

ARTS ALIVE

Classical Music

Allied Arts Council
November/December 1983
Volume 3, Number 6

The Tastes of the World

**Truly International Dining
at the Desert Inn and Country Club**



Monte Carlo Room

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

Portofino

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

La Promenade

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

Howan

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

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

**DESERT
INN**
and Country Club
LAS VEGAS

ARTS ALIVE

Cover: Charles Vanda (See story, page 16); photo by David Brown

PHOTO: PATRICIA MORTATI



A trio from the Sierra Wind Quintet perform at the opening reception of "New Works 1983" at the UNLV Fine Arts Gallery. From left, Yoshi Ishikawa, Richard Soule, and Michael Boom.

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 Wlnet.

Allied Arts Council

Executive Director: Patrick Gaffey.

Development Director: Didi Carson.

Staff: Jirina Chvatal, Bill Jasper, Bernadette Provenzano, Jean Wike.

Board Members:

Mark Tratos, President.

Robin Greenspun, First Vice President.

Virginia Mulloy, Second Vice President.

Paul Burns, Secretary.

Janet Line, Treasurer.

Joan Adams, Chuck Bearfield, Darlene Burk, Gail Buy, Kay Focht, Jack Guinn, Art Ham, Jr., Shirley Holst, Lois Ice, Mike Maffie, Pat Marchese, Mary Dean Martin, Steven Molasky, Ted Quirk, George Tate, Blanche Zucker.

Division Directors:

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

Museum, Mark Ryzdyski.

Music, Jo Marcune.

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

Visual Arts, Wayne La Fon.

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, 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. •

The DEADLINE for copy, artwork, and ads for the January/February issue of Arts Alive is December 1.

Letters

An open letter to the Allied Arts Council:

I would like to take this opportunity to express my appreciation for the Allied Arts Council's role in the recent directory cover competition for Centel. I especially want to thank the Council for giving me the opportunity to be in the position that I am in, for the massive exposure this has given my art work, and for your continued support of local art and artists. I sincerely hope that this competition will be the first annual, as I know if this competition continues on a yearly

basis, it will probably be the most supported art event in Southern Nevada.

I can't begin to tell you how much fun I have had in the last six weeks or so, or what a thrill it is to see my art work printed, or how much I am grateful to both the Allied Arts Council and Centel for giving me this opportunity. I really couldn't have asked for anything better in the way of promotion for my art work.

Once again, thank you so much for all of your involvement and support.

Most Sincerely,
Tad Cheyenne Schutt •

Arts Inside Arts Inside Arts Inside Arts Inside

Art in November 4

Art in December 8

Cuban film slated 11

Joyce Week nominated 11

EDEN season cancelled 11

Nevada Dance Theatre season 12

Steps by Morag Veljkovic 14

Notes by Esther Weinstein 15

Master Series season 16

Opera Theatre season 18

Sierra Wind—new quintet 18

Pianist Laura Spitzer 19

Las Vegas Music Teachers 20

Heritage House to move 20

Patrons support AAC 21

AAC awarded NSCA grant 21

Renowned poets coming 22

Joe Behar helps out 24

Beehive exhibit due 24

Lights by Jackie Corbett 25

Roy Purcell plans exodus 26

Garvin Bushell—conclusion 28

Muse by Wayne La Fon 30

November Events

01 Tuesday

Sierra Wind Quintet, UNLV Alta Ham Hall, 2 pm. 739-3332.

Carolyn Forche, winner of the Yale Younger Poets Award and the 1981 Lamont Poetry Selection, who is recently returned from El Salvador, will read from her work in the third of this Fall's "Desert Readings" series, sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee, Flamingo Library, 7 pm. Free. 733-7810.

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

02 Wednesday

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

"I'm Dancing as Fast as I Can," third in the film series "Working Women: Reflections and Stereotypes," with discussion by professors Lynn Osborne and Chris Hudgins, Flamingo Library, 7 pm. Free. 733-7810.

03 Thursday

"Hello, Dolly," presented by Las Vegas Community Theatre, Reed Whipple Center, 8 pm. November 3, 4, 5, 10, 11, 12, 17, 18, and 19; and 2 pm. November 13. 382-7225.

04 Friday

"Hello, Dolly." See 11/3.

"The Last Ugly Man in Amerika" by Brighde Mullin, Alta Ham Theatre, UNLV, presented by the Department of Theater Arts, 8 pm. November 4, 5, 10, 11, 12; and 2 pm. November 6 and 13. 739-3801.

"A Montage of Images in Dance," performed by Dimensions in Dance, under the direction of Susie Stoll, Charleston Heights Arts Center, 8 pm. November 4; 2 pm. November 5 and 6. Sponsored by the Allied Arts Council. \$5 general, \$3 seniors and children under 13. 737-7566.

05 Saturday

"A Montage of Images in Dance." See 11/4.

"Hello, Dolly." See 11/3.

"The Last Ugly Man in Amerika." See 11/4.

06 Sunday

"A Montage of Images in Dance." See 11/4.

"The Last Ugly Man in Amerika." See 11/4.

07 Monday

Allied Arts Council board meeting, 5 pm. Location TBA. 385-7345.

Ballet Nacional Espanol, Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

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

Dick Berk and the Jazz Adoption Agency at Alan Grant's Monday Night Jazz, 8 pm. at the Four Queens, 9 pm. to 2 am. Broadcast live in part over KNPR 89.5 FM. 737-5746.

08 Tuesday

Adult Captioned Film for the Deaf, title to be announced, Flamingo Library Auditorium, 7 pm. Free. 733-7810.

09 Wednesday

Japanese floral art classes. See 11/2. "The Pumpkin Eater" with Anne Bancroft; Harold Pinter's film, fourth in the series "Working Women: Reflections and Stereotypes," Flamingo Library Auditorium, 7 pm. Discussion moderated by Dr. Christopher Hudgins. 733-7810.

10 Thursday

"Hello, Dolly." See 11/3.

"The Last Ugly Man in Amerika." See 11/4.

11 Friday

"Hello, Dolly." See 11/3.

"Thriller of the Year." See 10/27.

"The Last Ugly Man in Amerika." See 11/4.

12 Saturday

The Capricorns present a program of circus music for the whole family, Flamingo Library Auditorium, 2 pm. Free. 733-7810.

"Thriller of the Year." See 10/27.

"Hello, Dolly." See 11/3.

"The Last Ugly Man in Amerika." See 11/4.

Nevada Watercolor Society, general meeting, Nevada State Museum and Historical Society, noon, with a program of slides from Watercolor West and Western Federation. 870-2990.

13 Sunday

"Hello, Dolly." See 11/3.

The Beverly Hills Ensemble, presented by the Henderson Parks and Recreation Department, Henderson Civic Center, 2 pm. A Musicians Performance Trust Fund concert; free. 565-2121.

"Michael Haydn, Calusdian, and the Slide Trombone!" with Kenneth Hanlon, trombone, and special guest artist, Miles Anderson, trombone; Las Vegas Chamber Players concert, featuring the first ever complete performance of Michael Haydn's "Serenade," Artemus Ham Concert Hall, 2 pm. 739-3420.

"The Last Ugly Man in Amerika." See 11/4.

"Thriller of the Year." See 10/27.

14 Monday

Selected Shorts: William Faulkner's "Barn Burning" with Tommy Lee Jones and Shawn Whittington and James Thurber's "The Greatest Man in the World" with Howard deSilva, Sunrise Library, 6:30 pm. Free. 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.

Roger Thomas, Minnie Dobbins, and Janet Shapiro at the opening of Winged Horse Gallery in the Plazas on West Sahara.



PHOTO: DAVID BROWN

The Victoria Symphony, Paul Freeman, director; Natalie Hinderas, piano soloist; Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

Alto Saxophonist Charles McPherson with Larry Vukovich at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Broadcast live in part over KNPR 89.5 FM. 737-5746.

15 Tuesday

Deadline for registration with the Tucson Writers' Conference, scheduled for December 27 through January 1. For information, call Rolly Kent, Tucson Public Library, (602) 791-4391.

"Memories of Underdevelopment," Cuban film, with the novel's author, Edmundo Desnoes giving commentary on this exposition of the cataclysmic effect of the Cuban revolution, produced with the permission of Castro's government. Dr. Tom Wright will moderate. Flamingo Library, 7 pm. Free. 733-7810.

"Saguaro Country," Audubon Wildlife film by Arthur C. Twomey, who will speak; Wright Hall Auditorium, UNLV, 7:30 pm. \$10. for all four films in series. 739-3394.

16 Wednesday

Japanese floral art classes. See 11/2. **"The Stepford Wives,"** the final film in the series "Working Women: Reflections and Stereotypes," Flamingo Library, 7 pm. Discussion will be led by Dr. Lynn

Osborne. Free. 733-7810.

"Check Us Out Periodically," free library tour with Beverly Carlino, Flamingo Library, 10 am. and 7 pm. 733-7810.

17 Thursday

Benefit for Heritage House; antique showcase, antique appraisals, fashion show of period garments from '20's, '30's, and '40's, Charleston Plaza Mall through November 20. 382-7198.

Trio Serenata presents a unique program of classical music specially arranged for the violoncello ensemble. Dr. Barry Barkan will join as guest artist in playing cello quartets, Flamingo Library, 7 pm. Free. 733-7810.

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

"Thriller of the Year." See 10/27.

"Hello, Dolly." See 11/3.

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

18 Friday

"Thriller of the Year." See 10/27.

"Hello, Dolly." See 11/3.

"The Merry Wives of Windsor," by The Acting Company, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3801.

19 Saturday

"Thriller of the Year." See 10/27.

"The Cradle Will Rock" by The Acting Company, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3801.

"Hello, Dolly." See 11/3.

21 Monday

"Cabin in the Sky" with Eddie Anderson, Lena Horne, Ethel Waters, Louis Armstrong, Rex Ingram, Duke Ellington, and Butterfly McQueen, 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.

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

22 Tuesday

Children's Captioned Film for the Deaf, title to be announced, Flamingo Library, 7 pm. Free. 733-7810.

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

23 Wednesday

Japanese floral art classes. See 11/2.



Every Monday night, tens of thousands of jazz buffs across the country tune in to their local public broadcasting stations to hear an hour of great jazz.

It comes from the French Quarter Lounge at the Four Queens Hotel/Casino in downtown Las Vegas.

So if you live in Las Vegas, you can always tune in to KNPR to catch a quick hour of great jazz. Or you can enjoy it live at the Four Queens.

We've got the best. Every Monday from 10 p.m. to 2 a.m. in the French Quarter Lounge.

Recent Appearances:
Eddie "Lockjaw" Davis - Richie Cole - Mose Allison - Bud Shank
Lew Tabackin - Cedar Walton - Gloria Lynn - Harry "Sweets" Edison
Eddie Harris - Kenny Burrell

November Events Continued

25 Friday

"The Orphans' Revenge" by Suzanne Buhner and Gene Casey, Judy Bayley Theatre, UNLV, presented by the Department of Theatre Arts, 8 pm. November 25, 26, December 1, 2, and 3; 2 pm. November 27 and December 4. 739-3801.

26 Saturday

"The Orphans' Revenge." See 11/25.
Joe Williams After Hours; the great singer performing in the wee hours of Sunday morning with a variety of musical backgrounds, presented by the Las Vegas Jazz Society, 1:45 am., the Congo Room in the Sahara Hotel; \$12.50, with a \$2. rebate at the door for Jazz Society members. Tickets at the Drum Shop, Mahoney's Music City, and Tech Stereo. 646-4666.

27 Sunday

Clarinet/Piano Recital with Wolf Adler and Derrick Lewis, Flamingo Library, 2 pm. Free. 733-7810.

"The Orphans' Revenge." See 11/25.
Haydn Festival Concert, The Musical Arts Chorus and Orchestra, Charleston Heights Arts Center, 3 pm. Musicians Performance Trust Fund concert; free to the public. 386-6383.

28 Monday

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

Trumpet Giant Nat Adderley with Walter Booker, Larry Willis, and Jimmy Cobb, 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.

30 Wednesday

Japanese floral art classes. See 11/2.
Leonard Pennario, pianist, presented by Community Concerts, Artemus Ham Concert Hall, UNLV, 8 pm. 648-8962.

November Exhibits

01 Tuesday

The Las Vegas Artists Cooperative Gallery presents featured artist Colin Pringle, acrylics, through November 30. The gallery is displaying the works of 55 local artists in its new location in the Meadows Mall. 877-0761.

"New Works 1983," Scott Bell and Stan Welsh, UNLV Fine Arts Gallery, Alta Ham Hall, through November 11, 11 to 4 pm., Monday through Saturday. 739-3237.

"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.

Colorful Kite Tales, Smithsonian Institution traveling exhibit, Reed Whipple Cultural Center, through December 2. 386-6211.

"Western Images," watercolors by Charlotte Baklanoff, Valley of Fire State Park Visitors Center, 8:30 am. to 4:30 pm. through November 4. 385-0264.

David Brown, photographer.

PHOTO: JON WINET



02 Wednesday

Sylvana Abrams, recent paintings and prints, Clark County Community College Artspace, through November 29. 643-6060.

04 Friday

The Grand Beehive Exhibition; selections from the 1980 Utah Exhibition which explored the State beehive symbol in historical, traditional, and contemporary arts and crafts, Nevada State Museum and Historical Society, through November 27; lecture, November 17, 7:30 pm. 385-0117.

05 Saturday

Arts and Crafts Fall Festival, Las Vegas Art Museum, Lorenzi Park, November 5 and 6. \$20. entry fee for artists; no commission. 647-4300.

Joyce Burk, watercolors, Valley of Fire State Park Visitors Center, through November 25, 8:30 am. to 4:30 pm. daily. 385-0264.

Las Vegas Art Museum Arts and Crafts Fall Festival, Lorenzi Park, November 5 and 6, 9 am. to 4 pm. 647-4300.

06 Sunday

"Black on White; the Techniques and Processes;" Boulder City photographer John Lehr presents a collection of his work, illustrating the photographic processes of silver gelatin, carbonyl, and carbonyl transfer development, Flamingo Library Upstairs Gallery. Opening reception, 3 pm. Through December 2. 733-7810.

National Fall Art Roundup, Main Gallery; Ross Harwood, oils, and Marge Laird, watercolors, Nevada Artist Gallery; Seton Academy student art work, Young People's Gallery; Peg Bolen, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park. Opening reception, noon to 4 pm. Through November 30. 647-4300.

12 Saturday

Fiber Arts Guild meeting, Nevada Power Company, 10 am. to 4 pm. Candy Coyle, 739-9129.

13 Sunday

Dickens Chang; the works of a powerful contemporary artist, Charleston Heights Arts Center, through December 9. 386-6383.

14 Monday

Robert McCauley, drawings, UNLV Fine Art Gallery, Alta Ham Hall, through December 8, 11 to 4 pm., Monday through Saturday. 739-3237.

Deadline for receipt of entry form, slides, fee, etc. by the National Women's Art Exhibition, 1984 Louisiana World Exposition, New Orleans, to be held May 12 to November 11, 1984. Call Allied Arts Council for information posted on its bulletin board. 385-7345.

18 Friday

Jeff Craven, watercolors, The Burk Gallery, Boulder City, November 18 and 19. 293-3958.

20 Sunday

Nevada Watercolor Society Annual Exhibit, representing the finest and most recent works of the members, Flamingo Library. Opening reception, 3 pm. Through December 16. 733-7810.

26 Saturday

The Las Vegas Artists Cooperative Gallery presents a special Christmas show, through December 31 at the new location in Meadows Mall. 877-0761.

December Events

01 Thursday

"The Orphans' Revenge." See 11/25.

02 Friday

"The Orphans' Revenge." See 11/25.
Las Vegas Civic Ballet Christmas Concert, Charleston Heights Arts Center, 8 pm. December 2, 3, 9, 10, 16, and 17; 2 pm. December 4, 11, and 18. Admission \$4. 386-6383.

"Talley's Folly" by Langford Wilson, directed by Barbara Brennan, Clark County Community College Little Theater, December 2, 3, 9, 10, and 16 at 8 pm.; December 17 at 2 and 8 pm. 643-6060.

03 Saturday

"The Orphans' Revenge." See 11/25.
Las Vegas Civic Ballet Christmas Concert. See 12/2.
"Talley's Folly." See 12/2.

04 Sunday

"The Orphans' Revenge." See 11/25.
Las Vegas Civic Ballet Christmas Concert. See 12/2.
Las Vegas Civic Symphony Holiday Concert, Reed Whipple Center, 2 pm. \$2. 386-6211.

05 Monday

Allied Arts Council board meeting, location TBA. 5 pm. 385-7345.
William Pitt Root, author of "Under the Umbrella of Blood," reading his work in the last of the Fall series of "Desert Readings," sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee, Flamingo Library, 7 pm. Discussion will be led by Dr. Darlene Unrue. Free. 385-7345.

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

Jerome Richardson, reeds; and Snooky Young, trumpet, 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.

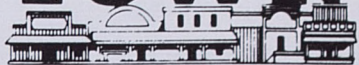
06 Tuesday

Adult Captioned Film for the Deaf, title to be announced, Flamingo Library, 7 pm. Free. 733-7810.

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

Sam Boyd's
CALIFORNIA
HOTEL & CASINO

A Winning Pair



SAM'S
TOWN

HOTEL, GAMBLING HALL
and
BOWLING CENTER

December Events Continued

07 Wednesday

Japanese floral art classes. See 11/2.
"Check Us Out Periodically," free library tour by Beverly Carlino, 10 am. and 7 pm., Flamingo Library. 733-7810.

08 Thursday

Roger Wagner Chorale and Brass Ensemble, Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

09 Friday

Las Vegas Civic Ballet Christmas Concert. See 12/2.

"Talley's Folly." See 12/2.

10 Saturday

"Talleys' Folly." See 12/2

Las Vegas Civic Ballet Christmas Concert. See 12/2.

11 Sunday

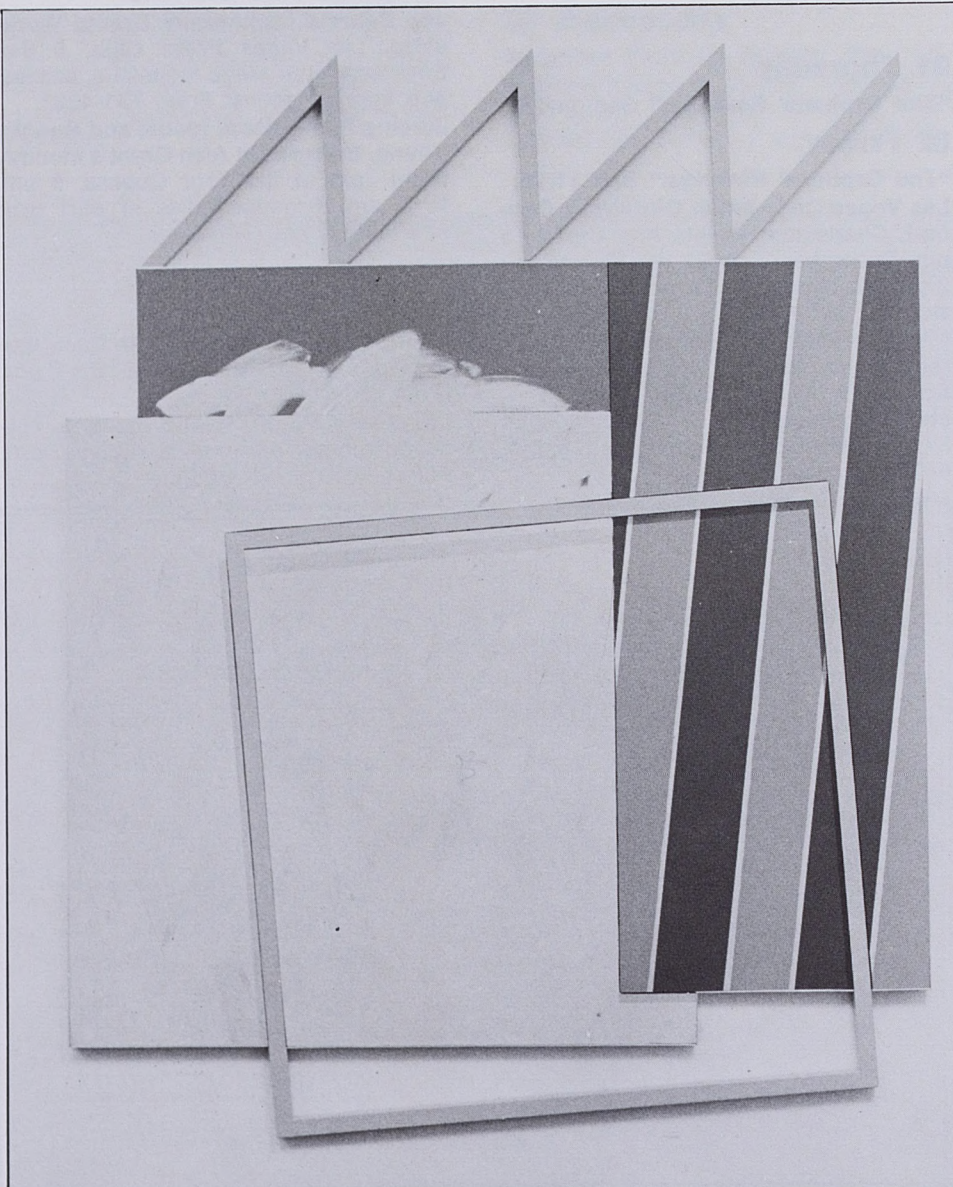
The Beverly Hills Ensemble, presented by the Henderson Parks and Recreation Department, Henderson Civic Center, 2 pm. A Musicians Performance Trust Fund concert; free. 565-2121.

Las Vegas Civic Ballet Christmas Concert. See 12/2.

12 Monday

Selected Shorts; silent film classic "Blood and Sand," starring Rudolf Valentino, and the powerful "Ten Days That Shook the World," Sunrise Library, 6:30 pm. Free. 733-7810.

"Shazam Visits the Land of Scam" by Tom Holder.



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.

Shorty Rogers, trumpet; and Bud Shank, sax and flute 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.

13 Tuesday

Allied Arts Council Membership Meeting and pARTnership Awards presentation. Time, location TBA. 385-7345.

14 Wednesday

Nevada Watercolor Society general meeting and Christmas party. Time and place TBA. 870-2990.

Japanese floral art classes. See 11/2.

15 Thursday

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

"The Nutcracker" by Nevada Dance Theatre, Judy Bayley Theatre, 8 pm. December 15, 16, 17, 18, 19, 20, 22, and 23; 2 pm. December 17, 18, and 21. 739-3801.

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

16 Friday

"You're a Good Man, Charlie Brown," by The Rainbow Company, December 16 and 17 at 7 pm. and January 7 and 8 at 2 pm. Double feature with "Snoopy!" December 19, 21, 23, 28, 29, and 30 at 1 pm. Reed Whipple Center. 386-6553.

"Talley's Folly." See 12/2.

Las Vegas Civic Ballet Christmas Concert. See 12/2.

"The Nutcracker." See 12/15.

17 Saturday

"Talley's Folly." See 12/2.

"Snoopy!" by The Rainbow Company, December 17 and 18 at 2 pm., January 6 and 7 at 7 pm. Double feature with "You're a Good Man, Charlie Brown," December 19, 21, 23, 28, 29, and 30 at 1 pm. Reed Whipple Center. 386-6553.

"Metaphysical Vegas!" by Edwin London and "No Exit!" by Beth Mehocic; Las Vegas Chamber Players concert, Black Box Theater, UNLV, December 17, 7 pm. and December 18, 2 pm. 739-3420.

"You're a Good Man, Charlie Brown." See 12/16.

Las Vegas Civic Ballet Christmas Concert. See 12/2.

"The Nutcracker." See 12/15.

18 Sunday

Las Vegas Civic Ballet Christmas Concert. See 12/2.

"Snoopy!" See 12/17.

"Metaphysical Vegas!" and "No Exit!" See 12/17.

"The Nutcracker." See 12/15.

Messiah Sing-In with the Musical Arts Chorus, Holiday Inn Casino Ballroom, 3 pm. \$4 adults, \$3 seniors and students, \$2 for those under 12. 386-6383.

19 Monday

"You're a Good Man, Charlie Brown" and "Snoopy!" by The Rainbow Company, Reed Whipple Center, December 19, 21, 23, 28, 29, and 30, 1:00 pm. 386-6553.

"The Nutcracker." See 12/15.

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

20 Tuesday

"The Nutcracker." See 12/15.

Children's Captioned Film for the Deaf, title to be announced, Flamingo Library, 7 pm. Free. 733-7810.

21 Wednesday

"You're a Good Man, Charlie Brown," and "Snoopy!" See 12/17.

"The Nutcracker." See 12/15.

Japanese floral art classes. See 11/2.

22 Thursday

Trio Serenata Christmas concert; traditional and classical favorites by the violoncello trio. An informal reception for the ensemble will follow the concert. Flamingo Library, 7 pm. Free. 733-7810.

"The Nutcracker." See 12/15.

23 Friday

"You're a Good Man, Charlie Brown" and ["Snoopy!"] See 12/17.

"The Nutcracker." See 12/15.

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.

27 Tuesday

Tucson Writers' Conference, presented by the Tucson Public Library, through January 1. See 11/15.

28 Wednesday

"You're a Good Man, Charlie Brown," and "Snoopy!" See 12/17.

Japanese floral art classes. See 11/2.

29 Thursday

"You're a Good Man, Charlie Brown" and "Snoopy!" See 12/17.

30 Friday

"You're a Good Man, Charlie Brown" and "Snoopy!" See 12/17.

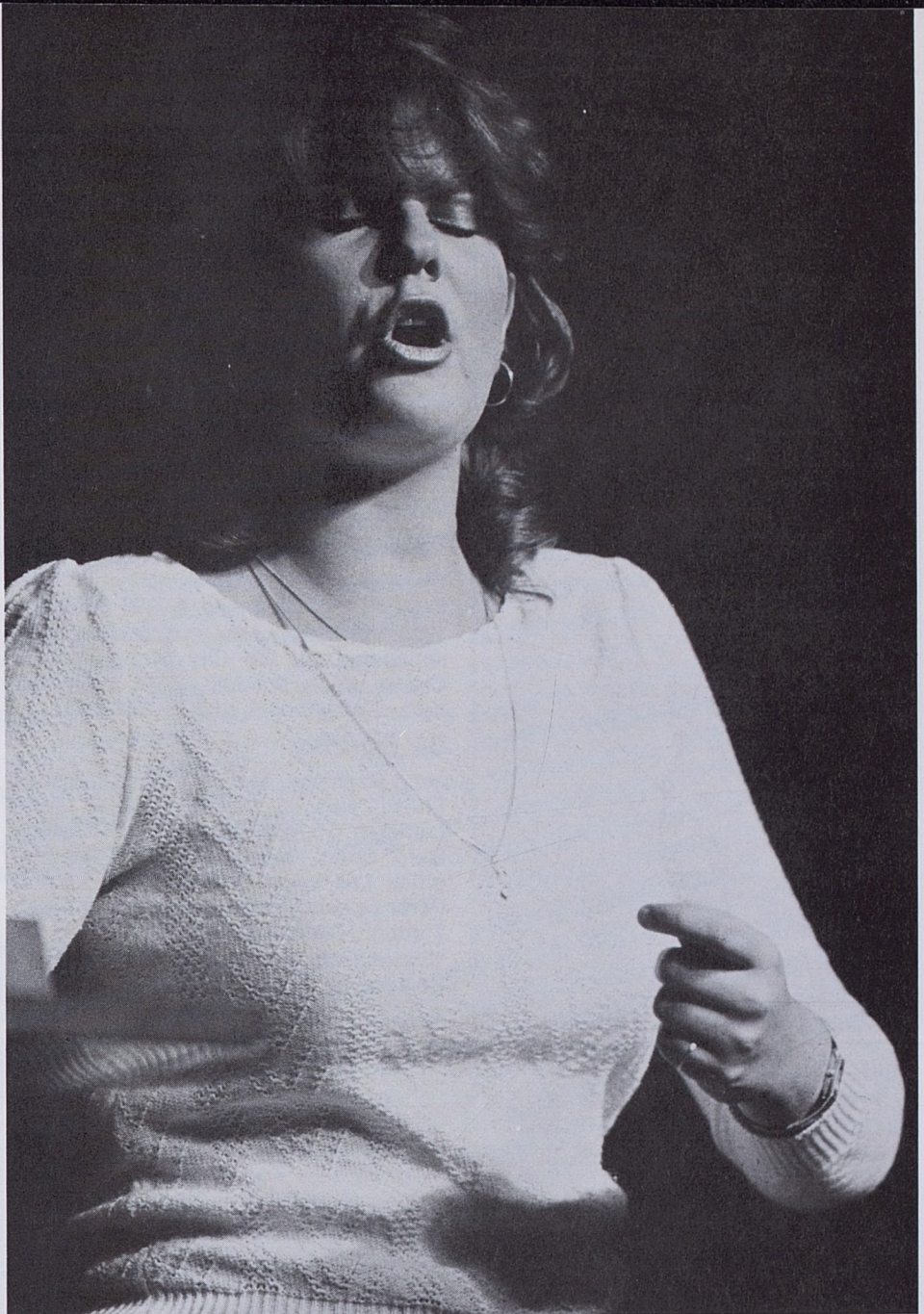


PHOTO: DAVID BROWN

Rachel Teague, soprano.

AUSTINE WOOD

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



Open - 10 am - 5 pm • Closed Sunday

"Relic Room" by Lee Sido.

December Exhibits

01 Thursday

Wanda Bachman, dried flowers, watercolor, and oil, Henderson Library, through December 31. 565-9247.

02 Friday

Candy Schneider, cut paper in molla fashion, Newsom's Gallery, December 2, 3, and 4. Opening reception, December 2, 7 to 9 pm. 384-9865.

03 Saturday

Christmas Show, Burk Gal'ry, Boulder City, December 3 and 4. 293-3958.

1983 Christmas Arts and Crafts Show, sponsored by the City of Las Vegas, Credit Union Building, 3100 West Sahara, December 3 and 4. 386-6511.

04 Sunday

John Bergman, Main Gallery; Christmas Show, Nevada Artist Gallery; Faith Lutheran Church School, Youth Gallery; Gerri Braun, museum store's featured artist; Las Vegas Art Museum, Lorenzi Park. Opening reception, noon to 4 pm. Through December 29. 647-4300.

"Fencepost Faces and Wildflowers;" Boulder City photographer Irene Bren-

nan's "natural portraits," Flamingo Library Upstairs Gallery. Opening reception, 3 pm. Through December 30. 733-7810.

05 Monday

Juried Student Exhibition, including painting, drawing, and sculpture, Clark County Community College Artspace, through January 3. 643-6060.

11 Sunday

Arizona Fine Arts Presses, traveling exhibition of 40 works of printmaking, organized by the Scottsdale Center for the Arts; artists include Fritz Scholder, Shahrokh Rezvani, Beth Ames Schwartz, and many others; Reed Whipple Cultural Center, through January 6. 386-6211.

Arizona Fine Arts Presses, Charleston Heights Arts Center. See separate listing for Reed Whipple Center. Exhibit will be shown at both locations, through January 6. 386-6383.

18 Sunday

tcsH20/18, Tad Cheyenne Schutt's reflections of realism as seen through lens and brush, Flamingo Library Main Gallery. Opening reception, 3 pm. Through January 13. 733-7810.

22 Thursday

Nevada '83, ninth annual statewide photography exhibit, Las Vegas Library, through January 25. 733-7810.

Artists Scott Bell (left) and Dan Welch install "New Works 1983" in the UNLV Fine Arts Gallery.



PHOTO: PATRICIA MORTATI

Joyce week nominated

The Allied Arts Council's Bloomsday Project, held last year in honor of the centennial of James Joyce's birth, has been nominated by the Nevada Humanities Committee for the 1983 Schwartz Prize.

NHC Director Elmer Cole explains that each year the National Federation of State Humanities Committees selects one project from among the fifty-plus state committees (including Puerto Rico, Guam, and the Virgin Islands). Each state is asked to nominate one project to be considered for the award, and Nevada selected Bloomsday from dozens of programs funded in 1982.

The Bloomsday Project, also known by the somewhat incongruous title "James Joyce Week in Las Vegas," consisted of the showing and discussion of two films made from Joyce's works, *Ulysses* and *A Portrait of the Artist as a Young Man*, and the 18-hour broadcast of a New York reading of *Ulysses* over university radio station KUNV, with the cooperation of KNPR, on Bloomsday, June 16. The reading was preceded by two locally produced hours of readings and discussions of Joyce short stories. Other events also took place during the week, which was officially declared James Joyce Week by Mayor Bill Briare.

Bloomsday is celebrated by lovers of the great Irish writer as the anniversary of the day on which the action of the novel *Ulysses* takes place. In the enormously complex comic work, the day's travels of the Irish/Jewish advertising canvasser Leopold Bloom mirror those of the Greek hero of the *Odyssey*.

Special notice was attracted to the local project by the fact that the nationally broadcast New York reading had been all but cancelled until it was stimulated into a rebirth by long distance telephone calls from the Allied Arts Council. It was later reported that many major markets were cajoled into airing the program with the news that it would be carried in Las Vegas.

The winner of the prestigious Schwartz Award will be announced at the Federation meeting in Salt Lake City on October 26, after *Arts Alive's* printing deadline. •

Cuban film shows effect of revolution

Memories of Underdevelopment, a film in Spanish with English subtitles, depicts the cataclysmic effects of the Cuban revolution on the bourgeoisie. The story is told through a first-person impressionistic account of events by one man, a former furniture store owner and would-be writer.

One of the most widely acclaimed films to come out of the Third World countries in the 1970's, it will be shown November 15 at 7 pm. in the Flamingo Library, under a grant from the Nevada Humanities Committee.

The Cuban film is based on a novel by Edmundo Desnoes, who will be present to provide commentary and answer questions.

Directed by Tomas Gutierrez Alea, the film is set in Havana during the period of the Bay of Pigs invasion in April 1961 to the Missile Crisis in October, 1962. The protagonist, Sergio, decides to stay in Cuba even though his estranged wife, his parents and his friends are emigrating to Miami.

Sergio, who is alienated from his class but unable to commit himself to the revolution, feels compelled to stay and witness the events which may eventually destroy him. We follow Sergio's wanderings around Havana, which has grown shabby compared to its pre-revolutionary elegance. We experience his doubts about Cuba's ability to overcome its past.

The film, which was made in 1968, was not shown in the United States until 1973 because of trade embargoes. At that time, critics praised its subtlety and sensitivity, although many expressed surprise that the Castro regime would allow a film to be shown which could be interpreted as being ambivalent about the revolution's chances of overcoming Cuba's chronic underdevelopment.

Desnoes, who has written several novels about Cuba and the revolution, will be introduced by Dr. Tom Wright, Associate Professor of Latin American History at UNLV. •

EDEN cancels season

The Ethnic Dance Ensemble of Nevada has cancelled its 1983-84 season, according to founder and director Gil DeLina. DeLina cited poor response to a mailing designed to attract advance ticket sales as the reason for the cancellation.

Though the planned season is cancelled, EDEN is not disbanding, and will be available for appearances throughout

the Fall and Winter.

DeLina spent the last several years and a good deal of his own money founding EDEN and developing it to the point that planning a season at Artemus Ham Hall was possible. The mass mailing that failed was professionally and attractively designed. Lack of response to it leads DeLina to conclude, he says, that Southern Nevada is not interested in ethnic dance. •

Introducing Priority Banking



Valley Bank
MEMBER FDIC

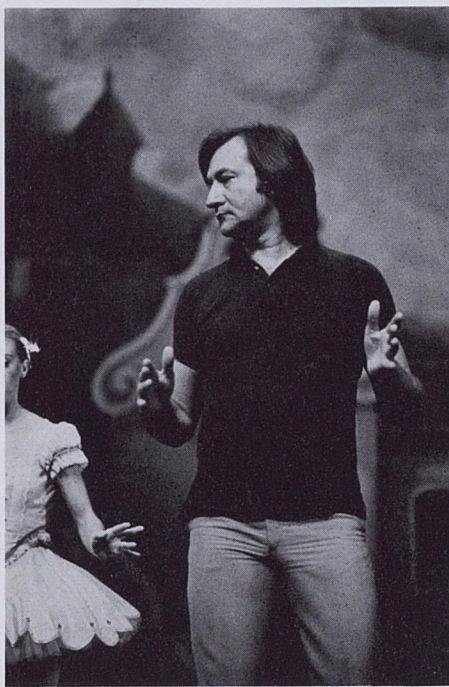
Discover this unique package of financial services and privileges. More and more professionals are using it to build assets, minimize taxes and manage their cash on a daily basis.

- Priority Line of Credit
- MasterCard Gold
- Investment Management
- Trust Services
- Cash Management
- Discount Brokerage Services

We've personalized Priority Banking to the highest degree. A Valley Bank Account Representative will provide timely information on investment options to help you make important financial decisions. For a closer look at the world of Priority Banking, please call us at (702) 386-1250.



PHOTOS: DAVID BROWN



Above left dancers Michel Zaplatlek, I., and Eileen Price-Kim rehearsing 'Coppelia'; above right Jean Paul Comelin in rehearsal. Facing page, I. to r., Vassili Sulich, Elaine Wynn, Jean Paul Comelin; dancers Tamara Lohrenz, I., and Eileen Price-Kim dressed for 'Coppelia'; below, two young ballerinas at NSA camp.

Vassili Sulich, NDT director, choreographs ballet and opera

Vassili Sulich, artistic director and founder of Nevada Dance Theater is deeply involved in another branch of the arts besides the ballet. *L'opera* is his "other" fascination.

He finds time for his second love for two or three weeks between NDT performances, because NDT, after 12 years, has well established professional dancers, ballet master and guest choreographers.

The San Francisco Opera has invited Sulich to return in November to choreograph two operas for their 1983 season, as well as the Mussorgsky opera *Khovanshchini* in the Fall of 1984.

The SFO will be presenting *La Gioconda* starring soprano Montserrat Caballe. Sulich says that he is "very excited to be working with the opera again" especially with his favorite soprano, Caballe.

He will choreograph several dance sequences in Act I, including the *Furlana*, a popular Italian folk dance. The big ballet in this opera is the famous *Dance of the Hours* which takes place in an elaborate ballroom scene.

The second work Sulich will choreograph is Mussorgsky's tragic Russian opera *Boris Godunov* which is set in Russia and Poland. A spirited *Polonaise* performed in a Polish court scene is the major dance sequence Sulich will create.

"Both opera and ballet are very challenging," says Sulich, "but especially the

opera where one does not have total creative freedom. Consideration must be given to the story, the period, the costumes and the director's requirements.

"As much as I love the demands of opera I still enjoy the different challenge of creating original ballets for Nevada Dance Theater. This is where a choreographer can have complete freedom of artistic expression," he says.

In addition to his activities with the ballet and the opera, Sulich also teaches ballet classes four mornings a week for the UNLV Dance Department.

Yet another project will confront Sulich in May of 1984 after NDT's season closes. The Yugoslav National Theatre in Split, a city on the Adriatic Coast, has invited him to stage his production of *The Nutcracker* in its opera house, reputedly one of the most beautiful theaters in Yugoslavia and one of the oldest in the Balkans.

The two things that make his hectic schedule controllable are first of all that NDT is running smoothly enough to allow his occasional absence. Secondly, Sulich "gets away from it all" during the summer recess at his house on the island of Brac off the Adriatic Coast of his native Yugoslavia. Armed with tape recorder and copious notes, he does most of the planning, preparation and some choreography in a peaceful environment.

'Nutcracker' next for NDT

Vassili Sulich, Artistic Director of Nevada Dance Theater opened the company's 12th season with a ballet milestone in Las Vegas.

The full length production of the three-act ballet *Coppelia* has been added to the repertoire, and was performed October 20. First produced in Paris in 1870, *Coppelia* also introduced the "Czardas" into ballet for the first time. After that time, numbers based on national and folk dances became very popular. In America, it was first staged in 1942 at the New York Metropolitan Opera House.

Sulich engaged Jean Paul Comelin as choreographer and teacher in residence to stage *Coppelia*. Comelin, who has a long list of credentials in America and Europe has staged a highly successful production of the ballet in Milwaukee. "His trademark of wit and fanciful vitality creates a vision of sheer delight," writes reviewer Louise Kenngott of the *Milwaukee Journal*.

The Nutcracker, long a favorite ballet for the holidays, will be the next program in the company's season, playing from December 15 to 23 in Judy Bayley Theatre. Comelin will be adding his choreographic touch to some of the scenes in this year's production.

The Nutcracker ticket prices are \$15, \$10, \$6, with children under 12 and senior citizen tickets for half price. Ham Hall box office opens for ticket sales on December 5. Times are 8 pm. nightly except Wednesday, December 21. Matinees are 2 pm., Saturday the 17th, Sunday the 18th and Wednesday the 21st. For reservations call 739-3801.

The third and final performance of the season will continue the unique style of Sulich's direction with a program of four short ballets featuring contemporary and classical works. Already slated are three works by Sulich, the classical *Mozart Forever*; contemporary pieces *Songs of Farewell* to Richard Strauss' *Four Last Songs*; and *Bolero* set to Ravel's music. In addition, this program will include an original work by a guest choreographer.

All opening nights will be on Thursdays at the Judy Bayley Theatre, 8 pm. Season tickets are now available for \$40, offering preferred seating. A season ticket guarantees a seat for *The Nutcracker* which always plays to sold out houses.

Call 739-3838 for tickets and information.

The support of the State Council on the Arts, the Golden Nugget Hotel & Casino (for *Coppelia*) and the many generous friends in the community, with the artistic guidance of Vassili Sulich, have made this season's ballet possible. •



PHOTOS: DAVID BROWN

Photo information facing page.

NDT: the company

Fourteen professional resident dancers, a combination of eight women and six men, comprise this season's company of the Nevada Dance Theater.

The company will be augmented with extra dancers in character roles and a few children from the NDT Youth Company.

Jean Paul Comelin, who has just returned to the U.S. from the Stuttgart Ballet, is the choreographer responsible for molding the 14 dancers and their various styles and talents into an artistic unit, under the direction of **Vassili Sulich**.

Comelin has held positions as guest artist, guest teacher, ballet master, guest choreographer and artistic director in companies throughout the world.

Returning to the company this year are **Lynn Morton**, for her sixth season, after teaching during the summer for the Nevada School of the Arts at Lee Canyon. **Tamara Lohrenz**, who assisted her husband, Ed Rumberger, in teaching at the academy of NDT during the summer, returns for her third year. **Eileen Price-Kim** undertakes her fourth season after a busy summer with her three step-children from her marriage last year to Tai Son Kim of the well-known entertaining family, the Kim Brothers and Sisters. **RoAnne Duncan** and **Patrick Nalty** return from their home state of Colorado for their second season.

The remaining nine dancers will be new to the company and have extensive classical experience in many companies around the U.S. and Europe.

For the first time, Sulich has been able to engage a full time lighting designer, **Steve Gonnella** whose experience in lighting ballets includes productions for Ballet West, Arizona Ballet and the Oakland Ballet, to name but a few.

Another addition to the staff is **Mary-Ann Nellis**, full time wardrobe mistress.

After the conclusion of the season in Las Vegas in February, 1984, the company will complete the 28 week season with a four week tour of 25 cities in 12 States from Arizona to Kentucky, for Columbia Artists Management. •



Las Vegas Artists' Co-op NOW LOCATED

in
Meadows Mall upper level next to Miller's Outpost
877-0761

Classes are available—call to inquire.

Steps

Ron Watson, adagio partner
by Morag Veljkovic

Adagio, says the Oxford Dictionary of Ballet, means many things; the central part of a ballet class; slow dance movement; a movement in the traditional four-part pas de deux; acrobatic display by revue dancers.

What does the word mean to an adagio dancer?

"It means that you had better be ready to be hit in the nose, eyes, teeth and groin while you are learning," says Ron Watson.

Watson, a veteran Las Vegas teacher and dancer, has for the past six years partnered Juliet Prowse in Vegas and around the globe. He has been lead adagio dancer in town for almost twenty years, partnering in shows such as *Vive Les Girls* and *Casino de Paris* at the Dunes Hotel. He was for many years the lead adagio dancer at the Stardust Hotel in the *Lido de Paris* shows; and during its formative years, he was principal dancer for Nevada Dance Theatre.

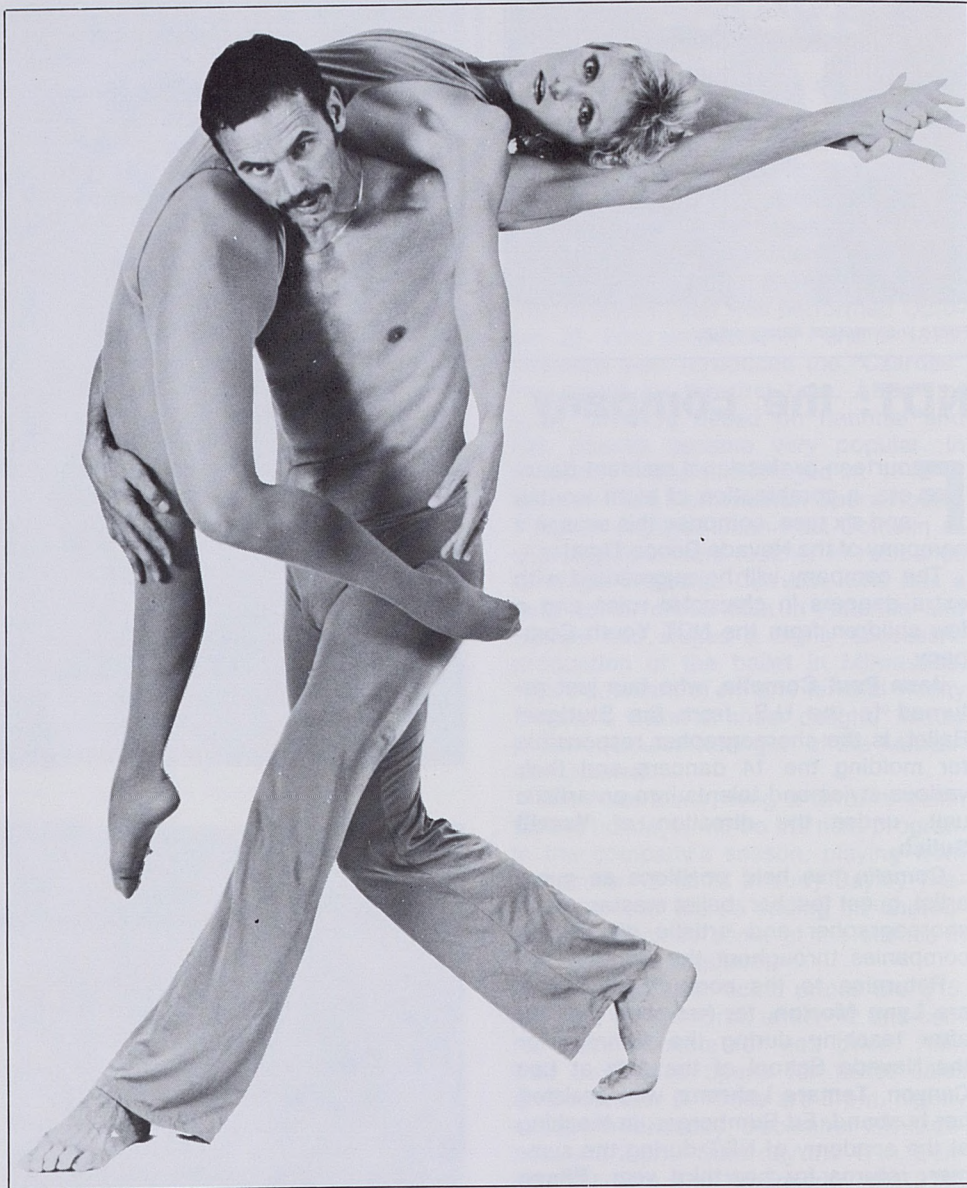
Born in Kansas and brought up in San Jose, California, Ron attended San Jose State on a football scholarship. It was there that he attended his first dance class. What happens when the school jock becomes a dancer?

"Friends and family think you've gone crazy."

Three men influenced Ron in his career as an adagio dancer. "Dimitri Romanoff [then regisseur of Ballet Theater] gave me my philosophy of partnering; Igor Youskevitch taught me the technique of lifting with palms not fingers, of keeping elbows in, et cetera; but my man is Francois Szony. When he danced with his partner Nancy Clare, at the Dunes, I watched him every night for two years. He's the best commercial adagio dancer I've ever seen."

Ron and his wife Joleen are en route to Sun City, Bophuthatswana, this month as leads in a new extravaganza.

Completely taught by her husband, Joleen is the ideal partner. "She has no fear and absolute faith in me. That's essential for an adagio couple. Complete faith and trust in each other plus consistency and timing are main factors. Then



Adagio partners Ron and Joleen Watson.

both have to be prepared to eat, sleep and live their work. It's not just learning tricks. It's artistry and quality of movement which make a difference."

In the 40's, 50's, and 60's, there were many adagio teams, but today there are few. Where did they all go?

"Times changed," says Ron. "They went out of fashion for a decade and show producers, to cut costs, pulled chorus boys out of the line, taught them a couple of lifts and put them with a pretty girl."

"Plus," says Joleen, "few men want to put in the time and effort. You can't just come and say 'teach me a trick.' You're asking the male to work every day, long hours, to be willing to be hurt, and to always be second to the girl. Let's face it—most people are watching the girl."

"And that's how it should be," says Ron.

Start with a class in basic ballet partnering, says Ron, then work on your own, and watch those you admire.

Adagio evolved out of classical ballet and much of what the commercial adagio team does today is thanks to the Russians, says Ron. "I remember that when they first appeared in the States, everybody sneered at the high lifts and said it wasn't artistic. That's because our male dancers weren't capable at that time. Now they are. Ballroom and social dancing have also affected what we do. Now it's a happy blend. We study films of Jerome Robbins, Michael Smuin's work, Elliot Feld, Baryshnikov and Szony and many others. We are striving to raise our adagio work to a high artistic level, whether we're doing jazz or ballet."

The most famous adagio teams have been either married or related to each other. Is that an essential ingredient?

"It's hard to carry on a private life if you're not together," agree the couple. "To be good takes singlemindedness and complete dedication from you both."

Ron says, "You become extensions of each other." •

Notes

by Esther Hoffman Weinstein

For months there was no music. And then, beginning September 11, there were four concerts in the space of two weeks. What riches! What variety! What contrasts!

Lewis Rosove's viola recital inaugurated the Las Vegas Chamber Players' season Sunday September 11, in the Judy Bayley Theater.

In addition to the two works for unaccompanied viola by Reger and Stravinsky, there were two for viola and piano, by Vaughn Williams and Milhaud, and two Trios—one by Debussy for flute, viola and harp and Brahms' Songs for viola, voice and piano, Op. 91. Virko Baley, piano, Richard Soule, flute, Carol Kimball, mezzo-soprano, and Kim Sullivan, harp, assisted.

The viola literature, for the most part, lacks the flamboyant display pieces many soloists seek out. Rather, beautiful tone and sensitive musicianship must carry the day. And they did in Rosove's recital. Singing melodies, meditative lines, and subtle shadings predominated to create a satisfying afternoon.

Not unimportantly too, a small but empathetic audience did not clap and cough between movements, did allow pianissimos to trail into silence, and did respond with enthusiasm.

First contrast: A larger, noisier crowd attended the opening of the Charleston Heights 1983-84 concert series, on September 18—the Las Vegas Chamber Symphony Orchestra under the direction of Masatoshi Mitsumoto.

The performance had its problems too. For one thing, the hall is not especially kind to string tone, damping its resonance prematurely and depriving it of its sheen.

For another, limited rehearsal time seems to have taken its toll on precision. Bach's Suite No. 3 for Orchestra and Mozart's Concerto for Flute and Orchestra No. 1 ought to sparkle. But unfortunately, inner voices were too often muddy.

On the bright side, guest soloist Louise Di Tullio displayed the highest professionalism. In the Flute Concerto, she darted all over the instrument's range with fluency and finesse, always in control, always phrasing meaningfully.

Especially dazzling were the cadenzas. All the flashy maneuvers were there—rapid scales and arpeggios, repeated notes, extreme register shifts—but they were more than exercises in flawless display. They spoke musically.

Again on the plus side, it is refreshing to have a chamber orchestra in Las Vegas that specializes in music originally scored for a small group of forces. It would be even more refreshing if the effort were done with the care it deserves.

By contrast, all that the Anolta Trio did, September 21 at the Charleston Heights Auditorium, spoke of careful planning, thoughtful selection, and skillful execution. Susan Duer, fortepiano, Roberta Chorlton, Baroque violin and Carol Herman, Baroque cello, performed trios by Haydn, Mozart and Beethoven.

Duer plays a modern reconstruction of a 1784 Johann Andreas Stein fortepiano, Chorlton's violin is a restored eighteenth-century instrument and Herman's cello dates from the early seventeenth century. The three women do not handle their antiques as museum pieces, though. Rather, they exploit the instruments' assets and liabilities to give us a stylistically accurate or authentic concept of how these pieces might have sounded at the time they were written—between 1785 and 1794.

I was most impressed by the group's solid musicianship. Phrases were articulated meticulously, and everything spoke with delicacy and refinement. Even when precision momentarily faltered, there was no doubt about the sincerity of attempt.

My only significant regrets about the concert concerned the size of the turn-

out. It is a sad indication to me that in a city of this size only a few dozen people are interested in attending a performance of this caliber. True, this type of music will never appeal to the masses. It deals in subtle shadings rather than brilliant flashes. But surely, its sophistication and refinement ought to attract more of those who fancy themselves connoisseurs. That it did not worries me.

Last in the second busy week of concerts was the newly formed Opera Theater of Southern Nevada's production of Donizetti's *Don Pasquale*. This light-hearted farce succeeded on the strengths of its main characters.

George Skipworth stole the show as Pasquale, "an elderly bachelor of the old school, thrifty, credulous, obstinate, but a good fellow at heart." He might have looked more the part if he had been made up to look fat, but he walked as if he were corpulent, took the steps one at a time as if he were 60 plus years and gasped for breath at the right moments. Best of all, his words were always audible.

Rene Aravena was a strong foil for Pasquale as Dr. Maletesta, "a resourceful man, facetious, enterprising." Somewhat less extroverted than Skipworth, Aravena nevertheless acted and reacted with flexibility and playfulness.

The shine of the production was not uniformly polished, though. Nancy Yost's voice is not yet fully developed and David Rudat, the tenor, has a long way to go in his study of acting. But for a first time out, things went remarkably well.

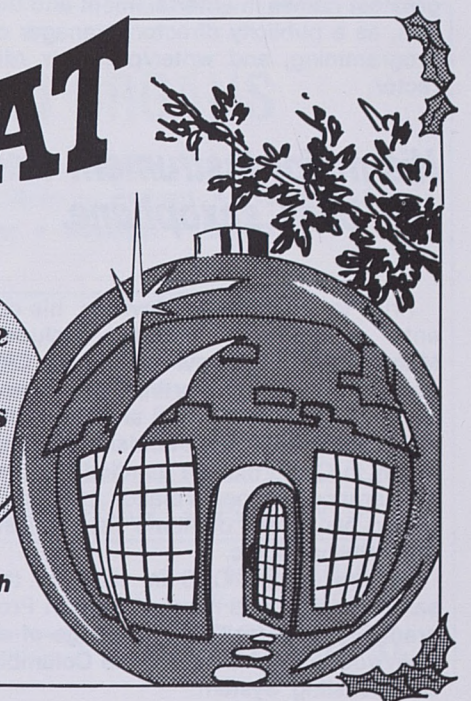
The Opera Theatre and its partner, the Opera Apprenticeship Program, offer Southern Nevadans a new type of concert experience and provide aspiring artists with valuable exposure. This venture deserves to thrive. •

HABITAT

Joan
Chuck
Sally

Furniture
&
Accessories
Meadows Mall
878-2434

Capture the essence of Christmas with
a timeless gift from Habitat.



Master Series is eight in the Year of Vanda

October was Charles Vanda's month. In fact, this year of his 80th birthday has been the Year of Vanda in Las Vegas. His birthday was celebrated this summer at the Union Plaza Hotel. The Union Plaza was again the site for the National Symphony Orchestra Tribute Dinner in his honor, October 7. That was followed on the 8th by Mstislav Rostropovich leading the 120-piece National Symphony Orchestra in concert in Artemus Ham Hall. And the Eighth Master Series, which will feature a third appearance by violin virtuoso Isaac Stern, has yet to begin.

Charles Vanda [see cover], in what could have been the years of his retirement, chose to bestow on Southern Nevada one of its greatest gifts. The Master Series, his personal creation, is one of the most prestigious performing series in the world, and before the 1983-84 series begins, he is well into booking the '84-'85 season. Due to this annual gift and his kindly mien, Vanda has been likened to a smiling Santa Claus, but the appearance is somewhat deceptive. Warm and generous, Charles Vanda is also tough, uncompromising, and occasionally irascible. A series of the scope and power of the Master Series isn't put together by suffering fools gladly, and Vanda created and sustained its prestige by constant and committed dedication to the smallest details.

Vanda has had a long career in television, working with an array of the greatest names in entertainment and the arts, as a publicity director, manager of programming, and writer/producer /director.

His major instrument was the bass saxophone.

Prior to his work in television, his clients as publicity director included Maestro Charles Previn at Radio City Music Hall, Freddy Martin, John Green, Henry Busse, Jan Garber, and Raymond Paige conducting the Standard Oil Symphony in California. He handled the first appearance and performance of Respighi and his "Pines of Rome" at the New York Philharmonic.

He first joined CBS in 1935. In the same year, he was named Western Program Manager for CBS, in charge of all Hollywood originations for the Columbia Broadcasting System.

Leaving CBS in 1946 for free-lance writing and direction, he produced, directed, and/or wrote scripts for programs including: "Victor Borge-Benny Goodman," "The Saint," and "Abbott and Costello."

He was appointed director of television for the Philadelphia Evening Bulletin on January 16, 1950, and was made vice president in charge two months later. His administration of this multi-million dollar television organization was singularly successful. Recognized as one of the best stations in America, WCAU-TV was sold in December of 1957 to CBS for more than twenty million dollars—at that time, the highest price ever paid for a TV station.

Vanda scored many TV production firsts at WCAU; the station originated more "live" presentations for the network than any other CBS affiliate. "Summer School," the Sylvania award-winning George Gershwin Memorial Concert;

He first joined CBS in 1935.

series, was presented from an outdoor set. Prominent educators from all over the United States took part in explaining the History of Man and His Civilizations to the television audience and a group of school children on the classroom set. For two years during the summer, such men as Frank Lloyd Wright, Dr. Armand Spitz, Dr. Robert Milliken, Willie Ley the rocket research expert and many others appeared on the program discussing modern theories and advancements in terms that boys and girls could find engrossing.

Vanda has also produced, directed or written hundreds of broadcasts such as The Walter Winchell Cancer Drive, the more than 30 programs from the Hollywood Bowl; Red Cross, U.S.O., Salvation Army and other super-productions involving as many as 40 stars and 700 people in one show. In one month he produced and directed for CBS "Random Harvest" with Ronald Coleman, "The Ghost Goes West" with Cary Grant, "The Razor's Edge" with Tyrone Power, and "Mr. Deeds" with Jimmy Stewart.

Vanda resigned from his Vice Presidency of WCAU, Philadelphia, and the Board of Directors of WDAU, Scrant-

on July 14, 1958, and on the following day became Vice President in Charge of Live TV Programming for the Hollywood office of J. Walter Thompson Company. In Hollywood he was the agency producer for both the Jack Benny and the George Gobel series as well as the Milton Berle Music Hall. He then went to Tokyo where he served as TV and Radio Advisor to J. Walter Thompson's Far Eastern accounts as

His series, "The Sea Has a Story," achieved the highest rating in CBS Hollywood history.

well as accepting special duties for the U. S. Army.

He returned to the States in 1966 and built TV Channel Five in Clark County. He sold the station in 1969 and retired. In 1974 he returned to professional practice, joining UNLV as Director of Concert Hall Programming.

Here he used his experience in music gained over a ten year period prior to his joining CBS. As a musician in New York (then a member of AFM 802) he played on most radio stations including the staff orchestra for NTG, on the Loews station WHN. He played on NBS's Ever-Ready Hour and at important hotels and restaurants in New York. His major instrument was the bass saxophone.

At UNLV he has created one of America's most successful concert series and, without federal or state subsidies, it is one of the very few operating in the black. A cultural leader in Las Vegas, he has served in various advisory capacities for Public Broadcasting (KNPR and KLVX TV 10), for Nevada Dance Theatre, on the board of the Allied Arts Council, as a Director of Western Alliance of Arts Administrators, and Executive Producer of St. Jude's "Nite of Stars" for the past fifteen years.

The prestigious National Symphony Orchestra, centerpiece of the October 7 and 8 dinner and concert, will only appear in cities where one of its trustees resides, so its appearance here as part of the tribute to Charles Vanda was made possible by the fact that Nevada finally has a trustee, Mrs. Frank Scott. Charlene and Frank Scott, as chairmen of the National Symphony Orchestra Gala, hosted Vanda's birthday party and the tribute dinner at the Union Plaza, and made the concert possible. Mrs. Robert L. Brooks and Mrs. Marjorie Robinson served as co-chairmen of the dinner, and Gen. R. G. Taylor as treasurer.

Isaac Stern will appear in Artemus Ham Hall January 6.

8th Master Series due

The Eighth Master Series, featuring the third appearance of the great Isaac Stern and a bonus ninth concert in a customary cycle of eight, opens 8 pm. November 7 in UNLV's Artemus W. Ham Concert Hall with Ballet Nacional Espanol. The season will include five symphony orchestras, a world-renowned chorale, and a gala of Gilbert and Sullivan, besides Stern.

Ballet Nacional Espanol. Monday, November 7; ballet reflecting the elegance of the Spanish Royal Court, the rustic spirit of Spanish folk dancing, and Gypsies' flamenco dancing will be featured by the 50 member ballet company.

Victoria Symphony. Monday November 14, 8 pm. Dr. Paul Freeman, a most distinguished conductor, will lead the symphony in a bonus concert which Dr. Charles Vanda wants patrons to "accept as a gift from us to you," as they are not being charged for the extra feature in this year's series.

Roger Wagner Chorale. Thursday, December 8, 40 singers and 16 members of a brass ensemble will present a concert which will exactly duplicate the one they will perform in Los Angeles prior to arriving in Las Vegas. The group will be led by the illustrious Dr. Wagner who has numerous musical credits to his name.

Isaac Stern in recital. Friday, January 6, the universally honored violinist returns to UNLV's concert hall which he enthusiastically endorses as "a wonderful hall with warm and vibrant acoustics."

Soviet Emigre Orchestra. Tuesday, February 28, 1984, the only orchestra of its size and international caliber in the U.S. includes the finest of the recently arrived Soviet Emigre musicians

Proceeds from the dinner will be used to establish the Charles Vanda Endowment for Visiting Artists, designed to fund artists of all disciplines.

The Master Series is firmly established, and its ability to attract the artists it does is testimony to the worldwide reputation of its hall, the way its artists are treated, and the abilities of its director. It is not only the foundation of any classical music season in Southern Nevada and one of the community's proudest boasts; it is respected everywhere as an exemplar of performing artist series. •



from the Moscow and Leningrad Philharmonics and Chamber Orchestras, the Bolshoi and Kirov Theaters, led by Maestro Lazar Gosman.

Philharmonia Baroque of the West. Tuesday, January 31, 1984, the 17th and 18th centuries will come to life in the hands of this orchestra, performing on period instruments or authentic copies, under artistic director Laurette Goldberg. 30 players of distinction and long credits will bring Baroque sounds to Las Vegas.

The Cleveland Orchestra. Thursday, March 15, 1984, the 104 member orchestra will be conducted by Christoph Eschenbach, renowned pianist and conductor. Mozart's Symphony No. 40 in G minor and Beethoven's Symphony No. 7 in A major will be on the program.

A Gilbert & Sullivan Concert Gala.

Tuesday, April 17th, 1984, Opera A La Carte will return to present in concert many of the popular songs from operettas by Gilbert and Sullivan. The principal artists and the ensemble convey the comic spirit of the operettas with mime, dance routines, and stage business.

Danish National Orchestra. Thursday, May 3, 1984, one of the oldest existing radio orchestras will be led by Maestro Sixten Ehrling, who has extensive musical credits to his name. The Orchestra has been received around the world with high praise from international critics.

All of the attractions will be in the Artemus Ham Concert Hall, and begin at 8 pm. Phone 739-3535 or visit room 165 of the Humanities Building on the UNLV campus for ticket information. •

PIANOS and ORGANS

Authorized dealer for

Steinway • Kawai • Wurlitzer • Everett • Hammond
Rodgers • Sohmer • Aeolian • Casio

Grands • Uprights • Spinets
Harpsicords • Players • Pianocorders
NEW • USED • RECONDITIONED
Armstrong Flutes • Lyon and Healy Harps

CHURCH ORGAN CONSULTANTS

953 E. SAHARA
(Commercial Center)

731-4646

Southern
Nevada
Music
Co.

SINCE
1958

Instruction • Layaway • Financing Available
Visa and Master Card welcome



Members of the Sierra Wind Quintet, l. to r.; Richard Soule, flute; Michael Boom, oboe; Kurt Snyder, French horn; Yoshi Ishikawa, bassoon; Felix Viscuglia, clarinet.

Sierra Wind season here

The Sierra Wind Quintet is Las Vegas' newest chamber music group.

Ensemble members Richard Soule, flute; Felix Viscuglia, clarinet; Michael Boom, oboe; Kurt Snyder, French horn; and Yoshi Ishikawa, bassoon, all are first chair players in the Las Vegas Symphony Orchestra, have been soloists with the Las Vegas Chamber Players and are members of UNLV's faculty.

The musicians have played together before, but last Spring they decided to form an independent organization with its own board and with separate funding. It is their hope to increase the general public's awareness of chamber music and also to bring more chamber music to young people.

Future plans include young people's concerts, broadcast taping for KNPR-FM, public radio for Southern Nevada, and tours throughout Nevada and the Western states.

On the schedule are six concerts, half in the UNLV Alta Ham Fine Arts Building, Room 132 and the other half at the Flamingo Library. Thursday, November 3 marks the premiere performance at UNLV, and Sunday January 15, 1984 at 2 pm. will be the second, also at UNLV.

The other dates are January 29 at the Flamingo Library, February 19 at UNLV, March 4 at the Library again, and the final, March 25 at UNLV, all Sundays at 2 pm. For further information, phone 739-3332.

—Esther H. Weinstein •

symphonic series, and an opera series, in addition to the Chamber Players programs. In three short years, attendance has soared from an average of three to five hundred a performance to 1600 a performance, and from 3500 for the entire season to over 10,000 in 1982-83. Hayes happily reported too that by September of this year, contributions were at a level that was not reached until December of last year.

Interest is running high not just for the opera but for the Society's entire gamut of concerts. As is true for just about every arts organization, though, the bottom line must include not just money, but community support as well. Hayes feels that community support is finally coming around, and with the Society's current season, which includes two pops concerts, four operas, and symphonic work, the group must come out a winner.

For further information about concerts, phone the Symphony office at 739-3420.

—Esther Hoffman Weinstein •

Opera Theatre makes debut in Donizetti's "Don Pasquale"

The Las Vegas Symphonic and Chamber Music Society gave birth to its newest offspring in September with the production of Donizetti's opera *Don Pasquale*. First there was the Las Vegas Chamber Players in 1971, then there was the Las Vegas Symphony Orchestra in 1980, and this Fall, the Opera Theatre of Southern Nevada made its debut.

According to managing director Eileen Hayes, the Opera Theater grew out of the concept of an opera apprenticeship program to give young singers a chance to bridge the gap between their student experiences and a professional setting. Performances are really only a part of the total planned educational picture.

After consultation with Virko Baley, the music director of the Las Vegas Symphonic and Chamber Music Society, UNLV voice instructor Helen Magee helped set up a three level program of study last spring. Candidates who have auditioned successfully work first in the choruses, then get to try out minor roles, ensembles, and performances in the community, and finally, at the advanced level, may be invited to perform supporting roles in public performances.

The response to this program was so favorable—20 singers were successfully recruited—that those involved sought approval from the Board of Directors of the Symphonic and Chamber Music Society for the title Opera Theatre of Southern Nevada, and for funding for two operas during the 1983-84 season.

The Board agreed to allocate funds for three performances of *Don Pasquale*, which have already taken place, and for three performances of Stravinsky's *The Rake's Progress*, due in March, 1984.

The educational aspects of the program still remain of central importance. A series of master classes and workshops have been planned to assist participants in gaining professional polish for their careers. Hayes sees the Theatre opportunities too as a great selling point for the recruitment of singers at both the undergraduate and graduate levels. If future plans come true, students may eventually have the chance to participate in six to eight operas a year.

Though opera is normally more expensive to produce than symphonic music, these productions are operating on only ten percent of the total Symphony budget. Managing Director Hayes explained that the shoestring budget has been made possible by the singers getting paid very little, by getting lumber for sets wholesale, and by seeking out lowest possible prices for items like costumes and printing. *Don Pasquale*, too, was performed with two pianos, rather than with an orchestra, to help keep costs down. Economizing is not just an exercise in the practice of frugality; it's a question of survival. Should there be a shortage of funds, the Opera Theater will be the first group to go.

Six operas are tentatively planned for next season. Farther into the future, there are hopes for a pops series, a

Pianist on tour brings Steinway

If you're a guitarist, taking your act on the road isn't much of a problem. You put your instrument in its case and jump in the car.

A classical pianist, however, needs a planned approach to touring. Laura Spitzer, a well-known local soloist, lugs her grand piano around in a truck with a hydraulic lift and has hired a piano technician.

This young musician will in fact be touring next Spring. Acting as her own manager, she organized a statewide tour of small rural towns—communities where a grand piano probably doesn't even exist.

Ace Trucking has already donated a truck. Now all Spitzer needs is the donation of a piano. Even housing may be donated in the event a motel isn't available—or doesn't exist.

Despite a shoestring budget for this tour, Spitzer is very excited and plans to make the tour a real happening. She plans on giving these communities a smattering of musical styles, including jazz, all laced with light comments. "I hope it will encourage other artists and other rural towns to develop a regular series," says Spitzer.

The statewide tour is one thing, but Spitzer realizes her career can't go anywhere without playing Carnegie Recital Hall and getting that necessary writeup in the New York Times. She's already formulating in her mind the program she'd like to do. "I'd like to have a premiere work, and I'd love to find an old forgotten manuscript in some monastery," she laughs.

Spitzer, whose personal favorites are Ravel and Beethoven, will play Chopin's Piano Concerto No. 2 when she performs with the Las Vegas Symphony Orchestra in January.

Spitzer says it's a great experience working with the symphony here. "There's a great curiosity surrounding a classical pianist from Las Vegas," says the 30-year-old Spitzer who moved to Las Vegas after receiving her master's degree from the Peabody Conservatory at Johns Hopkins University. (She turned down Juilliard because "they were a bunch of snobs there, from the secretaries on up.")

What she quickly discovered after leaving the academic world was "there was no more unrealistic training than at a conservatory." Las Vegas may be an unlikely place to get classical training, but Spitzer says playing with a casino orchestra, for example, "teaches you how to function in the real world, how to work fast and how to work under



PHOTO: PATRICIA MORTATI

Laura Spitzer teaches elementary NSA campers.

pressure."

She's had to learn all of the above, juggling 30 students and 25 hours of teaching at UNLV, the Nevada School of the Arts and privately.

And, of course, when she has a recital or concert, she practices five to 10 hours a day on her Steinway in a converted garage/studio.

It may sound like a lot, but it's nothing compared to the regimen she lived with at Peabody and at the Mozarteum in Salzburg, Austria. "I taped every single lesson...otherwise you forget how things were said and played. In Austria I'd sneak into the practice rooms to practice. I'm told I even walked out of my own birthday party because I hadn't practiced," laughs Spitzer, who bears a striking resemblance to Laraine Newman.

And all this from a young woman who dropped out of the classical music world once to serve fish and chips and sell detergent from door to door.

The daughter of a pianist mother whom she longed to emulate, Spitzer knew she was hooked on piano by age

10. But it was her father's Viennese background that lured her to Austria, where she spent four and a half years studying music. "My father was a Viennese refugee, and I'd always longed to go back...a pseudo longing, I realize, because I'd never been there," she laughs. "My father played the mouth organ and the accordian, like a good Viennese should."

Her years in her father's native country were very productive ones. Not only was she a founding member of the Austrian Ensemble for New Music and very involved with the Austrian National Radio, but she also captured the first prize in the Kurt Leimer Competition in Austria winning 3,000 Swiss francs. The only catch was the government wasn't too crazy about that kind of money leaving the country. So what's a girl to do? In Laura's case, smuggle the money out of the country in an inconspicuous wooden box.

The money was spent long ago, but that little wooden box has a place of honor in Spitzer's studio. And no amount of celebrity will diminish its significance.

—Jackie Corbett •

Artists Gallery & Frame Shoppe

367-6122

3466-B So. Decatur
Las Vegas, NV 89102

SPECIAL Christmas Show

Featuring Barbara Jean Sullivan
Opening Saturday, December 10

10 am. to 4 pm.
Refreshments



Heritage House, above, may be destined for destruction unless funds can be amassed to move it to a new location. See story below.

Heritage House eviction deadline November 19

Heritage House is the eye-catching structure at 420 South Seventh with the Tudor exterior and the big stone chimney. It is home to the Allied Arts Council, Nevada Historical Society and the Preservation Association of Clark County. The owners have given it an eviction date of November 19, 1983; and donations of cash, land or other assets are badly needed now to pay for transplanting it to a new site.

The Heritage House Committee, a joint SNHS and PACC venture, is eligible to receive tax deductible donations; and all contributions are welcomed. Contributions may be mailed to Heritage House Fund, P.O. Box 1358, Las Vegas, NV, 89125; for information call, Cultural Focus at 382-7198 to find out how to help save a genuine Las Vegas landmark.

The house was donated to the Southern Nevada Historical Society and the Preservation Association of Clark County by 330 Associates, a firm of attorneys who plan to construct an office building on South Sixth Street with satellite parking on the lot at 420 South Seventh. The eviction date is November 19, 1983.

Aside from its current use as offices for three major community organizations, Heritage House is important for its architectural and historical value. Built in the early 1930's by Hakon and Louise

Hageron, it was later purchased by P.J. Goumond, pioneering operator of the Boulder Club, an early gambling hall. Goumond later developed Tule Springs Ranch (now Floyd Lamb State Park) into a dude ranch for divorce-seekers.

The architectural influences common to 1930's American building practices include an exterior with the half-timbering reminiscent of English Tudor; and the decorative stone and wooden millwork typical of American interpretation of European cottage architecture.

The interior incorporates Tudor arches and Spanish textured plaster walls with coved ceilings. Other interior features include careful attention to detail in the numerous built-in cabinets and wall mouldings; hardwood floors throughout; and 1930's fixtures and wall switch plates.

The house has been included in the City of Las Vegas Historic Preservation Inventory and Planning Guidelines with a rating of "excellent" as an example of Las Vegas architectural heritage. Expert consultant Melvyn Green of El Segundo California says that the house is of such importance to Las Vegas architectural history, that it may be considered eligible for nomination to the National Register of Historic Places despite its anticipated relocation. •

Support the arts: be kind to a music teacher

Consider for a moment a profession that requires talent, infinite patience, dedication, caring, love and well over half a lifetime of study. One that has few, if any, concrete fringe benefits—no sick leave, no paid vacation, no health insurance, and no retirement benefits. One that in addition usually requires long, irregular hours, like 7 to 8 in the morning, 2 until 8 in the evening and Saturdays. Would anyone be foolish enough to choose such working conditions?

Definitely. Over 60 individuals in this town—independent music teachers—have willingly undertaken their profession. Working behind the scenes for long hours with great intensity, they are the ones who train the future stars of tomorrow and try to instill all the rest with a love for music.

The specific 60 (there are probably many more out there) referred to are all members of the Las Vegas Music Teachers' Association. Begun in 1966 with only ten members and a recital presenting a mere six students, the organization has grown today to reach out to hundreds of students.

It is affiliated with Music Teachers National Association, the oldest organization of music teachers in the country, founded in 1876 with 75 and now including over 14,000. By meeting with each other locally and sharing in national activities, either by direct participation or vicariously by reading about them in the organization's journal *The American Music Teacher*, members constantly try to renew their energy, improve their ability, and increase their effectiveness.

The group sponsors monthly recitals, conventions, a system of promotional exams, works with the Clark County School District to grant credit to high school music students, and this last year awarded \$1400 in scholarships through its Bolognini Competition, all to help motivate students.

Why do these teachers willingly give so much of themselves for relatively little recognition? Probably for the same reasons all teachers do. Love figures in too—love for music, love for children, and the belief that for the betterment of humanity, the two must be brought together.

Ask any music teacher (on a good day, please) why he or she continues to work so hard and the reply is certain to include at least a few lofty tenets; like music is essential to the human spirit; or it disciplines the mind; or develops small motor coordination; or fosters creativity. Most of all, though, they believe that music matters.

— Esther Hoffman Weinstein •

Patrons of the arts recognized

Among the many new members joining the Allied Arts Council recently are four Gold Patrons. Marjorie Barrick, Bertha Beggs, the Las Vegas Chamber of Commerce, and Valley Bank are known for their support of the cultural life of our community. During an era when large public funding for the arts has been considerably cut back, Southern Nevada is lucky to have its share of private citizens and concerned groups who are devoted to the arts.

Marjorie Barrick's interest in the arts began early in life, and she continues to "keep her hand in." Because of a broad spectrum of studies, she has become one of Nevada's foremost patrons of the arts in Las Vegas.

When she graduated from high school, she received a music scholarship to North Western University, which she refused. "Contrary to my mother's opinion, I knew I was not a genius. However, [my early training] left me with an abiding love and enjoyment of music," she says.

After marrying, Marjorie and her husband traveled to the proverbial four corners of the globe, the period during which she started her well-known collection of paintings. She took three courses at UNLV in art appreciation and attempted with three different teachers to become a painter, which she claims was a dismal failure.

In yet a third category of the arts, Mrs. Barrick is on the Nevada Dance Council. Neither are the theater and literature left unnoticed by this thoroughgoing patron of the arts. When she was a junior and senior in high school, she was the student director of the school plays; and she studied poetry as well. "I was not bad, but I was never a resounding success in any of the arts," she modestly asserts.

Bertha Beggs is the lady behind one of Las Vegas' oldest and most elite retail stores—Bertha's Gifts & Home Furnishings. She moved here in 1943 with her only son, Bob McConnell, who is currently vice president of the store.

"I have been interested in beautiful things all my life," she says. "Arranging a home, setting a table, dressing a window, arranging beautiful things always seemed to be foremost in my life and in my mind."

Quality and excellence are the key words to describe the kind of merchandise one may find at Bertha's. "Europeans will not settle for anything but perfection in fine porcelain and crystals," she says. "We Americans have some problems with quality control because we are moving too fast. The young people of today don't seem to have the feeling and the love to create fine works of art."

Nevertheless, her love of beautiful things extends very naturally to the arts in Las Vegas. Her patronage of the arts may be added to the list of Bertha's outstanding achievements.

"The betterment and overall advancement of the city of Las Vegas" is the stated objective of the **Las Vegas Chamber of Commerce**. This includes a little bit of everything that touches the citizens of this town, including such things as planning the development of the interstate freeway system; endorsing school bond issues and UNLV financing; spearheading the "bad check" and shoplifting laws. Quite a mixed bag.

It should be no surprise, therefore, that the arts in Las Vegas also receive the endorsement and the patronage of the LVCC. Dance, theater, symphony, jazz, visual art—all contribute to Las Vegas' image as a total community serving its citizens, and the LVCC recognizes that.

Bill Heinrichs, president, and Bill Burns, executive vice president are the current top officers of the LVCC who have taken action to see that the arts are indeed a vital part of Las Vegas' character.

Valley Bank can boast doubly of its concern for the arts; this bank is not only a patron of the arts, but actually has a very fine collection of Western art. The collection, which includes Western-theme paintings and bronzes by well known artists, graces the lobbies and offices of Valley Bank.

The Western theme of Valley Bank's art collection harks back to the original motto of "A Western Bank for a Western City," when the Bank of Las Vegas was in the early stages of development.

In the early 1950's a group of prominent Las Vegasians sought to open a commercial bank that would recognize gaming as a legitimate industry. In less than two years, the bank grew to total resources of more than \$14 million. Few banks in the country have been able to

Allied Arts wins grant

The Nevada State Council on the Arts has awarded a \$1000 Direct Assistance Grant to the Allied Arts Council of Southern Nevada, money that will go to its publicity services.

"We are in a transitional period," says AAC Director Patrick Gaffey. "We have been very lucky to hire Didi Carson as our first Development Director, which represents a big step in our long-term growth. In order to do that we had to let the position of Publicist go unfilled temporarily. This grant will give us the part time help we need to insure that our publicity services don't decline while we raise the money to hire a full-time Publicist."

During its regular granting cycle, the NSCA, after unanimously recommending full funding for Allied Arts' \$10,000 grant application, did not allot any money to the organization in its first use of a complicated new process for determining distribution of available funds.

"We are very pleased and thankful that the NSCA was able to award us this grant," says Gaffey. "It will be put to good use in the arts community." •

achieve such significant growth.

The subsequent merger with Valley Bank of Nevada in Reno highlighted its rapid development.

The bank evolved with Nevada's prosperity, and in many ways was responsible for bringing it about. But in addition to its recognition of gaming as legitimate industry, the bank recognized that the arts are the culminating flower of a mature community. It consequently supports the arts both by patronage and by the example of its own collection. •

DIRECT MAIL DELIVERS

- ★ MAILING LISTS (LOCAL, REGIONAL, NATIONAL)
- ★ COMPUTER - POLITICAL - DEMOGRAPHICS
- ★ MAIL ROOM SERVICES (ADDRESSING, INSERTING, POSTAGE)
- ★ MARKETING PROGRAMS (LEAD DEVELOPMENT, DEALER SUPPORT)
- ★ POLITICAL - BUSINESS - RESIDENTIAL MAILINGS



LIST MAINTENANCE - PRIVACY GUARANTEED
LABELS - CHESIRE - PRESSURE SENSITIVE
CATALOGS - SELF-MAILERS - TABLOIDS - LETTERS
IN HOUSE COMPUTER - STATEMENTS
INVENTORY - INQUIRY PROCESSING

Passkey
SYSTEMS

362-7999
4027 PETRA AVE. - LAS VEGAS

Poetry readings excite listeners

"Hey, man, this really beats TV!" Thus one junior high student summarized her reaction to the first poetry reading in the 1983 Fall series.

The Fall "Desert Readings" poetry series continues exploring its theme, "The role of the poet in an endangered world" with Carolyn Forche reading on November 1, 7 pm., and William Pitt Root December 5, 7 pm., both on Thursday nights at the Flamingo Library auditorium. The series is sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee.

Carolyn Forche has traveled in El Salvador as a journalist, meeting guerillas, peasants, and high ranking officials. She was impelled in this direction on a November evening in 1977 when Gomez Vides, a stranger from El Salvador, dropped by to tell her of his homeland and to urge her to witness and report on what was (and is) happening there. She left San Diego State where she was working under a Guggenheim Fellowship to face what she called her "moment of truth."

However her greatest stories came not as news releases, but as *The Country Between Us*, a volume of poetry which won the 1981 Lamont Poetry Selection. The prestigious award is given annually by the American Academy of Poets to the *second* volume of a poet's work to assure its publication.

Forche's first volume, *Gathering the Tribes*, won the Yale Younger Poets Award. She has also translated the work of Nicaraguan poet Claibel Alegria, and her forthcoming book will be a pictorial account of life in Central America.

"Here is a poet who's doing what I want to see all of us poets doing; she is creating poems in which there is no seam between personal and political," says Denise Levertov. And Jacob Timerman has compared Forche's poetic and political intensity to that of Pablo Neruda, the Nobel Laureate from Chile.

Lynn Osborne, assistant professor of sociology at UNLV will introduce Forche and moderate the discussion following her reading.

William Pitt Root gives the final reading of the series. A world-renowned poet, his latest book *Under the Umbrella of Blood*, focuses on social concerns including the Soviet invasion of Afghanistan. Of his work Joseph Brodsky has said, "As far as I know, you are the only man in the whole U.S. who had heart enough to address this subject. Your lines surely redeem this nation."

Root's message moves outward from



Poet Carolyn Forche.

The Colonel

by Carolyn Forche

What you have heard is true. I was in his house. His wife carried cushion beside him. The moon swung bare on its black cord over the house. On the television was a cop show. It was in English. Broken bottles were embedded in the walls around the house to scoop the kneecaps from a man's legs or cut his hands to lace. On the windows there were gratings like those in liquor stores. We had dinner, rack of lamb, good wine, a gold bell was on the table for calling the maid. The maid brought green mangoes, salt, a type of bread. I was asked how I enjoyed the country. There was a brief commercial in Spanish. His wife took everything away. There was some talk then of how difficult it had become to govern. The parrot said hello on the terrace. The colonel told it to shut up, and pushed himself from the table. My friend said to me with his eyes: say nothing. The colonel returned with a sack used to bring groceries home. He spilled many human ears on the table. They were like dried peach halves. There is no other way to say this. He took one of them in his hands, shook it in our faces, dropped it into a water glass. It came alive there. I am tired of fooling around he said. As for the rights of anyone, tell your people they can go fuck themselves. He swept the ears to the floor with his arm and held the last of his wine in the air. Something for your poetry, no? he said. Some of the ears on the floor caught this scrap of his voice. Some of the ears on the floor were pressed to the ground.

—(May 1978) •

**White Horse of the Father,
White Horse of the Son**

by William Pitt Root

*Not the delicate mare who came nosing.
Not the dustdim iron-eyed gelding.
This was the one. The bright dancer
who would not approach the fence.*

*Set in this side of his snow-bright face
was the blank blue stare of the sky.
And there in the other, a hazel tunnel.
A swirling of greens and browns that could see.*

*The hooves were pink as tea-roses,
streaked with the pale of oystershell.
This was the great horse I wanted.
And this was the one for sale!*

*I wanted to try him alone.
How many moons has the sky?
You insisted my friend ride him too.
And he didn't know how. Didn't know.*

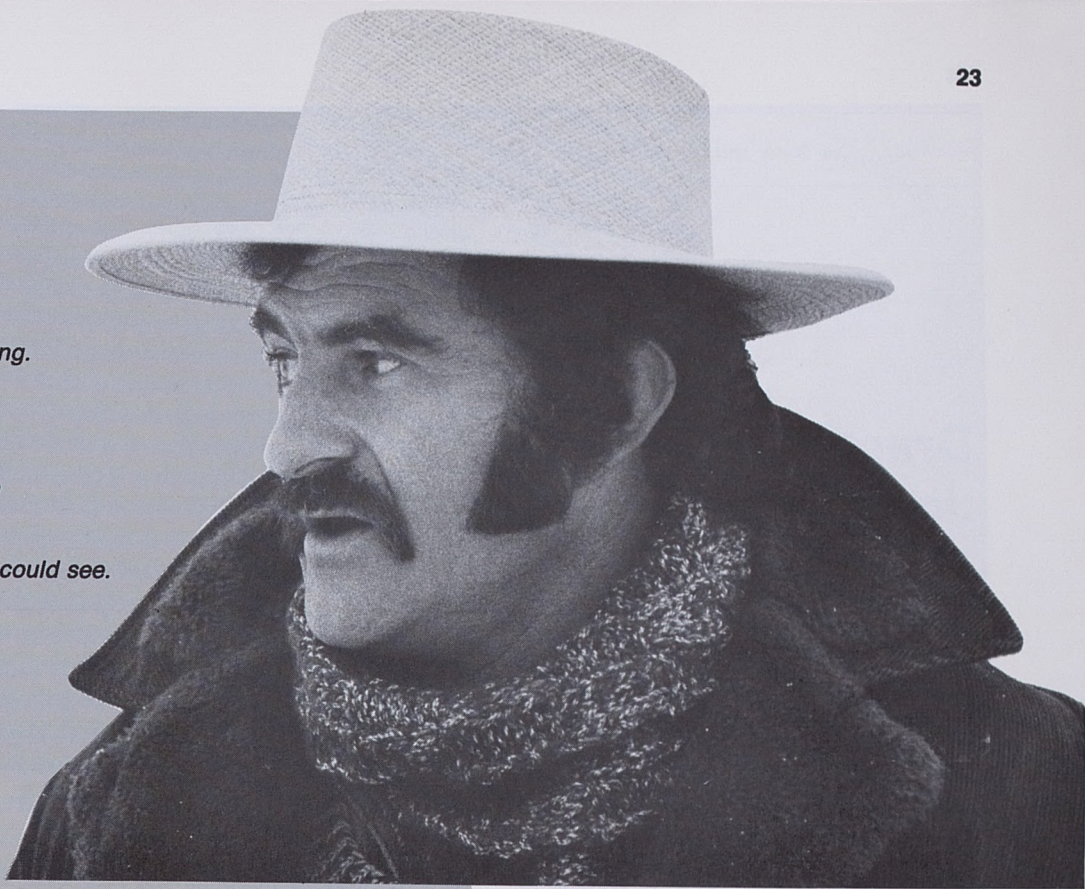
*My hands crossed the brilliant silk
of his neck as the lips of a prince cross
the princess. Who sleeps in forever.
Who wakes in the world. He woke*

*to my touch and we raced the proud wind
over grass. Over bushes and ditches.
This was the one, the one my dreams
woke to. Wide-eyed. But my friend,*

*I could feel him slipping.
Feel him falling back into the grass
as I reached, too late, for his hand.
As my hand reached backward into the blur*

*of his wide white face and the grass.
He was gone. By the time I could turn
I had heard your voice in my heart.
No Sir. Not this one. No sale.*

*Father once a son, son become a father,
you riding now the white stallion of your bones!
It is true that I fell from the horse as your son.
That I rode on. Am still riding. •*



Poet William Pitt Root.

the heart—unlike Forche's which begins with the world and moves inward—but despite his sensitivity, he never shrinks from the truth. The title of his widely acclaimed *Reasons For Going It On Foot* characterizes his simple but deep philosophy.

Prior to his reading in Las Vegas, Root will lecture at the World Wilderness Conference in Scotland. Such international appeal has won him the United States/United Kingdom Bicentennial Exchange Fellowship and keeps his poetry

alive in translation on Radio Free Europe.

Yet for all this recognition, Root is still a poet with special appeal for desert readers. His work *Coot and Other Characters* was called "part of the collective unconscious of the American West—the mountain men, the prospector, grizzled and part crazy," by National Public Radio.

Darlene Unrue, assistant professor of English at UNLV will introduce Root and lead what promises to be a lively discussion following his reading.

—Joan Cutuly •

*The
Burk
Gal'ry*

Jeff Craven
Watercolors

November 19-23

Lynn Jordan
Woodburnings
December 3-23

also Gallery artists
mini show

**400 Nevada Highway
Boulder City 293-3958**

Joe Behar and top student Terry Nelson.

Drama workshop Joe Behar's baby

Ten years ago, Joe Behar founded the Community Drama Workshop which is free and open to the public. Approximately 40-60 Las Vegans ranging in age from 14 to 82 attend the weekly Monday night sessions at the Press Club.

The emphasis is on stage technique and Behar estimates that he has instructed 6,000 people over the years in the craft. He is dedicated to them.

"I try to give my students commercials. I have gotten them into a couple of movies here in town," he says. "We have a good time and we learn. It costs me personally a couple of hundred dollars a month to run it; but as long as I have the money, I don't care. We ask for

Performing arts seminar slated

Performing artists will study the business of their arts in depth at a seminar December 2 and 3 cosponsored by the Allied Arts Council and UNLV.

To be held on the UNLV campus from 11 am. to 6 pm. December 2 and 8 am. to 3 pm. December 3, the seminar will feature attorneys and other experts explaining such topics as:

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

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

How to read employment contracts;

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

The use of ASCAP and BMI in enforcing performing rights.

The fee for the seminar will be announced shortly.

Allied Arts Council President Mark Tratos, a local attorney specializing in art law, has organized the seminar and will be one of the speakers. •

PHOTO: DAVID BROWN



donations, so that I can get scripts and put on showcases."

Joe credits his good friend Ed Asner with the idea of founding the free community drama workshop. In the 1960's while Behar was living in Los Angeles, he and Asner conducted a theater class together in Beverly Hills. "We charged a lot for the class. A lot of the people were very wealthy. It was then Ed's idea that we shouldn't charge the people who couldn't afford it. So we had a lot of students who didn't pay."

Behar has transplanted the idea to Las Vegas.

His other great love, besides the theater, is politics. "I worked with Lyndon Johnson and then with Robert Kennedy when he was running for President." Behar ran for public office this year and was narrowly defeated.

Although Behar describes himself now as semi-retired, he says he still works as a scriptwriter, as a rewrite consultant for "Hill Street Blues." In the past he reports having worked on "MASH," "Mary Tyler Moore," "Lou Grant" and "Mary Hartman, Mary Hartman." "I'm fortunate," he says. "I'm doing what I like."

And he has big dreams for what he would like to see happen in the future. "If there's anything I want to do before I go to the big drama workshop in the sky, it's to start a theater environment. This would be a place where, as a non-profit group, we buy an apartment house and convert the rec room into a theater. We only rent to people in the arts. Every night we have plays, workshops, showcases. On the weekends—art exhibits. All kinds of arts—all under one roof." •

November opening for beehive exhibit

The beehive in Utah has a long history as a religious, governmental and commercial symbol. Over the years it has been incorporated by artists and craftsmen into their work in a surprising variety of ways.

Traditionally, it was used on tombstones, gates, house eaves and leaded glass. In modern times it has been used in neon signs, souvenir honey pots and soda pop labels. The beehive motif carries with it a wealth of meaning and information about a people's connections with the past and present.

Hal Cannon, the Folk Arts Coordinator with the Utah Arts Council, has assembled an extensive collection of objects and photographs that illustrate the widespread use of the beehive in Mormon folk art. *The Grand Beehive* was funded

by a major grant from, among others, the National Endowment for the Arts, and has appeared at the Renwick Gallery of the Smithsonian Institution.

Las Vegas will have an opportunity to view the *Grand Beehive Exhibition* when it opens November 4 at the Nevada State Museum on Twin Lakes Drive.

On Thursday, November 17 at 7:30 pm., Cannon will give a slide lecture at the museum, which will elaborate on the background and significance of some of the photographs and artifacts in the exhibit.

The travel costs of the exhibit and the lecture are funded by a grant from the Nevada Humanities Committee. For more information, call the Nevada State Museum at 385-0115. •

Lights

by Jackie Corbett

Shortages of talent

One of the consequences of too many theater groups performing at the same time can be a shortage of talent. This was the problem which plagued several groups kicking off the 1983-84 theater season.

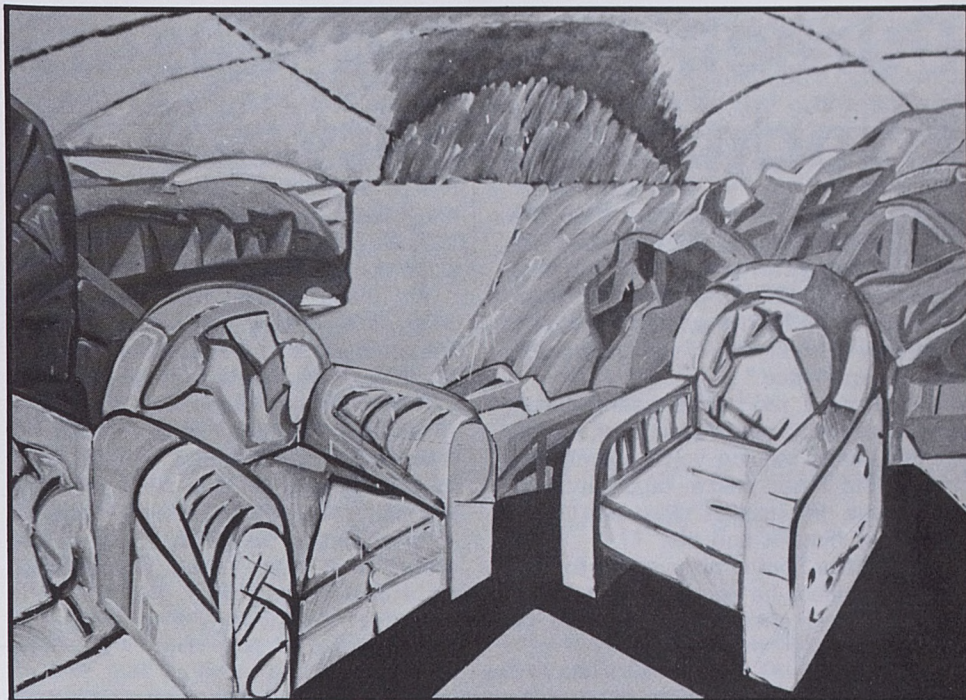
The Southern Nevada Regional Theater Company's premiere production of *The Crucible* was the hardest hit victim. The company should be congratulated for finding enough bodies to fill the 20-member cast. Unfortunately, the vast majority appeared to have little acting experience. Many of the men, particularly, were too young for their roles. Cast members were awkward onstage, unsure how to stand, how to move, even how to deliver lines effectively. And they compounded problems by missing cues, leaving uncomfortable dead space in their stead.

In addition, some of the more complex roles weren't adequately interpreted. This was particularly unfortunate with the roles of Abigail Williams and John Proctor, two roles crucial to the tone and flow of the play.

Abigail is a 17th century Lolita and crafty manipulator. However, Marla Martin never fully understood the subtleties that make abigail the moving force in Arthur Miller's drama, and that absence was sorely felt.

Paul Thornton's John Proctor was equally misunderstood. Granted, there is turmoil in this character who is pulled by his wife and by the temptress Abigail, but he is still a strong character, not a weakling controlled by his wife, as Thornton conveyed. Otherwise the high principles Proctor chooses to die for will never work.

In a cast of 20, only two figures truly stood out—Georgia Neu as Elizabeth



"Table by the Bay #4" by Michael McCollum.

Proctor and Christian Fox as the deputy governor. Both actors shared something in common—a professionalism that made watching them a pleasure. There were wonderful highs and lows in their respective characters and a natural ease onstage that allowed the audience to forget, for once, it was watching a bunch of amateur actors performing on a high school stage.

Neither the Las Vegas Little Theater nor Theater Exposed could quite get enough talent to go around, either. Like *The Crucible* the Little Theater's production of *The Rainmaker* was missing a strong lead. The part of the rainmaker is a bit of a spellbinder himself. But unlike Abigail, there is also a certain pathos about him. He's an idealist caught up in dreams. Unfortunately Ivan Reese's rainmaker was never convincing enough to make Lizzie a new woman much less make it rain. He attacked the role in a stereotypical manner, giving it only superficial treatment.

In contrast, the roles of Lizzie and her father were touchingly portrayed by Jeanne Dubuque and Patrick Thompson, who both did a fine job of moving you from the four walls of the theater and making you feel like you were peeking in on an intimate scene between a father and daughter in a crude farmhouse somewhere on the plains.

While Theater Exposed's *The Elephant Man* had the strongest corps of actors of these three groups, it called for an even larger cast than *The Crucible*, and there wasn't quite enough talent to go around. As a result, some bit parts were handled without much forethought. And because actors doubled, even tripled up on roles, some identities were confusing.

(Simply changing hats wasn't sufficient.)

But not even all the leads in this production were up to Theater Exposed standards. Jerry Cleary as Frederick Treves seemingly drifted without motivation, without depth, throughout much of the play.

If Cleary's Treves was one-dimensional, Jeff Granstrom's John Merrick was a myriad of qualities all blended together to form a warm, fascinating character.

A shortage of talent is only one shortcoming resulting from an overabundance of theater. There are shortages of "good" directors, shortages of "good" technical people, shortages of materials and shortages of dollars at the box office because of one very noticeable shortage—a shortage of patrons. •

NEWSOM'S GALLERY

*The Finest
In Western Art*

1141 Maryland Parkway
Las Vegas, Nevada 89104

Phones

(702)384-9865 or 382-6728



Purcell to lead desert Exodus January 20

"I carried the cross up the hill. We dug a hole up there and set the cross down in the hole and then I climbed up and two guys on each side tied me up on it. The women were there and they were crying. It was a very dramatic experience."

Roy Purcell, red haired, bearded, with the translucent eyes of a prophet, speaks in the totally relaxed voice of one who has found inner peace—apparently an erroneous impression. But he laughs easily, at himself and life.

One of few Southern Nevadans to have been crucified, he also presided at the Last Supper, enacted the Sermon on

the Mount, and walked on the waters of Lake Mead, with the aid of submerged concrete blocks.

All these reenactments of biblical scenes were photographed and transformed by Purcell into etchings, some of them the largest ever made.

Now Purcell plans an enormous reenactment of the Exodus, in the dry lake South of Railroad Pass, the week of January 20. He expects a thousand people, all dressed in biblical costume, to trek across the sand, to be photographed for future etchings and filmed for a documentary.

But his ambitions are a good deal

grandier than even these plans. He still hopes for a reenactment of the Exodus where it originally took place—in the Sinai, using both Israelis and Egyptians, together, as a "Bridge for Peace," as the project is called.

"Bridge for Peace" grew out of a subliminal message Purcell apparently sent himself through his art. "I had just done a mural for Ruthe Realty, and part of that was an old mine scene. I did the etching, and there were a lot of crosses in it, but I didn't realize it until after I had done the print and I sat there looking at it and then I became conscious of the crosses. After about two weeks, I thought, 'Well, hell. I'll just get a group together and act it out to get some photographs and do an etching of the crucifixion and get it off my mind. It was a very profound experience and it affected the participants a great deal, including myself.'"

He ended up creating a group of murals of the life of Christ and designing the stained glass, both for the First Presbyterian Church, just West of the Freeway on Charleston. "And what I discovered in doing 'The Life of Christ' was that when we went out and took forty, sixty, eighty people at a time, from all walks of life, and put them in a new environment, put robes on them so they lose their identities, the walls are down.

"One person who may be in a high social strata is talking to another one who's a plumber. They would never talk in the normal environment, but now they're people, they're individuals who

"You're creating yourself; all the rest of it's a by-product."

are learning to know each other without those barriers. That's when I realized that, hell, you've got an opportunity of using art, drama, the arts, and so on as a means of bringing people together."

When he later began to plan a recreation of the Exodus in the Sinai, he naturally thought of using the people there; the Israelis and Egyptians. It began to occur to him that the project could become a bridge between those peoples. Since then, the project has taken many shapes.

"First of all, the whole concept was to move students from here over to Israel and join with the Israeli students and Egyptian students in the Sinai and do the Exodus. I had the itinerary worked up and all of it ready to go, and I had the contacts all set up in both countries. Then Sadat was assassinated, so the government of Egypt changed.

Roy Purcell works on a recent series of murals for Sam's Town.



PHOTO: BERNHARD AND WILLIAMS PHOTOGRAPHY

"I had to set up all new contacts when I went back the second time. I left there the second time with everything ready except the final ok from the Egyptian government. I was waiting for word from the Minister of Cultural Affairs. And I waited. And I waited. And I found out something about Egypt. Nobody's in a hurry. They've been there five thousand years. Nobody's gonna set the world on fire in two weeks.

"The answer finally came back that Israel had attacked Lebanon and Beirut was being bombed out and they were afraid that if they allowed us to go into the Sinai with Israelis involved, that that would be too much of a temptation for some terrorist, so please wait until things cool down. In the meantime, Israel had turned the Sinai over to Egypt.

"So then we decided to go in another direction; to do the enactments here, pull the Israeli students over here, pull the Egyptian students over here, join with UNLV, and go out and do the enactments in America's Sinai. But there's no way we can raise that kind of money in the time we're dealing with, so we decided to do the enactments here with American students as a pilot program. I know I can get a thousand people out on that dry lake to do that Exodus, and we've got it set up with the State Park Service to use the Valley of Fire in some of the scenes, over at the Warm Springs Oasis on the Muddy River, to do the Birth of Moses with all the palm trees and everything.

"The idea of the Bridge for Peace is getting people together who have been shooting at each other. And it's not easy. It's the challenge of using the arts to bridge that gap, and create a new environment that we can bring those people from both countries into, where they would be sharing in an experience that they all jointly accept, which is the life of Moses as a prophet. Whether they're Moslem or Christian or Jew, Moses is considered a prophet, and Abraham is considered the father of both nations, the Arab and the Jew, and the rest of the world, for that matter."

Purcell lives in an organically expanding house in Henderson, sprouting bay windows, enclosing rocks and earth, shooting up, and probably irritating the neighbors.

His work is seen everywhere these days. It's hung all over the Governor's office on East Sahara. He's done murals for Southwest Gas, a series of murals on the history of transportation at Fairway Chevrolet. He just completed murals with a Western theme for Sam's Town.

Now Jeanne Clark, well-known Southern Nevada organizer and former director of Allied Arts Council's Cultural Focus agency, is running the business side of the Purcell organization, and he says he has to consciously resist being

sucked into the whirl of energy she creates, or he'd be spending his time on business rather than art. He is extremely pleased to be working with Clark, who is noticeably increasing his public visibility as the January enactments near.

Purcell has an interesting artistic stance: "You're creating yourself; all the rest of it's a byproduct." In that light, his personal development is worth a closer look.

He wanted to be an artist from childhood. He grew up in Fillmore, Utah, and studied art at Utah State. "I finally was forced out of the Art Department." Why? "Too creative. I was trying to combine poetry and painting. There was a mystical tinge to it that the professors didn't like; not religious, but mystical. They told me you don't put the sun in the paintings. You do the old barns and the American Watercolor Society type of imagery, and stick within the rules. These are established by the governing bodies that jury the shows. You step outside of that and they're confronted with something that doesn't fit, and they don't know what to do with it."

After leaving the university, Purcell's relationship with his church began to echo that academic relationship. "I grew up Mormon, and then I left the Church in '67. I consider myself a spiritual person and I was expressing that spirituality through a regimented discipline in the

He expects a thousand people, all dressed in biblical costume, to trek across the sand.

Mormon Church, and finally the regimentation became too stifling. I had moved into the desert. I was writing a lot of poetry that I put into a portfolio called "The Journey." I did those murals on the cliffs at Chloride, the outdoor murals, and they were symbolic things that I didn't understand, but all of this started me on a search to find out what was going on inside myself.

"I finally came to the realization that there was a deep, deep side of myself that I was moving into that, if I continued, I couldn't maintain that connection with the Church. It became a real struggle. Finally I said, 'Okay. Either I go inside myself and find out what's there, and take the chance of losing my soul—judging it from the Mormon background—or else I forget about that, close the lid on Pandora's box, and spend my energies, my talents, and my time devoted to the Church.' After a

"I'll take a chance on losing my soul."

few months of real debate with myself, the decision was, 'To Hell with the Church. I'll take a chance on losing my soul.' So as far as the Church is concerned, I did. I had myself excommunicated.

"But freedom is great. It *is* frightening. The Church provides a great deal of security. It has all the answers, like any philosophy that you espouse. You jump into it and it gives you the answers. I watched this happen with a lot of people. Even when I was doing the 'Life of Christ,' some of people involved in the enactments became born-again Christians, and I watched them go from beer-drinking, fun-loving, womanizing great guys—on that side—to very pious, devout religious sycophants. They went from one extreme to the other. Not saying that born-again Christians are—you know. It depends on what works for you."

Purcell investigated born-again Christianity, to find out what it was about.

I've explored a lot of things since then. My life is a life of exploration. I've gotten into New Age thinking and different philosophies and in some cases have gone in very deeply. But I don't put anchors down. I just keep going and exploring and enjoying and staying frightened."

Patrick Gaffey •



COMPLETE SERVICES

PRINTING	COPYING
FOLDING	BINDING
COLLATING	DRILLING
PADDING	ENVELOPES
LETTERHEADS	BUSINESS CARDS

382-1838

Garvin Bushell in his studio at home.

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 in a circus, then grew with the music, playing 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 jazz, from Bessie Smith to John Coltrane. The first three parts of this series covered his early life and his career through the thirties.

Part 4 The Avant-Garde

The world was rapidly changing, and jazz with it. After quitting the Chick Webb Orchestra following Webb's death and his replacement by Ella Fitzgerald, Garvin Bushell found himself back in New York. It was late 1939 or early 1940.

"Bebop started right there in New York, at Minton's. Monk, Diz. I used to go into Minton's all the time. When Charlie [Parker] came to New York, that's where he developed. That's where the modern, what they call the *avant-garde*, bebop, it started right there. I was interested. I know I didn't lean in that direction too much, but I was interested. I liked it. Technically, those of us who had been playing the other style couldn't do it [play bebop]. We had to learn it. We had to work up to that technical level before we could play those patterns.

"I worked on it some, but.... If I had been a one-horn performer, I would have gone into it seriously, but being a legitimate oboe and bassoon, clarinet, and



PHOTO: PATRICIA MORTATI

lead act saxophone player, I didn't need to do it. I knew I couldn't get in Radio City or the symphony and play bebop and I couldn't play lead alto in a big band playing bebop solos."

In the mid '40's Bushell began to get more serious about his interest in the classics and began to study bassoon with the first chair player in the NBC orchestra under Toscanini. The teacher recommended Bushell when a third bassoon chair opened with the Ballet Theater in New York in 1947. At that time, black players were unheard of in classical orchestras. "The first day I went

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

to rehearsal, nobody spoke to me. For three days we had rehearsals, then, fortunately, there was a solo for third bassoon. Then they spoke to me after that."

Other instances of discrimination were not so easily resolved. Even today the small number of black players in symphonies is obvious, and in the forties, Bushell was kept out of most symphonic work.

In 1950, Bushell held a bassoon chair with the Chicago Civic Symphony, but for the rest of the decade he led his own band in New York and New Jersey

until 1959 when he became part of the Dixieland revival, joining Wilbur de Paris, with whom he toured the world until 1964.

For most of the fifties, he maintained a studio at 47th Street and 7th Avenue in New York. The great trumpet player Roy Eldridge took saxophone lessons from him for a while. John Coltrane, the great modern master of the saxophone, also studied with him briefly. "He was having mouthpiece trouble, sound trouble. He never liked his sound. He had a bag of mouthpieces; he never could get the sound he wanted."

Bushell had other students. "Bob Tricario was a student of mine, tenor saxophone player, out of New York. He played many years on the Tonight Show with Johnny Carson. He's in the studios in Hollywood now. John Campo, who is a premier bassoonist in New York now in the the musical comedies, he's a student of mine. King Curtis, I taught from the beginning. He called me up from Fort Worth and said, 'Mr. Bushell?' I said, 'Yes?' 'I'm coming to New York; I'm going to study with you.' And he did, he studied for a year, five days a week. Became one of my richest pupils. Made a lot of money with the Beatles and all."

Beginning around 1960, bandleader Gil Evans, noted for his work on a series of albums with Miles Davis, began to use Bushell and find recording work for him with Davis and his own orchestra.

Bushell remembers a couple of recording sessions at Victor records. "I did two sessions down there with Miles. I drove Jaguars and I did some racing out to Bridgehampton and Miles is a hotrodder also, and we got very close. He had a Ferrari, an old Ferrari. He wanted to race. I said, 'Miles, I don't

want to discourage you, but my Jaguar will do 155 miles an hour.' He would argue with me between each number. And you know Miles. Every other word is a vulgarity. When we finished a number: 'That's a take. Now just let me tell you, you -----!' [Bushell sputters unintelligibly.] But we had more fun.... Never argued music; always argued automobiles."

In 1961, Coltrane, having left Miles Davis, had his own band and was a leading force in the "avant-garde," experimenting with different sounds and forms. He was working with Eric Dolphy, the remarkable reedman known for his startling style on alto sax, flute, and bass clarinet. Bushell had played with Dolphy briefly in a woodwind quintet in New York and had known him in Europe.

Coltrane had Dolphy score a piece called *Africa* for a large group, and Gil Evans sent in Bushell, who played on the first recorded version of the piece, later released as *The Africa/Brass Sessions, Vol. 2*. Bushell also appears on some pieces on the original *Africa/Brass* album, without credit, and the album *Trane's Modes. The Other Village Vanguard Tapes*, recorded live at the Village Vanguard in New York with Coltrane's quintet, including Dolphy, McCoy Tyner, and Elvin Jones, was augmented by guests, including Ahmed Abdul-Malik on oud. On "India," Bushell rumbles along in the background on a contrabassoon he rented for the occasion. "Spiritual," a Coltrane favorite which he usually opened with modal noodling on soprano sax, is on this occasion opened by a modal interlude on English horn by Garvin Bushell. The album's liner notes mistakenly credit him with oboe.

These were landmark recordings of the "New Jazz" at the time, and created considerable controversy. The quintet toured California shortly after, to have its music called "anti-jazz" by a prominent, unfriendly critic, but now that the controversy has calmed, these sessions can be seen to have changed the course of jazz and influenced all of its major players.

Louise, Garvin's wife, was present at the Vanguard sessions, and he still laughs at her reaction. "She said, 'Oh, that's the worst thing I ever heard!' I said, 'Now, you just don't like that kind of jazz.'" Passing by the room in which Bushell was being interviewed, she stopped at the mention of her name and asked what he was discussing. "You remember that date in New York with John and Eric."

"Oh, don't talk to me about that! I had a headache for days!"

It was remarkable that an older player like Bushell, who was immersed in Dixieland at the time, could step into the most revolutionary ensemble of the moment and become an integral part

of it, but he says, "What I felt, I played, and then I found out what the band was. You played what you feel. And that's it, that's what they wanted."

Bushell toured Africa in 1964 with the Paul Taubman Orchestra. In 1966, he was briefly reunited with Cab Calloway. But in 1967, he moved to Puerto Rico, frustrated. "I couldn't work, couldn't hold a job in my own country." But in San Juan, he worked with his own hotel band for five years, and played regularly throughout his stay, winning a National Endowment for the Arts Fellowship in 1969 for his symphonette "Lamento Africaine." He also raced a Jaguar there in road races at the age of 70.

After ten years, however, he began to feel his children were too distant from what was happening in the United States, and even from the English language, so he moved to Las Vegas in 1976. Now, at 80, he lives with his wife Louise and two of his five children: Garvin Jr., 20; and Philip, an aspiring actor, who is 18.

Although Bushell still works with the George Popa concert and dance band, he spends most of his time teaching. He taught at the Nevada School of the Arts Summer Camp for five years. NSA Director Bill Lowman speaks of Bushell with great enthusiasm: "He's really a special guy. He's one of the originals."

"The first day I went to rehearsal, nobody spoke to me."

Now Bushell is teaching over 60 students, in three locations; at home, at the Professional Music Center and Drum Shop, and at Mahoney's Music City. "I'm also the adjudicator in the solo and ensemble every year at the high school level. I judge woodwinds; oboes, bassoons, clarinets. And I notice the level has risen so much higher than it was, say three years ago."

Most of the great players Bushell worked with are now dead, from the pioneers like Fletcher Henderson and Bessie Smith to the modern players like

John Coltrane and Eric Dolphy, but Garvin Bushell is still playing for hours each day. Asked about his friend Eubie Blake, who died in the last year, the day after his 100th birthday, Bushell says, "I was telling Eubie, why don't you get up on the ball and get to know what's going on? Eubie played ragtime, you know, and I used to try to get him—because he had good technique, he had good fingers and he liked modern music—to play it. But he'd say, 'That's what I was raised up on, that's what I

On "India," Bushell rumbles along on a contrabassoon.

was taught, and that's what I'm gonna die playing."

Bushell, who looks, talks, and entirely seems twenty years younger than he is, says, "I deal with young folks. I don't associate with nobody near my age. So this thing about dying, I don't believe in that. I don't believe in dying."

And yet, holding his tenor saxophone, he says, "You know the thing that bothers me is that the time's going to come very shortly that I'm not going to be able to blow this thing, because my breath's getting shorter and shorter and I don't know how I'm going to handle that, not being able to play. I figure that when I get so I can't play, I might as well check out. I'll be happy."

"When you're young, you never feel that you're going to get old. You know how an old person feels. You never feel that's going to happen to you. I've been blowing more than 65 years now and trying to hang on."

"This morning, as a matter of fact, I played a long passage and I ran out of breath and I said 'What's going to happen now? What am I going to do when I get so I can't blow?' Because that's my outlet, you know. How am I going to handle that?"

—Patrick Gaffey •

End of a four-part series.



TOMORROW INC.
4350 ARVILLE LAS VEGAS, NEVADA 89103

Classes now forming in music (brass and woodwinds); dance (tap, jazz, ballet; youth and adult programs); drama (theater techniques workshops). Our beautiful new studio features a 33x50 dance floor. Available for rehearsals on a rental basis. All professional instruction staff. Call 362-3000 for additional information.

Studio for the Performing Arts

Muse

by Wayne LaFon

New curator at UNLV's gallery wants bigger attendance

Paintings that smell. Sculptures that make sound. Have aliens invaded the art world? Right here in Las Vegas lives an artist who paints in oils because he likes the smell. Yet another artist creates work which, while pleasing to the eye, is at least partially designed for the ear.

Both artists were exhibited in the same gallery space, one at the beginning of September, one near the end. Probably

Art critics Ron Glowen (l.) and Jeff Kelly at "Sound Sculptures" reception in UNLV Fine Arts Gallery.

more amazing than paintings that smell good and sculptures that you can listen too, is the fact that on the whole, the general viewing, listening and smelling public didn't see either of the two shows.

Both exhibits were staged in the nearly new Fine Arts Gallery of the University of Nevada, Las Vegas. It's near the center of the new art building on the campus—the one you can see from Maryland Parkway, the one you've probably been meaning to stop and take a look at anyway. And gauging from the first two shows of the season and the ones that are scheduled for the remainder, this would be a good year to take a look at the building.

The first show, the one with the works of the artist who likes the smell of oils, was a collection of paintings and some monoprints by Mike McCollum, professor of art at UNLV. His paintings were large, colorful and exciting. The monoprints were just as exciting, only smaller. Mike went on sabbatical earlier this year and brought back to us a new body of work. Somehow it looks like a great way to spend a summer vacation.

The second show was an exhibit of sound sculptures by Bob Morrison. Both he and the work came down from Reno

for the show. The sometimes flat, sometimes not, multi-level metal pieces were very strong visually and could well have stood on their own. But they didn't stop there.

With sound from radio signals wired into the pieces, the concept took on more interest. It was mildly amusing to watch gallery-goers first stand back and give the pieces a look, and then lean in and give them a listen. I won't say that it was too comical, because I found myself doing the same thing. In fact, as I kneeled down over one piece, with my ear close to the floor, another viewer came over, and we both ended up, ears pinned to the floor, discussing the piece's similarity to a small geyser, the kind that sputter and pop and seem to be on the verge of doing something, but never do. It seems now that it was doing something right.

If I'm overstressing the fact that the turnout was light for both shows, let me say that I'm not really trying to give anybody a bad time. I just want to remind you what's available to us.

Patricia Mortati, new curator of the Gallery, says that in the past there have been problems. No set hours. Small mailing list to publicize openings. Parking on campus is limited. But Pat also says that she and John Kane have a handle on most of the basic problems. The gallery's hours are now 11 am. to 4 pm. Monday through Saturday. The mailing list will expand to include Allied Arts members. As for parking; well, you're on your own there.

By the time you read this, the Morrison Sculptures will already be down; McCollum's paintings and prints will have been out of the gallery for more than a month; but wait. There's still hope. If you hurry, after reading this, you still might have a chance to get a look at the tail end of the Scott Bell/Dan Welch paintings and ceramics show which closes on November 4.

But you certainly will have a chance to see at least the two remaining exhibits of the fall season; drawings by Robert McCauley, which open with a reception on November 7 and closes December 2; and small drawings and small sculptures by Brian Paulson and Jim White, opening December 5 and closing December 31. I've seen some of these pieces and they look as if they will make for interesting exhibits.

There is a fairly full Spring schedule for the gallery too.

Get involved. Call Pat Mortati at the gallery at 739-3893. Find out if you're on the mailing list—make sure you get on it. Find out about the next show, ask about the Spring schedule, or just say hello. Keep in mind that the Fine Art Gallery at UNLV is worth your time. After all, where else can you smell painting and listen to sculptures? •

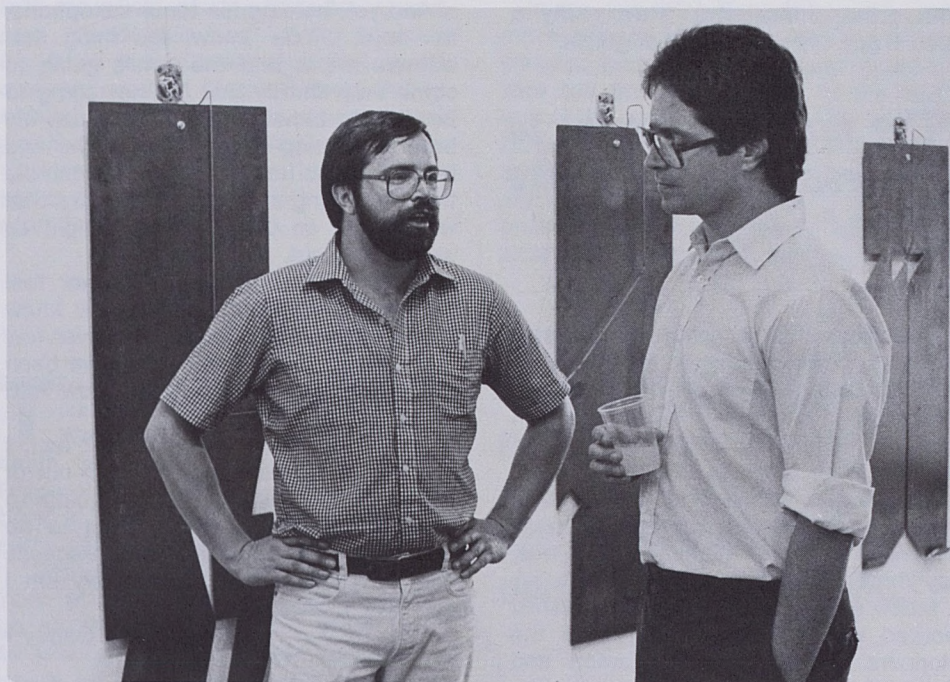


PHOTO: PATRICIA MORTATI

Desert Decor Art Supplies
2003 East Charleston 382-5404

Allied Arts New members

Gold Patron

Valley Bank
Bertha Beggs
Greater Las Vegas Chamber of Commerce

Silver Patron

Senator William Hernstadt
Mr. & Mrs. Arthur Marshall
Mesquite Club

Patron

W. Bruce Beckley

Business

Brueners Home Furnishers
Vegas Cabinets
Dr. & Mrs. Craig E. Roles
Art of the Empress Gallery
Clark County School Librarians Assoc.

Organizations

Joseph Bernard Acting Studio
Las Vegas Chapter Sweet Adelines
Sands Productions
Las Vegas Jazz Society

Individual

Sandra Lee Pardo
Ralph D'Amore
Charles E. Mathensen III
Justine Saragosa
Sybil G. Scianna
Katie Greene
Nancy Thompson
David Snoddy
David B. Donovan
Katherine Saxe
Eileen G. F. Snyder
Larry Spittler
Irene Bourgault
Vivian Woods
Linda Maroney
Melvin A. Baron
Carolyn Carstensen
L. A. Salo
Marilyn O'Brien
Sister Lorraine T. Duffy

The *artbeat* of Southern Nevada

You can hear it if you listen. It's a steady throb, and it's getting stronger. Sometimes it swells with passion; sometimes it's syncopated and hip. It beats out colors; it beats out shapes. It taps its feet; it dances on its toes. The Allied Arts Council is the artbeat of Southern Nevada, and wants **YOU** to join the dance.

The artbeat is the symphony; the artbeat is onstage. It's the ballet, it's sculpture, it's film, and it's jazz. It's the beat that lifts you out of your seat and paints the world in lights.

We want you to become part of the pulse. It's beating all around you. You see the art on billboards, on the phone book cover, put there by Allied Arts. We put dance performance and music in the malls, paintings in the banks, and poets in the library, and your dollars will keep the pulse beating.

And now we want you to see the artbeat covered in *Arts Alive*, Southern Nevada's award-winning magazine. As a member, we'll send you every issue, filled with all the people, the excitement, the dates and the places where you'll find the exhilaration and beauty of art.

You'll be a partner in **Discovery**, the hands-on art and science museum for children Allied Arts is building with Junior League. We'll keep alerting you to what's happening in *all* the arts through our calendars in the Sunday papers, through magazines, radio and TV.

You'll get discounts for all the local theater productions, as well as a variety of goods and services from local businesses, and be invited to quarterly Allied Arts membership receptions, featuring the finest in music and dance.

PLEASE! JOIN THE ALLIED ARTS COUNCIL. We'll send you *Arts Alive* bimonthly and a list of all the discounts available to members, as well as continuing mailings and surprises. Your dollars will keep the art and culture of Southern Nevada vital and growing.

Return to:

Allied Arts Council
420 South 7th Street
Las Vegas, Nevada 89101
(702) 385-7345

Sign me up as a member at the level I've checked:

- \$1000 Angel
 \$ 500 Gold Patron
 \$ 250 Silver Patron
 \$ 100 Business/Patron
 \$ 50 Arts Business
 \$ 25 Family/Organization
 \$ 20 Individual
 \$ 15 Senior

YES! I want to support the arts! Start sending me *Arts Alive* right away!

Name _____

Phone _____

Address _____

City/State/Zip _____

OR use your credit card:

Company _____

Number _____

Signature as on card _____

WE'VE GOT YOUR MUSIC

At Tower Records, we try to stock everything currently available, from rare piano blues played by Pinetop Smith in the 1920's to the latest, hottest antics of Adam & The Ants or XTC we've got it all. And our high-volume approach to marketing the best-sellers has always allowed us to keep the prices down on the rest of our over 30,000 different titles in each of our stores. The customer who comes to us for even the most obscure and esoteric title is just as valued as the one who comes to us for the latest new releases. We'd like to think you can get a pretty good musical education just walking through the aisles of our stores and reading the liner notes on the albums. Whatever your music is, we've got it. Sensibly priced.

OPEN 9AM TO MIDNIGHT · 365 DAYS A YEAR

TOWER RECORDS

Las Vegas

4700 MARYLAND PARKWAY
BEHIND CARLOS MURPHY'S

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

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