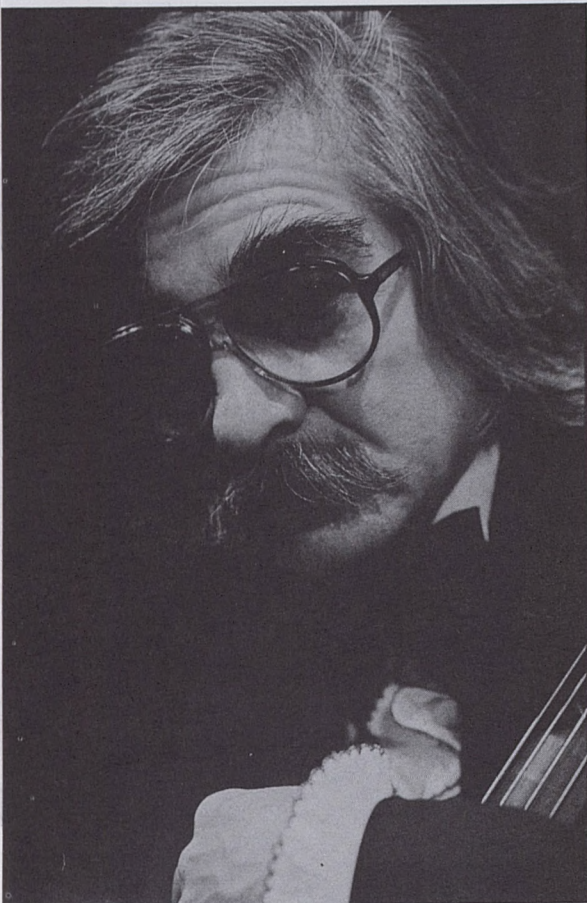
Trio Serenata, the unique violencello ensemble which will be performing in-residence during the concert season, will offer monthly evening concerts. The Trio's season begins Thursday, October 20, at 7 pm. The trio has performed throughout the state of Nevada and in Las Vegas during 1983 with its "Cellos Sing Opera" program.

Trio Serenata has been characterized as having an intimate, informal relationship with its audience. The three cellists, professionals who perform regularly with Strip orchestras, are Rodolfo Fernandez, Barbara Gurley, and Patricia Satalof. In their program, the musicians address the audience between numbers, explaining the works being performed.

Chilean born Fernandez is solely responsible for arranging all the group's repertoire from such operatic standards as *La Traviata*. Because of this, the trio presents "customized" music, tailored with each cellist in mind, to make use of the diversity of talent and of instrumental voice within the group. The coming season will feature some original compositions by Fernandez and Gurley.

Added highlights of the season will include a special Christmas concert by the Trio Serenata and a children's concert by the Festival Chamber Players.

Jo Marcune, leader of the Festival Chamber Players, has gained prominence for her group through its "Sound of Music" children's concert series. Active in the Young Audiences program, the Chamber Players have developed a delightful repertoire of music for young people, using poetry and other art forms in performance. Not for children only, the Players have offered full seasons of concerts throughout Las Vegas. The ensemble will be presenting original works for flute, violin, cello and piano during the concert season.



Rudolfo Fernandez, arranger/player for Trio Serenata.

Fantasies up for bidding

Fantasies from a 100% sold Godiva chocolate model Lear jet to fur coats and fantastic trips to exotic locales will be up for bid at the Fantasy Auction, October 19 at Bullock's. Through the generosity of Bullock's, the entire furniture department will be cleared to seat 500 for dinner and the auction.

Admission to the auction will benefit the Allied Arts Council, and all proceeds from the auction itself will go to the planned Children's Hands-On Art and Science Museum, a project of Allied Arts

and the Junior League.

The honorary chairman of an outstanding Auction Committee is Ricardo Montalban.

Other fantasies to be auctioned include dinner for eight at the bidder's home prepared by gourmet chef Muriel Stevens and served by prominent Las Vegas, and artwork by local and national artists.

Tickets are \$75. per person. The doorprize is a new 1983 Isuzu Impulse. Only 500 tickets will be sold, and a ticketholder must be present to win. •

Performing arts workshop due

The performing arts will be examined as a business in a seminar sponsored this Fall by the Allied Arts Council at UNLV. A staff of experts has already been committed to speak, and the only detail left unresolved is the date of the event.

The following subjects are among those to be examined:

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.

Proper use of copyrights to protect choreographed works and theatrical and musical pieces.

Using ASCAP and BMI in enforcing performing rights.

"The last three seminars that we have presented for visual artists were full to overflowing," said Allied Arts Council President Mark Tratos. "This will be the first seminar for performers, and we expect it to be packed." •

Top-rated acting studio off the Strip

Joseph Bernard Acting Studio here in Las Vegas offers aspiring actors the chance to get some basic dramatic instruction, and already-established Strip performers the chance to hone their stage know-how with proven dramatic technique.

UNLV professor Jerry Crawford ranks the Joseph Bernard Acting Studio as second among the top five studios in the United States, including such respected institutions as San Francisco's ACT and Los Angeles' Lee Strasberg Theater Institute.

Located at 2927 Industrial Road, behind the Circus Circus hotel, the four-year-old Bernard studio is set up as "a miniature MGM set; with stage, and seats and lights," says the founder and sole staff member of the studio, Joseph Bernard himself.

Performers from Strip shows like *Sophisticated Ladies*, *A Chorus Line*, and *42nd Street* attend classes weekly in the Bernard studio to receive instruction from Bernard and to hear the occasional lecture from such Las Vegas luminaries as Joan Rivers and Jerry Lewis. And, although people already in show business come to the studio for classes, Bernard emphasizes that "anybody interested in a dramatic career can benefit" from working out in the studio.

And work is the name of the game in the acting classes. Bernard gives instruction for four hours a week plus a showcase of scenes performed by the students at the completion of a series of lessons, usually once a month. The showcase requires from six to eight hours to rehearse the scenes which are directed by Bernard, and of course per-

"We just had our 18th showcase."

formance itself requires more time. But show time is time well spent because of the opportunity that students get to perform for live audiences.

"We just had our 18th showcase," says Bernard, "and the public is invited for no admission charge."

Shakespeare, Ibsen, Shaw and Wilde are typical sources for the scenes that are showcased in Bernard's studio.

It is no accident that the Lee Strasberg method is used in his studio, as Bernard was himself a member of the Lee Strasberg studio in Los Angeles for eight years. During that time, such well-known actors as William Devane, David Hartman, David Grogh and Nastasia Kinsky

came under his tutelage.

From the Las Vegas studio, a local student has gone on to Los Angeles to star in the role of Zach in *A Chorus Line*.

The Strasberg method includes acting exercises in sensory exploration, emotional problems/memory, concentration and imagination, as applied to improvisation and scenes from dramatic pieces. "I use some video camera work in my classes so that students may understand how to use a mark when they go before a movie camera; and to understand the limitations of the camera itself, which can sometimes make an actor physically or psychologically uncomfortable. The idea is to *learn* to be comfortable in what is initially an uncomfortable situation," says Bernard.

The number of students in a class varies, but tends to stay around 12; and students act out emotions, or scenes, or sensory experiences to the criticism

"I offer myself to my students as a working actor."

of their colleagues in the classroom. "When we do a scene, we ask for criticism—but it has to be constructive," says Bernard. "The criteria I ask from my students is 'did I believe what I saw on stage? If not, tell me why; if so, how did it happen?'; and that is the basis of in-class criticism."

"I offer myself to my students as a

working actor," says Bernard. "I just finished a part in Los Angeles in the film *The Man Who Loved Women*, starring Burt Reynolds and Julie Andrews, which is coming out in December." Bernard has also worked in 28 plays on Broadway, as an actor, acted in movies and on television in such pieces as *Ice Station Zebra*, *Murder Incorporated*, and

"For someone in Las Vegas, its a steal."

Judgment at Nuremberg. Bernard has been on the other side of the camera too, directing *The Flying Nun*; and has been under contract with Columbia studios.

Of the \$250 fee for eight weeks of instruction, Bernard says "For someone in Las Vegas its a *steal*, because studio costs in L.A. and New York run into the thousands and thousands; and it becomes very prohibitive. And the training is solid. When students leave here to seek work, they are ready to go to work; not to study on-the-job."

Not satisfied with the status quo, Bernard has set his sights on the goal of creating the Joseph Bernard Company, an equity company, which will produce a series of plays in Las Vegas "with the end of providing remuneration for the actors," he says.

"How long will it take? It's not easy—Las Vegas is still growing—but I'm going to pursue the dream," says Bernard.

HABITAT

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This Spring, The Meadows Playhouse, the flagship of Southern Nevada's fleet of community theaters, closed its doors for good. This season the community picks up the pieces and continues the development of local theater.

Bob Burgan, chairman of the **UNLV Department of Theater Arts**, offers melodrama, Kabuki, original material, plays for men and plays for women, and classics, performed by students; and professional theater by visiting companies.

The '83-84 season will offer more than eight productions including performances by John Houseman's Acting Company. *The Business of Murder* was a recent professional production in its American premiere.

Productions at UNLV have three stages to utilize—the flexible Black Box Theater, ideal for experimental, informal performances; the more formal Judy Bayley Theater with its traditional proscenium stage; and the Artemus Ham Concert Hall, which will eventually be equipped with wing space, making it more versatile for performances.

Across town at **Clark County Community College**, the emphasis is on recent, contemporary material—but not avant-garde, says Bob Dunkerly, cultural arts specialist, who was the last manager of the Meadows Playhouse before it closed.

CCCC will open its season with a difficult show to produce, *Children of a Lesser God*, a drama that consists predominantly of a cast of hearing/speech impaired actors.

This season's productions include *Talley's Folly*, *True West* and *I'm Getting My Act Together and Taking It on the Road*.

Ironically, Dunkerly subscribes to the theory that no one needs theater. It's often a negative experience, he maintains, "with people who can't act acting and people who can't direct directing." And he believes mediocrity begets mediocrity, which is encouraged by critics who settle for less.

But on the other hand, he feels a repertory group wouldn't make it here either.

The **Southern Nevada Regional Theater** is a professional organization, not limited to just equity players, says Bill Burson, executive producer.

Still in the fledgling stage, the theater group, many members of which were long involved with The Meadows Playhouse, is launching a fund-raising campaign to help get it off the ground. Meanwhile, the company is starting its season with *The Crucible* in October.

Another repertory company using professional, equity performers is also being formed. The **John McHugh Theater**, named after the veteran actor of "Our

UNLV PHOTO

Community theater: The first season without The Meadows Playhouse

PHOTO: MARK EISINGER

Gang" and movie fame, is a nonprofit theater still in the planning stages. Manager Kem Schneider leans toward American drama, but recognizes that the community needs the classics. "There's no Shakespeare, Shaw, Ibsen, nor Greek plays."

McHugh Theater is a Meadows Playhouse spinoff; both Schneider and Linda Murnane, a partner in the enterprise, are Meadows veterans.

Experimentality is **Theater Exposed's** *raison d'être*. Marguerite Hall, managing director, and a small corps of people formed Theater Exposed because there was no place to do experimental works. Plays are performed wherever a facility is available.

The members' personal and financial commitment to the company is what keeps it alive.

Theater Exposed's last production was *The Boys in the Band*; and *The Elephant Man* is next. *Lenny* and something Shakespearean like *Julius Caesar* set in the Vietnam era or *The Taming of the Shrew* done "new wave" are under consideration.

Reed Whipple Center, where *Boys* just ended, is home to a number of groups, including **Rainbow Company**, a children's company which has made a name for itself locally and nationally.

After a summer of successful touring throughout Nevada, Rainbow's eighth season includes six shows, an original script written by two Las Vegans; a production of *Hansel and Gretel*; two Christmas shows, *You're a Good Man Charlie Brown* and *Snoopy*; and the world premiere of a new version of the classic *Charlotte's Web*, which opens the season.

The **Reed Whipple Center** doesn't just house other theater groups. It's in the theater business itself.

Its recent production of *Division Street* marked its second production presented in the studio theater.

The **Las Vegas Community Theater**, formerly the Theater Arts Society, is another group that utilizes the Reed Whipple Center.

One of the oldest groups in the area, the 18-year-old LVCT gives experience to the inexperienced, says Al Garbian, president of the theater group.

The group's vice-president says, "We lean toward theater for the average person, not the theater buffs."

That's why LVCT is tentatively planning to open its season in November with *Hello Dolly*.

Like so many groups, the LVCT is looking at a big fund-raising event and a VIP night "to help the pocketbook."

The **Boulder City First Nighters**, a group that grew out of the defunct Boulder City Little Theater, dates back to 1944. "We bring entertainment to the community and give experience to the

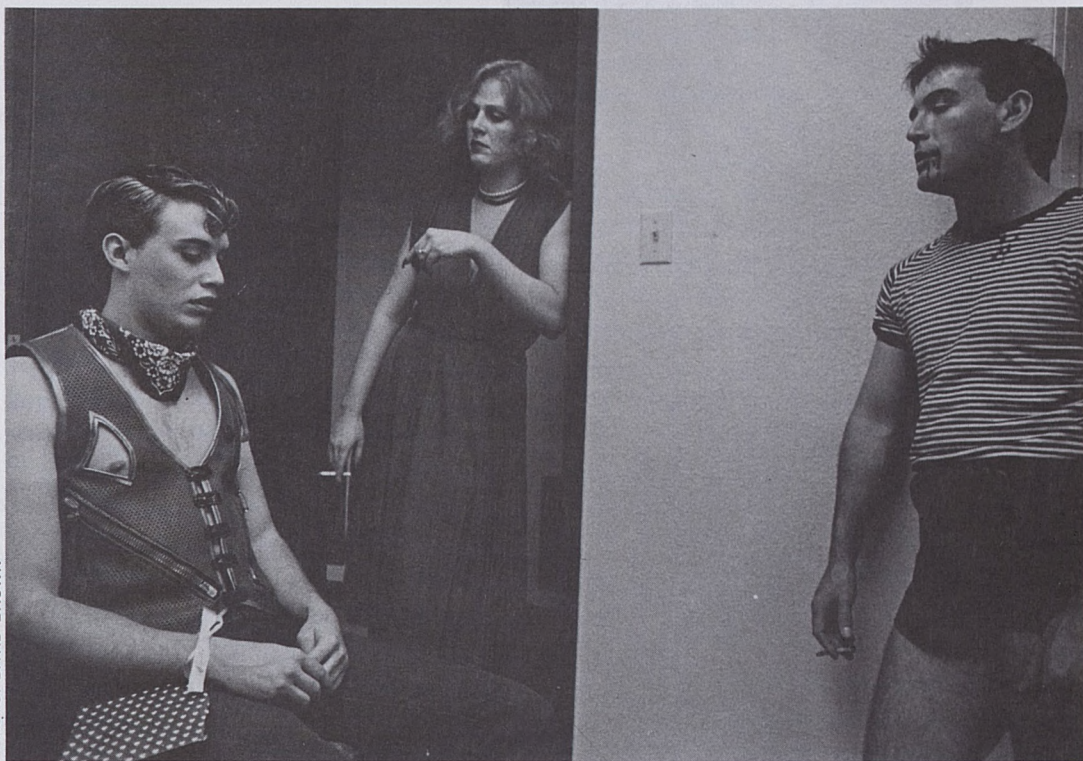


PHOTO: DAVID BROWN

amateurs just for fun—not profit," says group treasurer, Mark Eisinger, a fourth-generation student of Marcel Marceau.

The First Nighters' small season is supplemented with workshops in juggling, fencing and mime, incorporated with the monthly meetings.

The Boulder City group's season ends with *On Golden Pond* in September. Next year, 1984 and the second annual evening of one acts in July are slated.

Like the First Nighters, the **Las Vegas Little Theater** members maintain, "If we make no profit except meeting the bills, we're satisfied."

The LVLTL opens in September with *The Rainmaker*. LVLTL has its own building on Spring Mountain Road; and strives to present a wide variety of material.

CETA money supports the company **Jacob's Ladder**, but project director Frewin Osteen says the group is looking for local backing.

It was formed in 1980 by Steve McKenzie to help promote all art forms, particularly for black groups. Two one-act plays will be presented through September at Love's Cocktail Lounge. Austine says they hope to do the musical, *Your Arm's Too Short to Box with God* next year.

The loss of The Meadows Playhouse was a real loss that can't be underestimated. Still, theater here is bustling with incredible energy, and the new theater groups formed in the wake of the Meadows' failure, as well as the veteran groups that remain, are preparing to push past the theatrical landmarks set by the Meadows Playhouse.

—Jackie Corbett

Ann Gee Byrd and Phillip Pine in DTA's *The Business of Murder*, facing page, top; Jim Maxon, r., and Chris Fox, l., in Boulder First Nighters' *On Golden Pond*, facing page, bottom; Theater Exposed's Marguerite Hall backstage with *Boys in the Band* players Jeff Granstrom, l., and Edward M. Stone, r., above; dancing action at Reed Whipple in *Speakeasy*, below.

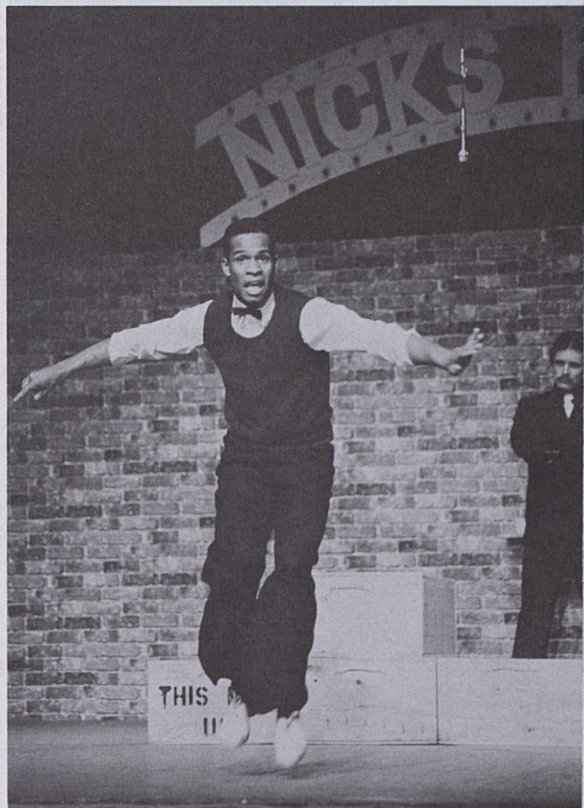


PHOTO: JON WINNET

Lights

Four plays reviewed

by Jackie Corbett

Summer is traditionally off-season for most performing arts groups, and the pickin's are usually skimpy. That's why it was surprising to see several theater groups cranking out some substantial summer fare.

The *creme de la creme* of some of the summer offerings was Theater Exposed's production of *The Boys in the Band*. This play is still good theater, in spite of having been ground-breaking stuff in the '60s; and because many community theaters have not dared to touch *Boys*, it was new territory for many unexposed theatergoers.

A play about the trials and tribulations of the gay community is no easy play to produce. Invariably there are the usual cliches and stereotypes—the limp wrist, the swish, the lisp, the posing. For the most part, however, director Marguerite Hall weeded these out and only interjected deliberate affectations when the characters poked fun at society's conception of the gay world.

She also armed herself with a most talented cast.

The bulk of the show rested in the very capable hands of James Hansen as Michael, the urbane New Yorker and sophisticated wit who does a mean Bette Davis imitation. He showed great versatility, delivering some of the best lines with perfect aplomb—"The only mature I know is Victor Mature;" or "Let's play spin the Botticelli." Always in character, he moved from civility to boorishness with ease as he did indeed spin the bottle—gin, scotch, bourbon, whatever.

Hansen also did a great drunk. The alcoholic haze was almost visible as Michael becomes bleary-eyed and flushed and his witty, subtle tongue becomes barbed and venomous.

Hall armed herself with a most talented cast.

In nice contrast was Jim Semmelman's Donald, the young man who's more or less come to terms with his homosexuality, and Vic Vallero's Harold, the birthday boy.

Where Michael's moods are mercurial, Donald is steady and down-to-earth. Semmelman may not have had as meaty a role in Donald as Hansesn did in Michael, but he didn't let that diminish his character's effectiveness.

Vallero was a pleasure to watch because he was so easy onstage, so in touch with his character. Not only does Harold have fun with his birthday guests, but Vallero had fun with Harold. His is a maturity frequently absent in amateur productions.

Kudos also go to Edward Stone as the likable though flaky Emory and to Jeff Granstrom for his part as the slow-thinking midnight cowboy whose ignorance/innocence was painted all over his face.

The two ingredients that made *Boys* so successful—good material and equally good acting—should have also been apparent in the professionally-touted production *The Business of Murder*, presented by a visiting company at UNLV.

As a "professional" production, and I use the term loosely, *The Business of Murder* left something to be desired.

Not only is the plot rather unoriginal, but the acting would have had to rise to mediocrity.

If you saw the whodunit, *Sleuth*, you may have recognized some of the same gimmicks—characters being framed for a murder using carefully planted clues;

nonexistent characters to throw the audience off the track; constant one-upmanship between characters.

You could have perhaps condoned this "borrowing" if *Murder* had been written by *Sleuth* playwright Anthony Shaffer. It wasn't. These ploys were written or rather "ripped off" by Richard Harris (not the actor).

There was also a problem Americanizing what is obviously an English play. I had an intangible feeling of English theater throughout. I was hit with this the moment the curtain went up because despite the program telling me the setting was a Boston apartment, it did in fact look like something Agatha Christie would have been proud of. There was really no need to Americanize this mystery anyway, as I'm sure American audiences can readily make the imaginative leap in understanding our British cousins. *Mousetrap* certainly did quite well in the U.S. without such doctoring.

Even if you could overlook borrowed aspects of the plot and the awkwardness of Americanizing an English play, what couldn't be ignored was the acting—or rather the lack thereof.

One of the most puzzling aspects of the show was the casting of an actor who wasn't particularly good even in his prime. Peter Breck, of "The Big Valley," never seemed to find his character, a policeman who is being framed by a man he once wrongfully arrested. He either overacted or underacted. His delivery was stagy and theatrical, and he was never convincing.

Anne Gee Byrd played opposite Breck as a TV playwright also caught in this web of intrigue. Byrd also seemed to have trouble with the Americanization of the play as she wandered in and out of an English accent. She had the added problem of being put in the awkward position of having to play off Breck's wooden acting; and there was very little

Breck wasn't good even in his prime.

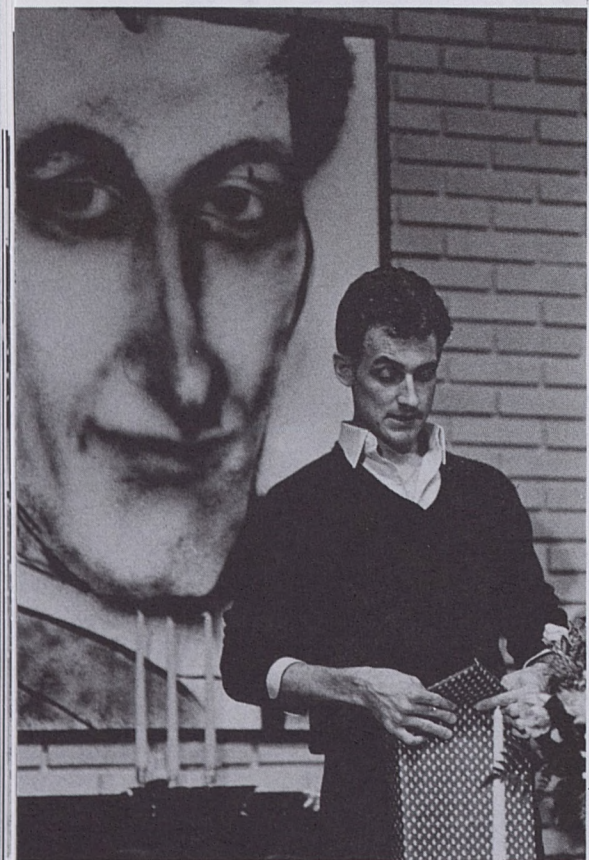
to work with. She held her own as best she could.

On the other hand, Phillip Pine, as the puppeteer pulling his victim's strings, was quite fine. He was the show—setting the pace and the moods. He was very believable from the beginning as first an agitated father, then concerned and devoted husband and finally master manipulator with a definite mental problem.

But even with Pine's strong performance, the bottom line was—who really cares about any of these three charac-

PHOTO: JON WINNET

James Hansen in *The Boys in the Band*. Painting by Christine DeMuseum.



Cast members of *Robber Bridegroom*.

ters? They come across as one-dimensional. Warmth and depth are missing. They are mere tools of the playwright whose primary purpose is to convey the whodunit—or rather who didn't do it—and to revel in his plot.

Unfortunately when a professional production comes to town and doesn't wow

'Robber Bridegroom' is corny on purpose.

its audiences, it jeopardizes all future endeavors. Let's hope *The Business of Murder* doesn't murder the theater business in Las Vegas.

When a production professes to be nothing more than an evening of fun, however, I can more readily—if not completely—forgive its shortcomings, as with the State Parks Cultural Arts Board's production of *The Robber Bridegroom*.

Presented at the Spring Mountain Ranch, the no-frills production settled for a rough-hewn stage, make-believe props and makeshift costuming, depending on imagination to fill in the blanks. That wasn't really a problem because the show deliberately lacks sophistication and is corny on purpose.

Sound was a problem, however. While the bugs were apparently worked out in later performances, opening weekend was plagued with sound difficulties. Speakers whined, squawked and buzzed, distorting voices and songs, obliterating dialogue and clever lyrics, and doing there best to sabotage the show.

What a shame to miss some nice voices and funny lines.

The only performer who had absolutely no problem with projection was Barbara Brennen, who played Salome, the bawdy stepmother. Not only could she belt out a song in true Ethel Merman style, but she was also the strongest actor in a show that was often bumpy in spots. Brennan was the real bandit of *The Robber Bridegroom*, stealing scenes right and left. But she also added some essential body and soul to a show that's a big on staging but thin on character development and substance.

The unevenness that was evident in *The Robber Bridegroom* was also apparent in the Reed Whipple presentation of *Division Street*.

This inconsistency was as much due to Steve Tesich's on-again-off-again script as it was due to the cast. When Tesich is good, as he was in his masterpieces *Breaking Away* and *Four Friends*, he's very good; and when he is bad....



Division Street, a spoof of the 60's with a hodgepodge of perpetual protestors, has its moments: There's Dinah (played admirably by Pamela Weaver), who's inseparable from her bullhorn and who talks in song lyrics; Roy O'Neill's Sal, the loser who can't even get attention flashing; the whining Roger (Thom Hofrichter), who must have smoked too much happy-weed; and Dennis McCardell's strong performance as Chris, the warden of this menagerie.

Tesich uses every ploy imaginable to be funny—puns, plays on words, slapstick, Shakespearean favorites like mistaken identities and neatly tied up endings.

The schtick in 'Division Street' gets old.

Sometimes it works and is very, very funny; and sometimes...well, sometimes the schtick gets old; the zaniness begins to wear thin; and some of the parts are more caricature than character, a fault to be shared with playwright and player alike—the transsexual policewoman, the mafioso-styled Yugoslavian restaurateur, the hooker with a heart of gold.

If Tesich hadn't been quite so pleased with his own cleverness and given *Division Street* some depth, the play would have made a more lasting impression. His own ambivalence about its direction is obvious in the end. At the last moment he interjects a message, of sorts, which is essentially at odds with the entire

tone of this farce.

As a result, *Division Street* is a bit like Chinese food. You feel stuffed and satisfied at the time, but it just doesn't stay with you. •

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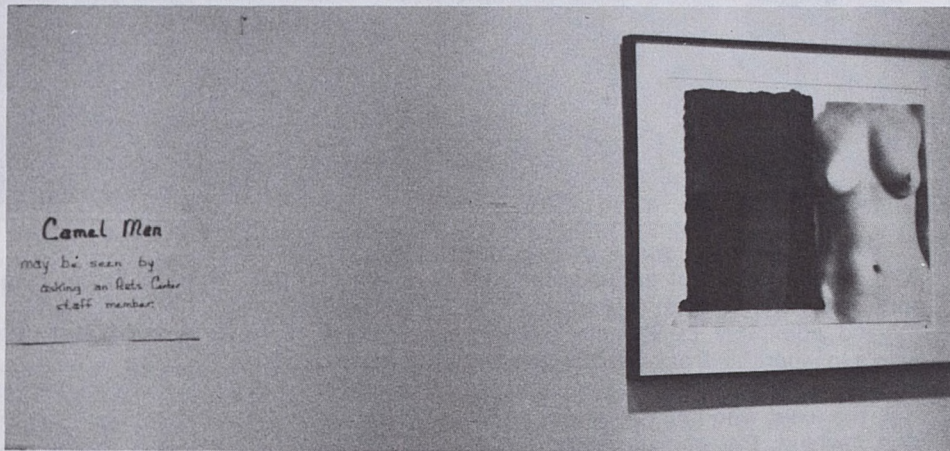
Muse

The case of 'Camel Man'

by Patricia Caldwell

The Clark County Art-A-Fair is a public exhibition held in the Spring. According to the rules and regulations, the artist submits a work (along with an entry fee); if the work is accepted, it is to be shown at either the

Gallery-goers saw this sign, next to another Art-A-Fair winner, instead of 'Camel Man' himself at the Charleston Heights Library.



Charleston Heights or the Flamingo Library art galleries. No restrictions are placed on subject matter or imagery. Works are accepted according to the judgment of an impartial juror hired by Art-A-Fair because of his or her professional expertise in the visual arts.

So far so good. But in 1983, things went very wrong. I am outraged by the unprofessional manner in which the Art-A-Fair organization conducted itself with respect to one particular painting, the male nude "Camel Man" by Maurine Starkey. I am equally disgusted by the Las Vegas art community that tolerated a blatant violation of both the spirit and the letter of this exhibition. There have been heady debates and discussions about the merit of the work, but (wake up folks!) these are beside the point.

There is no justification, there are no sides to be taken, no acceptable excuses.

The facts are simple. Ms. Starkey submitted her fee and her painting. From hundreds of entries the juror chose "Camel Man" as one of the successful entries and it was accordingly hung at the Charleston Heights Library. But then the painting was suddenly removed and placed on the floor of a cleaning room for several days; anonymous complaints had supposedly been lodged by anonymous visitors about the work's "revolting and rather frightening" imagery.

Following this irregularity, a new strategy was adopted. Ms. Starkey's work was placed once again on the gallery walls but the doors were bolted and the public once again had to request permission to view it. Eventually, "Camel Man" was moved to the Flamingo Library to be hung in an unobtrusive location—namely, around the corner in the main gallery.

So what is all the fuss about? Why do I anguish about such foolishness? As an exhibiting artist myself, I am disturbed and confused: Who was the juror of this exhibition and who will future jurors be? For what purpose is a professional solicited and paid to jury the Clark County Art-A-Fair, when the public (in general uneducated in the visual arts) seemingly exercises final judgment?

If works of art are not judged on the basis of aesthetic and technical excellence, then what rational standards are being employed? And I seriously question the validity of any competition which can arbitrarily pull from view a work of art at any time for whatever provocation after that work has been duly judged fit for exhibition. To do so is a violation of a contractual agreement with the artist and a betrayal of a public trust.

By removing the painting "Camel Man" from proper exhibition space, the organizers violated the terms of their agreement, entered into when Ms. Starkey's entry fee was accepted. Ms. Starkey was also denied her right to exhibit as a winning competitor.

In addition, the function of the juror was rendered meaningless because his or her decisions lacked finality and authority, as demonstrated by the painting's removal. These actions do not constitute a legitimate competition and I am stunned by the organization's abusive behavior to the juror, the competitors and in particular to Ms. Starkey. It is obvious that the Clark County Art-A-Fair needs to be reorganized so that the officials, the competitors and the public at large recognize and abide by fair rules.

Patricia Caldwell is a well-credentialed artist who has shown mainly in California and now runs the CCCC art department

Dial 89.5-FM for 'Concert Preview'

If the thought of attending the opera is a bit intimidating because of the language barrier, or if symphonic sounds are unexplored territory, then dial 89.5-FM for help.

This year again, radio station KNPR will offer a series of six half-hour music appreciation programs that will preview concerts given by local organizations. Sponsored by the Nevada School of the Arts with funding from the Nevada Humanities Committee, "Concert Preview" aims at unraveling the mysteries of Italian opera, revealing the inner workings of symphonic music, mapping out the basis of a scenic cantata, and more.

Each program will focus on one major work, providing historical background and analysis along with an uninterrupted playing of at least one major portion of the work. All works have been selected from the forthcoming seasons of the Las Vegas Symphony Orchestra and Opera Theater of Southern Nevada, and the programs will air twice during the week prior to each concert.

The tentative schedule for noon broadcasts is:

1983
Friday, September 23, Donizetti: *Don Pasquale* (opera)

1984
Tuesday, January 10, Chopin: *Piano Concerto No. 2*

Tuesday, February 14, Verdi: *La Traviata* (opera)

Friday, March 2, Stravinsky: *The Rake's Progress* (opera)

Tuesday, March 13, Tchaikovsky: *Romeo and Juliet* (fantasy overture)

Friday, April 27, Orff: *Carmina Burana* (scenic cantata)

Brochures and bookmarks describing the series will be available in local libraries and on the UNLV campus later this month.

The "Concert Preview" broadcasts are being planned, researched, and produced by Esther Weinstein. Weinstein currently teaches piano at UNLV and Nevada School of the Arts, writes regularly for *The American Music Teacher* and *Arts Alive*, and reviews classical music for KNPR-FM.

KNPR sponsors Craftworks II

A Renaissance mood will prevail again, October 29 and 30, when selected artists from across the U.S. descend on the green of Reed Whipple Field to display their wares, 821 Las Vegas Blvd. North.

Batik pieces, handmade bracelets and earrings, stained glass, pottery, wood-working and much more, all outdoors under festive tents and awnings, will delight visitors, buyers and hangers-on in this the second KNPR Craftworks Market.

"I was so glad when I heard the 'Bare-skin Bags' people were coming back to Craftworks. You can bet I'll make a selection this year," says one eager Market-goer.

In its second year, the Market has doubled the number of artists and expanded the range of artworks. Set for October when raging summer temperatures will have cooled down, the Market will be open from 10 am. to dusk.

Craftsman will not only be here to sell their exquisite handmade wares, but will be here as winners of an adjudication process by which more than 60 artists were selected to participate in the Craftworks Market. Jurors Brad Burch, Bobby Walkenshaw and Maria Quirk chose craftsmen and women from across the U.S., adding new artists to the list of last year's CWM favorites including weaver Katherine Renstrom of Albuquerque, blanket weaver Chules, from San Pedro, CA, batik artists Walt and Sallie Carlson from Salt Lake City, and local potter Greg Kennedy.

The \$2 tickets to the event include admission as well as daily free drawings for selected craft items.

Activities during the two day event include some "untraditional mud throwing," as demonstrated by Sheriff John Moran; live performances with local groups as well as the finalists in the CLV Recreation Department Talent Showcase; face painting; a customized-car lot; and other hands-on activities for children and adults. Children under 12 are admitted free with parent.

The Craftworks Market is sponsored by KNPR, 89.5-FM, public radio. For artist, tickets or participation information, call the station at 456-6695. •



PHOTO: PATRICIA MORTATI

"Untraditional mud throwing" event will be featured at KNPR's Craftworks Market, Sunday, October 30. Shown throwing mud last year is successful candidate for Sheriff, John Moran and other candidates and prominent Las Vegas.



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Kitty Houston



Roger Thomas in Valley Bank with a Fritz Scholder painting and a Frederick Remington sculpture.

Bank collects Western art

While Las Vegas has long been a showcase for the performing arts, visual art has not fared as well here. Newcomers bemoan our lack of fine art museums, galleries, and public art collections. Although there have been periodic attempts to improve the artistic environment, Las Vegas remains a city largely without significant displays of art.

One encouraging development is the fine art collection of Valley Bank of Nevada. Most Las Vegans are unaware that since 1976, the bank has been quietly but effectively assembling a collection of Western art that today is valued at nearly two million dollars. Although works are displayed in bank branches throughout the state, the core of the collection is headquartered here in Las Vegas in the bank's Valley Bank Plaza offices. Roger P. Thomas, executive designer for the Golden Nugget Hotels and corporate art consultant, is curator of the Valley Bank collection.

"We are aggressively collecting Western art, concentrating on quality works of historic and esthetic value," he says. "The collection is focused in four areas: The Taos Founders, Western Bronzes, Paintings of the West, and contemporary Southwestern art."

Each area of the collection has a distinctive personality. The paintings of the Taos Founders together with certain of the Western Bronzes, form a historical foundation for the entire collection. The Taos Founders were Eastern-educated American painters who relocated to the mountains of Taos, New Mexico, at the turn of the century. They established America's first art colony, and first school of Western art. Their paintings



PHOTO: DAVID BROWN

capture the incredible light and colors of the Southwest, often with an Impressionistic approach.

The Western Bronzes include historical works by artists such as Remington, Russell, and Dahlin, as well as major collections of living artists such as Jackson and Fraughton. The contemporary bronzes form one of the most complete groups of National Academy Gold Medal recipients in the country.

The third area, Paintings of the West, features western landscapes by Wilson Hurley, as well as earlier historic works of Frank Tenney Jackson, Nick Eggenhoger, and Ned Jacob. The collection's fourth area of Southwest and American Indian Art includes several valuable Indian rugs and weavings, drawing particular attention to the rich traditions of the region.

Although a half dozen or so bronzes are to be found judiciously positioned throughout the main floor lobby, the major part of the collection is located on the bank's second floor corporate offices.

Meeting rooms are hung with Indian rugs and panoramic landscapes. The office of the chairman of the board is a magnificent setting for a grouping of bronzes. The fabric-covered neutral walls of the open outer offices are hung with the luminous colors of the Taos Founder paintings and the bold contemporary strokes of modern artists.

Thomas says that Valley's collection compares favorably in size and importance with those of Texas and Denver banks.

Works by Rita Deanin Abbey, Tom

Holder, and Mike McCollum are to be found at the Reno main office and in northern branch offices. Thomas says he would like to add other Nevada artists.

"We are working on acquiring a Lee Sido," he says, "and there are other contemporary Nevada artists we are interested in. There isn't much historic Nevada art to collect, although we do have some fine photographs and rugs."

Thomas says the bank is now in the position of being able to let go of several pieces in order to acquire other works.

"We have seven Remington bronzes, for example," says Thomas. "I would like to sell several of the lesser bronzes to be able to acquire a historic Remington watercolor. It is a matter of rounding out the four main areas. I am looking for additional paintings of the Taos Founders and a two-dimensional work by Russell. We are running out of wall space—we will have to sell some pieces to be able to acquire other important works as they become available."

"Wells Fargo Bank is in the middle of building a collection of Western art just as we are," he says. "Valley Bank of Arizona has been collecting Western art. They have better paintings than we do; we have better bronzes."

Reacting to the comment that the visual impact of the Valley Bank collection is almost too intense for deprived Las Vegas eyes, Thomas replies, "It's unfortunate that Las Vegas does not have more art. But several corporate collections are being assembled. That's a beginning."

—Barbara Chulick

Gus Mancuso plays baritone horn.

Gus Mancuso to teach jazz

"I went to Clark High School, I heard the band, and said, 'Wow! This band is something else,' but then the kids stood up to play a jazz solo and they had no idea what they were doing; right away you could tell that they were kids."

Gus Mancuso, a local musician with a national reputation, was not having a new experience. Students here are well schooled in playing parts by rote, but are unable to ad lib jazz solos because they haven't been taught theory; many seniors graduating from high school don't know a major from a minor.

"I'm not blaming the schools or the music teachers; man, those guys are flooded, if you go over and see what they do. They don't have time for any kind of theory; they can just hope."

Now Mancuso has been approved as an artist-in-residence by the Nevada State Council on the Arts to spend two months this year trying to make up that lack. "I'll try to get some location that will cover maybe four or five schools in one area, and then do the same thing on the other side of town. I'll cover eight schools, and they'll send me the members of their bands that they expect to play their jazz choruses. I'll teach improvisation. I cover any instrument."

And Gus Mancuso is qualified to teach any instrument. He plays trombone, piano, bass, vibes, and trumpet, for starters, but his main instrument is rather an odd one; critic Leonard Feather called him the "first jazz musician to specialize in the baritone horn."

"I was born into jazz," he says. "I had five older brothers. From the time I was this big, all I heard was jazz. I just never knew anything else.

"We used to work gigs, just us. And there were always instruments lying around the house. I was always picking this up and that up. That's why I could never decide what I wanted to play.

"When I realized I was going to become a professional musician, I decided I wanted to play something that nobody in my family played, so I started on trombone. Trombone was the only thing I ever studied. I studied with Henry Remington.

"I had chops for trombone and as a kid I could play trumpet; in fact I played my audition for the Army band on trumpet; and all of a sudden when I was drafted into the Army in 1953, the old man at Fort Lee, Virginia needed a baritone horn player badly, and I said, well,



PHOTO: P. GAFFEY

I can play baritone, because I had a knowledge of valves and I had trombone chops. So I ended up playing baritone."

Mancuso was hired by Tony Pastor right out of the Army, and the band came to Las Vegas and opened at the New Frontier in 1955. But as the group prepared to leave, "I thought about all those one nighters and I saw musicians living here who were making a living, owned their own homes and things, so when Tony left, I just stayed in town.

"And I didn't work at all for six months; I really scuffled. And then I got with the Mary Kaye Trio, which was really a stepping stone as far as my making a living. They had a rhythm section backing them up. I took the job on bass. The trio was Norman, Mary, and Frank Ross. They sang three way harmony. It was the hottest lounge act. In fact, most people make them responsible for starting the lounges in this town, because Frank Ross was the comedian, and he began yelling at people coming out of the shows, saying, 'Come on in here, blah blah blah,' with his comedy, and that started the whole lounge thing here."

After leaving the Trio, Mancuso played with a couple of other vocal groups. He

released three LPs playing baritone horn, the first of which was given four stars by *downbeat* magazine. He played with Harry James, numerous hotel bands, traveled to Japan in 1966 with Billy Eckstein, played in several local jazz combos. "Then my most favorite thing was I joined Sarah Vaughn in '69 and I spent a year and half with her, on bass." He toured the world with a double bill of Sarah and Bill Cosby, and ended up putting a couple of bands together for Sarah. "What people don't realize is that in other countries, Sarah Vaughn is a superstar. There is nobody like her. She is just phenomenal. Just exactly what a jazz singer is supposed to be."

Mancuso most recently played bass with the master of the jazz broom, Pete Barbutti. He has many students. He teaches some at home, and he also teaches at Mahoney's Music City, where he is developing a conservatory with Isabella Mahoney with many of the same goals as his artist-in-residence program.

Mancuso would like to arrange for students to be able to play in combos at the conservatory, to get the kind of experience "jamming" that no longer is available for young players.

Mahoney's Music City

introduces its

Conservatory of Music

directed by

870-2911 Gus Mancuso

Working women subject of films

“Working Women: Reflections and Stereotypes” is the title of a film series starting in October at the Flamingo Library. The series will examine the diverse images or concepts of the working woman in our society and the ways in which modern cinema either reflects or reacts against the difficulties and rewards associated with various roles women play.

Free to the public, the five films to be shown are, on October 19, *Klute*, (Alan J. Pakula, 1971), which resulted in an Oscar for Jane Fonda's performance as a call girl; on October 26, *Norma Rae*, (Martin Ritt, 1979), which brought Oscar fame to Sally Field as a poor southern textile worker gradually won over to the concept of unionization by a New York labor organizer; on November 2, *I'm Dancing As Fast As I Can*, (Jack Hofsiss, 1982), an uneven but powerful film depicting a woman, as played by Jill Clayburgh, who must deal with valium addiction, cold-turkey withdrawal, and a sado-masochistic relationship with a not-so-successful man; on November 9, *The Pumpkin Eater* (Jack Clayton, 1964), containing brilliant performances by Anne Bancroft, Peter Finch and James Mason, and concentrating on the character Jo and the motivations behind her desire constantly to be pregnant; and on November 16, *The Stepford Wives* (Bryan Forbes, 1975) with Paula Prentiss and Katherine Ross, which offers a chilling fantasy/metaphor of “typical” housewives who are turned into robots by their husbands who want to keep them as domestic and sexual slaves.

The series is jointly sponsored by the University of Nevada Las Vegas Women's Center and the Clark County Library District, made possible by a grant from the Nevada Humanities Committee.



Mountain man poses for 1982 “Quick Draw” at the fall Western Art Show in BoulderCity.

Burk Gal'ry hosts Western Art Show

Cowboy art is the people's choice according to an article with that title in the January '82 issue of *Saturday Review*. The Burk Gal'ry in Boulder City displays cowboy art exclusively, and brings acclaimed artists to Southern Nevada each year during its annual Fall Western Art Show and Sale to be held this year on September 23, 24 and 25.

The first such show was held in 1978, featuring works of cowboy and Indian artists, including pastels by Theron Imlay, now deceased. The women artists of the American West were featured in the '79 show. Each successive year, the event has attracted more Western art collectors. The '83 Fall Show will be a tribute to Theron Imlay and will feature the works of 20 other famed artists.

A “meet the artists” reception and

Western barbecue beginning on Friday, September 23 at 6:30 pm. will kick off the weekend activities with a Western band providing a musical background for the informal evening.

Mountain men and other Western characters will mingle with the artists and guests during Saturday's activities from 11 am. to 5 pm.

The public will have an opportunity to watch artists creating their work during the “Quick Draw,” a special event wherein the artists sketch or paint a live model in a one hour time limit. The sketches will then be sold by a professional auctioneer. The highlight of the afternoon auction will be bidding on a half cowhide inscribed with signed art by the participating artists.

The cowhide art, a one-of-a-kind collector's item, is expected to bring a high bid with all proceeds going to the Boulder City Museum and Historical Society along with a portion of the proceeds from the sale of other art.

The 20 artists represent seven Western states and include Alfredo Rodriguez, oil painter; Dustin Lyon, highly acclaimed watercolorist from Idaho; and Bob Boomer, wood carver from California; along with artists who work in bronzes, batik and pastels, from Arizona, Colorado, Utah, Texas, and Nevada.

The gallery will be open on Sunday from 11 am. to 3 pm. The public is invited to all events. Tickets for the barbecue on Friday evening and information on the show are available by calling the Burk Gal'ry at 293-3958. •

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Steps

A Glittering Affair

by Alan Hadley

It was a glittering affair. If gypsy weren't what they call themselves, the word certainly would have come to mind. Bright colors and extravagant tastes combined in fashion of newest wave or beyond. Sparkles and spangles gilded ears, necks, wrists, and fingers throughout the audience. Maquillage, in some cases even more exotic than for work, haunted the house, while brilliant smiles flashed like photos through the noisy crowd. The showpeople were out for an evening of their own.

There was more energy in the room than that showplace had ever seen. Still, there was a bit of reluctance, as though they didn't know for sure what behavior to wear. The evening was caught somewhere between community and clique.

The hesitancy was justified. This was the first Strip attempt at *entertainment development*, an evening devoted to experimentation within the Strip vein—ambiguous enough in itself. But it also carried the stamp of the Las Vegas arts community.

It sprang from a desire to provide the means for Strip dancers to show what they are capable of doing. A few had accepted the challenge and were prepared to do just that. The rest had come to watch.

The plan was bold. The hotel generously provided the showroom, its facilities and crew, as well as rehearsal time and space. It hoped to offset some of that expense with increased business for the night, and judging from all the drinks brought in from the bar, it may have made a profit on alcohol alone. The event was planned and coordinated with the goal of taking all proceeds from the five dollar admission to help fund other arts related projects.

The short-term goal: "To provide Strip entertainment artists with a format for broadening both the scope of their own personal work and the horizon of commercial theatrical productions in Las Vegas," according to the program. In the words of one of the organizers, "Since the Strip took off in the 50's, our entertainment policies have fed almost exclusively off stars and French revues. We hope that, if given the chance, the performers will show the

executives other things that can be done."

This brings us to the long-term goal of using the best work from this and other experimental evenings in a lounge or main room production. In fact, part of the choreographer's application gives the hotel first right of refusal to commercially produce any work shown. The option would have to be either exercised or relinquished should the choreographer have other opportunities to use the work. The agreed-upon rate was \$20 per minute per week of use.

The hotel is hoping to create a unique concept of popular entertainment. It hopes to get a good show at a bargain price and avoid the risks of commissioning work. The arts community hopes to raise funds that are desperately needed in the struggle to raise Las Vegas' cultural standing. The choreographers hope to be favorably seen and, if dreams really do come true, to sell some of their work. The rest of us all hope that Strip entertainment improves from the process.

Indeed, the mixed bag of goods *did* contain a few gems.

The least successful pieces were those that stayed too closely to the standard Vegas format. The three group numbers in that category depended almost exclusively on unison movement—everyone doing approximately the same thing at more or less the same time. This unimaginative device, staple of the Las Vegas production show, has been done to death; we don't need to see more. The other disappointment was an adagio number. Although it contained several amazing lifts, the connecting material, *most* of the duet, contained nothing of interest.

The best numbers glistened under the gloss of creativity. Groups not only bristled with new movement, they showed a sophistication of staging uncommon on the Strip. It was also refreshing to see the single, gifted approach to choreo-comedy. It's difficult to bring humor to dance without devolving into burlesque pantomime, but the choreographer of "Walking Smartly" dealt well with the problem.

"Parade" was a daring endeavor. In

a city full of imprecise unison, further fuzzed by floppy feathers and flowing chiffon, the sharpness and clarity of one-hundred-per-cent-absolute precision was stunning. There was also a duet, a New Wave ballet of steps so finely crafted that the dancer naturally evolved off the floor. Rather than having to be hoisted, she *danced* up. A glory to watch, startlingly up to date.

Then there was the nude number. Two boys and a girl in black boots and G—very small g—string. In the lobby, someone argued that Las Vegas entertainment was high centered on a pile of French-ish revues that were too tame to attract thrill seekers and too risqué for the family, and ought to be diversified a little in both directions. The number was judged to be a good step in one of those directions. Nevertheless, some of the arts community were scandalized, and many more would have been had they seen the 3 am. performance. The quality of the number, however, was unmistakable. It seemed more a concept danced than a dance conceived. Most of all it was riveting with more impact, perhaps, than any dance Las Vegas had ever seen. It brought the gypsies out of their seats.

Although we know a Las Vegas standing ovation is a cheaply earned reward at times, a compliment fished from extremely shallow water, those who saw that number will probably never forget the evening. Isn't that one of the things Las Vegas entertainment should do—help weld together the ideas of novelty, quality and "Las Vegas"? If so, the evening was a success for most everyone.

Those of you who missed the show may, understandably, have a few questions. The first, "Why wasn't it given better publicity?" forces out the truth: It didn't actually take place; it's just a dream. And the second, "Why review a dream?" brings out my firm belief that Las Vegas needs better entertainment concepts; much of the best talent in the area is untapped; the more energy devoted to a dream, the greater its chances of realization.

It ought to be a show you wouldn't want to miss.

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Ben Webster and Garvin Bushell, 1936.

Garvin Bushell: A Life in Jazz

Las Vegas music teacher and woodwind player Garvin Bushell was born the same year Jellyroll Morton claimed he invented jazz, 1902. Bushell began his career playing circus music, then moved through early blues, early jazz, "symphonic jazz" of the twenties, big band jazz, Dixieland revival music, and modern jazz. He performed and recorded with an incredible number of the giants of the music, from Bessie Smith to John Coltrane. The first two parts of this series covered his early life and career up to 1927.

Part 3

The Big Bands

After a sensational tour with one of the first black bands to bring jazz to Europe, after spending a year in the young communist state of Russia, and then making the rounds of South America, Garvin Bushell returned to New York City in late 1927.

He continued to play briefly with Sam Wooding, and then drifted into a period of extensive freelance playing and recording. "I played with everybody then. I played with Lucky Roberts and I had a chance to play for the Vanderbilts and the Goulds, and the Stokesburys in Philadelphia. The royalty of the East. These were private parties for the Goulds and the Vanderbilts, like W. K. Vanderbilt. I knew him personally. He used to send for me to come out and play for him any time he was at home doing nothing. 'Hey, Garvin, bring some fellows out here. Bring that fat one out here with you, too.' He was talking about Fats Waller. Played organ. Because he had an organ in his house, W. K. Vanderbilt. The man died of a broken heart, with all of his three hundred million."

The legendary Waller, as noted earlier in this series, had played as a teenager with a band of Bushell's called Liza and the Shufflin' Sextet.

In 1928, Bushell hired on as alto sax with The Keep Shufflin' Revue. "That was Miller and Lyle, because they'd had Shuffle Along in '20, '21 with Eubie Blake, and they revived that and called it Keep Shufflin'. We did maybe a year with that show. We did the Daily 23rd Street Theater, then we took it out on the road."

Bushell recorded with "The Empress of the Blues," Bessie Smith; recordings still in print today. (*Any Woman's Blues*,



Columbia). Bushell played alto and soprano saxophones and clarinet on "Nobody Knows You When You're Down and Out" and "I've Got What it Takes" in May, 1929, and "Keep it to Yourself" and "New Orleans Hop Scop Blues" in March, 1930, four of Bessie Smith's truly classic recordings. "Clarence Williams hired me. They were his tunes. You played two numbers in a recording session, and you got thirty dollars for the record. I did quite a bit of that. I recorded with Ethel Waters, Lucille Haigmon, Mamie Smith, Elsie Whitman, one of the Whitman Sisters."

In 1933, Bushell was arranger, straw boss, and second alto sax for Fess Williams' band. "Fess was an alto player with a dynamic, sensational style."

Then Bushell joined the first of the great big bands. He had lived in the same house with Fletcher Henderson and played with him many times before, but since then Fletcher had created something new, an exciting big band with arrangements and an instrumental voice that fueled an era. By the time Bushell joined this band of Fletcher's,

its reputation was made and imitators had begun to move in.

"I went with Fletcher in '35." And who was with Fletcher then? "Buster [Bailey], Ben [Webster], [Coleman] Hawkins, [Benny] Morton, Rex Stewart, Joe Thomas, [J. C.] Higginbotham, Hilton Jefferson, myself, Jimmy Crawford.... All these guys are dead. Taft Jordan.... I think all these are dead. Al Casey, guitar. That was the greatest assembly of stars that they'd had at that time. Of course, Ben was just coming through. He was young then. Of course, Ben could read, because when Hawk went to Europe we sent for Pres [the great Lester Young], but Pres couldn't play the parts. Then we got Ben Webster. Ben could read them. Pres couldn't read them. Of course, Hawk could read anything. I never heard Hawk make a mistake. Play a brand new chart, if it was in C#, he'd play it right. He was a phenomenal musician."

"I joined because Benny Carter had quit. Buster was in the band. Then Chu [Berry] came in, Elmore Williams, Roy Eldridge, Dick Vance, Big Sid Catlett,

Fernando Albello.... We were the best jazz band in the country. That was the first big jazz band. The records and arrangements were different from anybody else. They all copied after Fletcher.

"The competition came awfully fast. The white bands were developing. [Benny] Goodman had started. Fletcher was so popular that Goodman hired him and Fletcher, like a fool, started arranging for Goodman. Every arrangement he made for Goodman, he made one for our band. I remember one time we were both supposed to play at the Savoy Ballroom, one of those nights of big bands. Goodman went on ahead of us, and we couldn't go on, because he'd played everything that we were going to play, and played them better than we played them, because he had some very good musicians in the band."

Was playing with Fletcher Henderson a lot of fun? "No! I'll tell you. We never got paid. I remember one night in Philadelphia, the guy didn't pay off at intermission, so Fletcher said, "Well, the man ain't going to pay; we're going to have to stop playing." And he said, "I don't know how we're going to get out of here." This is in the Northern part of Philadelphia, just the black section.

"So one by one, we eased off the bandstand. One by one. Of course, Fletcher's a big coward; he stayed on 'till the ending. I got off there real soon. I had my horn. I wasn't going to get my horn broken up, because that happened so much. Every time they had a fight in the dance hall, they'd rush in and knock my horns over, and so the least little thing happen and I'd grab down and grab an armful of horns and steal out the back door.

"Later on, Fletcher said, 'They asked me where are they going? I said, that's just the way we have intermission. We have intermission, we just drabble off like that and it just leaves me and the drums. And they kept asking us where are they going? Well, it's the intermission. We just do that to keep you dancing until the intermission, sir, and it will save time.'

"And in the meantime the guys are out in the alley packing up the bus. The drummer was Slick Jones. They beat Slick up, they broke up his drums, put their foot through his drums. We had to patch up Slick's eye and get him a new set of drums. We never got paid."

Finally, still not being paid by Fletcher, Bushell got a call from Cab Calloway; Eddie Barefield had quit. "I left Fletcher without a notice. I was the straw boss and I said 'you owe me money and I'm leaving,' and I left and joined Cab in Indianapolis."

Ben Webster had left Henderson for Calloway earlier, and shortly after, Bushell joined Calloway, "Ben left us and went to join Duke [Ellington] and

we got Chu Berry. We had Milt Hinton, Benny Payne on piano, Claude Jones on trombone, Doc Cheatham, Lamar Wright. Milt [Hinton] and I joined at the same time.

"That was a different thing altogether. Cab was sensational, you know. Cab was a showman in vaudeville. The dancers were great. They used to have to call out the police to keep people from stampeding to get in to hear Cab in those days, the '30's.

"The music was nothing compared with Fletcher's band. No good material. They never had any music, because Cab featured Cab. He tried to have a good band, but he wouldn't let it, because he was no musician."

Bushell left Calloway for better money with Chick Webb just before the rising trumpet star Dizzy Gillespie joined Cab, "but the guys told me about Dizzy, especially when he cut Cab. Shooting spitballs. Dizzy didn't do it. Cab accused him and he cut Cab in the behind with his knife. Geetches will cut you; we always knew that. South Carolina, you'll get cut. They're famous for that."

Drummer and bandleader Chick Webb was a tiny hunchback. His blockbuster

"Louis Armstrong was the first one that brought pot to New York."

hit was "A-Tisket, A-Tasket," sung by his vocalist, Ella Fitzgerald. "Ella was a young kid," says Bushell. She won an amateur contest one night. That was before I joined Chick.

"I was with Chick on the road and we never got paid. One night we put Chick out of the car and put his drums out and his books on the road, way out on Long Island. Four o'clock in the morning. We'd been in Pennsylvania and he didn't pay us the money, so we just stopped the car and put him and his books out and his drums and left him on the road.

"We figured he'd come up with some money. But don't you know that little sonofabitch.... And woods on both sides, pitch dark and four o'clock in the morning and we finally went back and got him. One of the trumpet players said, 'No, we ain't gonna leave him out there.' I said, 'The hell with him. Leave him out there. Let him come up with some money.' Don't you know when we went back out there that little sonofa—he wasn't only about this high, you know, said, 'I ain't got no money. No, I ain't got no money to pay you. I'll just owe you. We said, 'We're going to leave you.' He said, 'Go on and leave me!' We threw his drums in the back and said 'Come

on, to New York.'

"Then, don't you know, after he got famous, he forgot about all that money he owed me. I said, 'Chick, when are you going to pay me?' "I don't owe you nothin'! I don't owe you a thing!"

Asked about the presence of dope in the various bands he worked, Bushell is emphatic. "No. Not even pot. No. No. Not one instance did we ever have that I've ever been around a musician that used that. There was always somebody else, the singers or dancers or something, but not the musicians. No, they didn't even smoke pot. And I've been with a lot of bands. Not one.

"Well, in the '40's and '50's, in the recording dates I did, yeah, there were some junkies in that. But I mean organized bands, where I was a member of an organized band? Never. Never. Not one. These guys you slept with and rode with day after day and month after month. You'd know about it. They didn't. They were gentlemen. Every damn one of them. There's nothing I can say bad about any of these musicians I've ever played with until in the '40's and '50's, then I began to run.... I was surprised, when you'd run into these junkies. And they'd come into a session with their eyes tearing and their noses running.

"Ben [Webster] was an erratic person. Ben was a homosexual. Very few people knew it. Ben was wild and erratic, but they were all gentlemen. That's what amazed me in the '50's when I saw these guys and I thought why in hell did they start doing all this? I couldn't believe it.

"Louis [Armstrong] was the first one that brought pot to New York. We didn't know anything about pot. Nobody knew anything about it. He and Zutty Singleton came and brought it with them. He came to Connie's Inn. That's when they first started using it. [Mezz] Mezzrow got ahold of that pot and started all of them smoking it. Those three guys are responsible—they're all dead—I think Mezzrow's probably still living—but Coleman smoked pot, Buster smoked pot, but they didn't smoke it around the band. The later years; they started smoking it in the '40's and '50's, but in the '30's when we had the bands? No. Never.

"Chick died and Ella took over the band and I left. They didn't know who was going to run the band and everybody wanted to be the leader, so Ella took the band and then they put Eddie Barefield in charge. After Chick died I played one date, and that was it."

—Patrick Gaffey

Next issue: In the conclusion of this series, Garvin Bushell plays with symphonies in New York and Chicago, records with Miles Davis and John Coltrane, and moves to Las Vegas.

Notes

Trio Serenata Reviewed

by Esther Hoffman Weinstein

Trio Serenata: Rodolfo Fernandez, arranger and cellist; Barbara Gurley, cellist; Patricia Satalof, cellist and narrator. Flamingo Library, June 23, 1983 at 7 pm.

Program

- I. Allegretto (from Symphony No. 7) Beethoven
- II. Minuet in D, Op. 95 Schubert
- III. To A Wild Rose, Op. 51 Macdowell
- IV. Tango Romantico Albeniz
- V. Dance of the Hours Ponchielli

Intermission

- VI. The Entertainer Joplin
- VII. The Heliotrope Bouquet Joplin
- VIII. Ave Verum Mozart
- IX. Mazurka (from Coppelia) Delibes
- X. Oeuvre Ton Coeur Bizet
- XI. Radetzky March Strauss

Trio Serenata, a group of three cellists, specializes in arrangements, music originally scored for other instruments. This past Spring, they toured Nevada with "Cellos Sing Opera," a music appreciation presentation designed to bring opera to people in a new form. And this summer, they gave a series of three concerts entitled "Music for a Summer Evening" at the Flamingo Library, June 23, July 28 and August 25.

At the June concert, I found I had a problem with the group's basic concept. Let me say first that I *adore* the sound of the cello as an orchestral, chamber, and solo instrument. I've shed not just a few tears at cello recitals, and now I've even conned my son into taking up the instrument. But I like best hearing music that was written expressly to revel in the unique potential of the instrument, not to imitate other sonorities.

It wasn't that the opening *Allegretto* from Beethoven's *Symphony No. 7* was bad. It's just that the original is so much richer. The movement begins with violas, cellos, and basses playing the sombre theme, usually in a more detached manner than the way the Trio Serenata did it, and the three cellos in the small resonant room sounded just fine. But because of unavoidable conditioning, I missed the violin entrances and then the wind ones. I found myself wanting the upper register and contrasting timbre and not getting it. To someone less

conditioned, perhaps it would be more satisfying.

I was less familiar with the Schubert selection, second on the program, and so did find it more pleasing. Balance is never a problem for the group; the one carrying the melody always shines forth as the others tone down. The coordination among group members too is nearly flawless.

Some selections definitely worked better than others. Macdowell's "To A Wild Rose" surpassed its piano original in poetic loveliness; and Ponchielli's *Dance of the Hours* exhibited some of the strongest contrasts of the evening, with its rapid, descending scales, pizzicatos (plucking), and two-note slurs. Patricia Satalof, who introduced all but the first work on the program, made no attempt to hide the tune's demeaning connection with Alan Sherman's "Hello Mudda, Hello Fadda" routine. (If that 1960's gem has slipped from memory, be thankful.)

My purist stand on arrangements does not remain inflexible, though. I've enjoyed Scott Joplin's rags played by string quartets, brass choirs and orchestras. When Itzhak Perlman whips out his "fiddle" to romp through it, I tap my toes just as everyone else does. The piece works as well for three cellos as it does for honky-tonk piano. Even though Joplin may have wanted to be considered a legitimate, serious composer, as Satalof mentioned, his rags nevertheless communicate an easy-going gaiety, no matter what the medium.

For me, the pieces transferred from a smaller medium to a larger one passed more readily than orchestral works reduced. I registered the same thinness of sound in the Delibes *Mazurka*, Strauss *March*, and an encore excerpt from *La Traviata* (Verdi) that struck me earlier in the Beethoven. The group's full, rich, lush cello sound lacks the penetrating edge produced by soprano instruments or the human voice.

A multi-talented musician and painter, Rodolfo Fernandez exploits many of the cello's capabilities in his arrangements. The strumming, plucking and Spanish imitations all enlivened the offerings. But I retain reservations about how much of this sort of thing should be done. And why not give us a taste of one of the few pieces originally written for this combination? That would definitely interest me.

As "Music for a Summer Evening," the concert did nicely. I realize not everyone shares my passion for Brahms on sticky, sultry summer nights. Here there was nothing heavy, nothing too long, nothing too filling, and the light-hearted explanations and quips provided a relaxing diversion, though admittedly, some were less than constructive.

The overall effect of the concert was a pleasant one.

Trio Serenata members, l. to r., Barbara Gurley, Rodolfo Fernandez, Patricia Satalof.



PHOTO: KENNETH OSTHIMER

Acclaimed poets in Fall readings

The role of the poet in an endangered world, is the focus of the Fall "Desert Readings" featuring four internationally acclaimed poets.

Al Young will open the series on September 22, and will be followed by Lucille Clifton on October 13, Carolyn Forché on November 1, and William Pitt Root on December 5. Each reading will include an open discussion moderated by an erudite member of the academic community.

All the readings, sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee, will be held in the Flamingo Library Auditorium at 7 pm.

Perhaps the most in-demand of the four poets to appear is Carolyn Forché, who's latest book, *The Country Between Us*, won the 1981 Lamont Poetry Selection; and as Jacobo Timerman wrote, "Latin America needs a poet to replace the man who represented in his writings the beauty, sufferings, fears, and dreams of this continent: Pablo Neruda. Carolyn Forché is that voice." And Denise Levertov says of Forché, "She is creating poems in which there is no seam between personal and political."

Al Young is the author of four volumes of poetry, five novels, and the screenplay *Nigger* based on the autobiography of Dick Gregory. He has received such distinguished honors as the American Book Award and a Mellon Distinguished Professorship at Rice University. He has also read and lectured at Australia's Perth Poetry Festival and the Festival of Culture in Milano, Italy.

Dr. Herman Van Betten of Clark County Community College will introduce Young and moderate the discussion following the reading.

Lucille Clifton's *Good News from the Earth* brought her national acclaim since she received the YM-YWHA Poetry Center Discovery Award for her book in 1969.

Since then, she has written four volumes of poetry, a memoir entitled *Generations*, and eighteen children's books including the award-winning Everett Anderson series. Her latest volume of poetry, *Two-Headed Woman*, won the highly prestigious Juniper Prize and was nominated for the Pulitzer Prize.

Currently, Clifton is the Jenny Moore Visiting Lecturer at Georgetown University.

Carolyne Edwards, Language Arts Curriculum Consultant for the Clark County School District, will introduce Clifton and moderate the discussion following her reading.

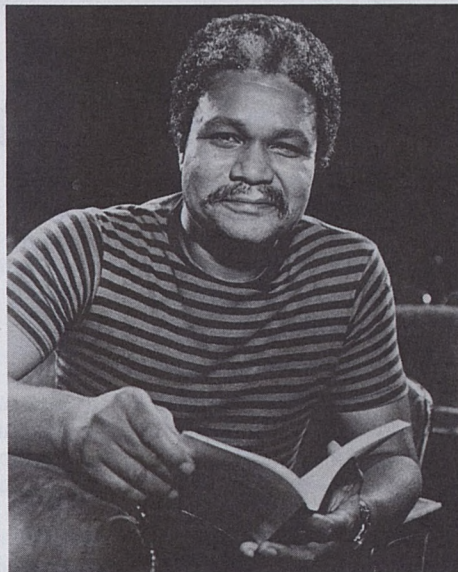


PHOTO: KAZ TSURUT

Poet Al Young, above, will read from his work September 22; poet Lucille Clifton, right, will read her poems October 23.



sonora desert poem

for lois and richard shelton
by Lucille Clifton

1.
the ones who live in the desert,
if you knew them
you would understand everything.
they see it all and
never judge any
just drink the water when
they get a chance.
if i could grow arms on my scars
like them,
if i could learn
the patience they know
i wouldn't apologize for my thorns either
just stand in the desert
and witness.

2.
directions for watching the sun set in
the desert
come to the landscape that was hidden
under the sea.

look in the opposite direction.
reach for the mountain.
the mountain will ignore your hand.
the sun will fall on your back.
the landscape will fade away.
you will think you're alone until a flash
of green incredible light.

3.
directions for leaving the desert

push the bones back
under your skin.
finish the water.
they will notice your thorns and
ask you to testify.
turn toward the shade.
smile.
say nothing at all.

Green is a feeling, not a color

by Al Young

In the branches of your nerves
a draft passes, as in sleep
in a storm, as the tree bends
in nights no Columbus could sail

In summer an apple shines hollow
with many suns inside it, dreaming
women swimming slowly sandy shores
in green & yellow, bikinis that smile

There's nothing new here, just
an ancient new world: a picture of
stones & flesh slipping into an ocean
into chilled kisses, caresses, as a
child would a boot or carousel spinning
with flashing pink tongues, warm teeth

Leaves of your body are flying away,
original birds, flat without mouths,
out to backyards away from the sea
across dream sand the color of burnt
snow

In the branches of your nerves
leaves must only be extensions of
all our trembling tree-flesh, star-flesh,
the body with arms held out, a star,
five-pointed, perfect to hang space
around or light for leaf or galaxy

Love, I feel you leafless, a field
the greenness of my own invention

State Arts Council awards grants: none for Allied Arts

The Nevada State Council of the Arts announced awards totalling \$238,155 in grant monies for 1984 following its July session in Las Vegas.

Though the community arts councils of Reno, Carson City, and North Lake Tahoe were all funded, the Allied Arts Council of Las Vegas, which had received NSCA grants for the past several years, was not.

The panel report on Allied Arts' grant application, which was unanimously adopted by the state council, recommended full funding of Allied Arts' \$10,000 request. In the council's final funding step, however, in which available monies are apportioned on a point system, Allied Arts Council, along with several other organizations recommended for full funding, did not receive enough

points to earn even a partial grant.

"We were planning to work hard on our membership drive, which is now in progress," says AAC director Patrick Gaffey, "but this means we're going to have to work a lot harder."

The NSCA met in open session in Las Vegas on July 18 through 21 for its biennial elections to office, to conduct grant application panel hearings and award grants to Nevada artists and non-profit, tax-exempt arts organizations applying for fiscal year 1984 funds.

Elected as NSCA chair was Nancy Houssels of Las Vegas, who formerly served as the council's vice-chair; Silas M. Sellers, Jr. of Reno was elected vice-chair; and Charlene Goldman of Las Vegas, secretary-treasurer. The NSCA awarded a total of 22 grants.

Gallery started as cottage industry

Winged Horse Gallery, a new gallery by artist and art supplier Linda Verga, has opened at The Plazas on West Sahara, in the space until recently occupied by Alexander Stefan Gallery.

"A little bit of everything" describes the artworks in the gallery, which will show mainly contemporary prints, originals and sculptures. It first "drew breath" from a cottage industry that developed into a thriving business by catering to interior designers.

Linda Verga, proprietress of the gallery, first began working with interior designers four years ago out of her home, selling them "everything."

"Most designers are well-educated in art, and if they have their choice, they would rather use good art," says Verga.

"At UNLV I began putting myself through school by starting this business, but it grew so fast that I quit school to handle it. I hope to return someday, though."

Minnie Dobbins and Austine Wood are

but two of the local artists who will show their work in Verga's gallery. In fact, Wood designed her winged horse logo.

Verga is planning to start a registry so that when, for instance, designers want some calligraphic work, they can get a name from the entrepreneurial gallery owner.

"I do mostly commission work—very contemporary. Even the prints, lithographs, and etchings are very sophisticated pieces," says Verga.

Hoping to work with the CHAC registry, Verga invites artists to register with her gallery; and will probably have a September 1 opening reception to get things underway.

"I watched so many places from the Green Apple on down go out of business, and I had to find out why. Mostly it's because there's no walk-in traffic. But everybody's got to be able to afford something. By catering to all the people who need art as an everyday part of business...that can keep me alive." •

Those individuals and organizations who received grants are listed by category as follows:

Organizational Development (large):	
Nevada Dance Theater	\$30,000
"NDT rehearsal and administrative support"	
Reno Philharmonic	\$30,000
"organizational support"	
KNPR—Nevada Public Radio	\$29,997
"organizational development"	
Las Vegas Symphonic and Chamber Music Society	\$24,840
"Las Vegas Symphony—fourth season"	
Nevada School for the Arts	\$24,840
"administrative support"	
Friends of Rainbow Company	\$19,300
"Rainbow Co. rural expansion assistance"	
Sierra Nevada Museum of Art	\$10,110
"operation support II"	

Arts Services Support:	
Sierra Arts Foundation	\$10,000
"community arts"	
Brewery Arts Center	\$8,280
"administrative assistance"	
North Tahoe Fine Arts Council	\$8,280
"staff support"	

Organizational Development (small):	
Young Audiences of Northern Nevada	\$10,000
"organizational support"	

Special Projects (organization):	
University Musical Society	\$4,400
"UMS children's concert"	
UNLV's DTA	\$4,140
"John Houseman's The Acting Company"	
Las Vegas Brass Quintet	\$4,021
"Nevada tour"	
White Pine County Museum	\$4,000
"Utah Symphony: Ely concert"	
Charleston Heights Arts Center	\$2,277
"Ririe-Woodbury dance company residency"	
UNLV Art Department	\$2,051
"Deborah Butterfield Sculpture Exhibitions"	

Special Projects (individual):	
Susan Duer	\$2,500
"Basically Beethoven"	
Kenneth M. Hanlon	\$2,500
"First recording of Michael Haydn's Serenade"	
Martin Stupich	\$2,500
"Great Basin photographic project"	
Walter McNamara	\$2,070
"Fifteen Nevada art works for three Nevada galleries"	
Susan Nichols	\$2,049
"Tentative: Mother Earth Signs" •	

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Schutt garners more laurels

“Sunrising,” the watercolor by Tad Cheyenne Schutt, has been enjoyed by just about everybody in Southern Nevada; it won the first Telephone Directory Cover Art Competition. Schutt’s art features colorful hot air balloons rising in the morning sun.

Centel’s state vice president, W.R. McGrew, presented Schutt and Mark Tratos, president of the Allied Arts Council, with plaques of the phone book covers during an open house at Centel’s new administration building.

Schutt was later honored by the popular recording group, the Fifth Dimension, most famous for their hit, “Up, Up and Away.” •

The Allied Arts Council is building for the future.

The arts are growing rapidly in Southern Nevada, and the Allied Arts Council is working to make that growth more steady and to build the audiences our artists need.

With projects such as **Discovery**, the planned children’s museum, the Council, with its partner the Junior League, is helping to create a new and exciting environment.

But the Children’s Museum is only one of the council’s many activities. The council’s award-winning magazine, **Arts Alive**, showcases our arts and artists and is soon to be a full-color showplace for Southern Nevada arts.

The Allied Arts Council also publicizes all of the local arts through the local media, from weekly calendars in local newspapers and magazines to public service announcements on TV and radio.

For the first time, the cover of our telephone book carries artwork by a local artist, thanks to a contest cosponsored by Allied Arts and Centel. Another contest the council sponsored with Donrey Outdoor resulted in three winning artworks being displayed on billboards throughout our community for months.

Allied Arts is currently presenting concerts by local musicians and dancers, a series of readings by nationally acclaimed poets, a series of workshops on art law and publicity, for local artists, and much more.

Allied Arts needs your help to keep its programs strong and growing.

All of us need the rich variety the arts can bring to our lives.

Help us build a world of art and culture in Southern Nevada, *and* start receiving every issue of *Arts Alive*.

Thank you new members

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