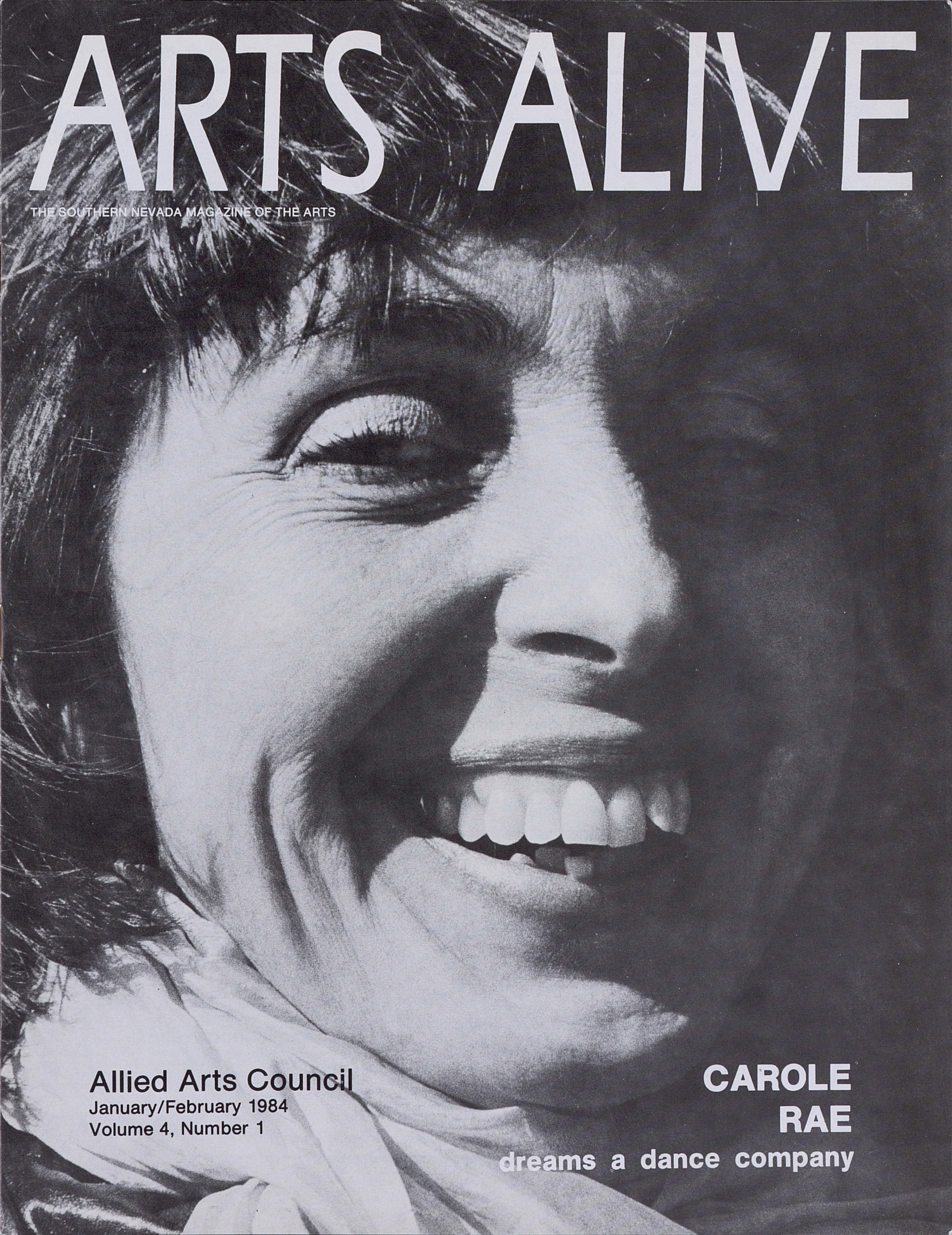


ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS



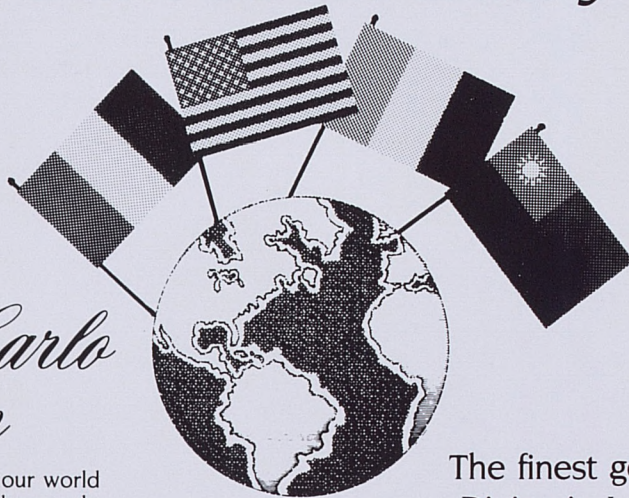
Allied Arts Council
January/February 1984
Volume 4, Number 1

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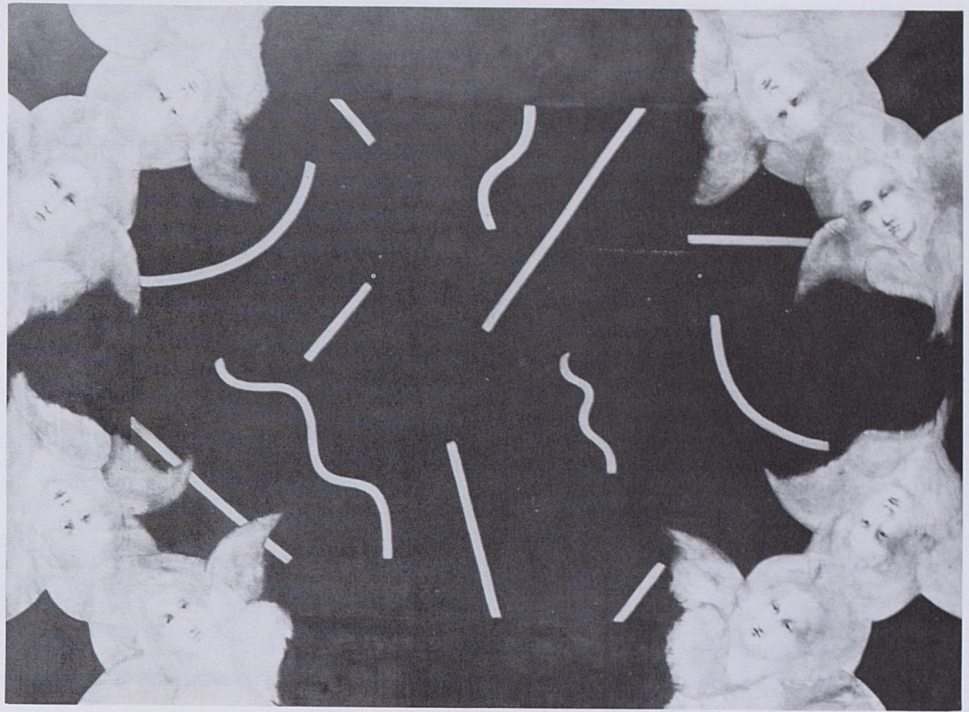
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LAS VEGAS

**ARTS
ALIVE**

COVER:
Carole
Rae,
UNLV
Dance
Director.
Photo by
David
Brown.
(See story,
p. 16.)



Oil on canvas with gold leaf, 5'x7', (1983), by Sylvana Abrams.

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.

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The DEADLINE for copy, artwork, and ads for the March/April issue of *Arts Alive* is February 1.

Thanks, Ken O'Connell

Allied Arts joins with many others throughout the community in expressing regret over the retirement of Ken O'Connell, Executive Vice President of the Greater Las Vegas Chamber of Commerce. An Allied Arts member, Ken has been a dedicated supporter of the Council and the entire arts community through his newspaper column "Impact" and through his personal diplomacy.

Just recently, Ken induced the Chamber to join the Allied Arts Council as a

Gold Patron. With the strong support of Chamber Director Berlyn Miller, of Mark Smith, and other directors, he convinced the Chamber of the importance of the arts to the business community and materially assisted Allied Arts.

Throughout the years, he has pushed for a recognition of the place of the arts in the image and economy of Southern Nevada. The Chamber and the community will miss Ken's presence in the Vice Presidency as he begins a well-deserved retirement.

AA

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"Nevada Days # 2412," by Jon Winet.

JANUARY EXHIBITS

01 SUNDAY

Mary Roth, hand-colored photographs, Clark County Community College Art-space, through January 3. 643-6060.

Arizona Fine Arts Presses, traveling exhibition of 40 works of printmaking, organized by the Scottsdale Center for the arts; artists include Fritz Scholder, Shakrokh Rezvani, Beth Ames, Schwartz, and many others. Reed Whipple Cultural Center and Charleston Heights Arts Center, through January 6 at both locations. 386-6211 and 386-6383.

Rebecca Bruce, colored pencil drawings of wild animals, featured in an exhibit of work by local artists, supplied by the Las Vegas Art Museum, Looney's and the Icon Gallery, Liberace Plaza, through January 31. 647-4300.

The Las Vegas Artists Cooperative Gallery will feature pastels by Greg Conlin through January 31, along with the works of 55 other local artists, on the upper level of Meadows Mall. 877-0761.

All Local Artists are invited to enter works reflecting the history of Afro-American culture for the 2nd Annual Art Exhibit in Honor of Black History Month, West Las Vegas Library; deadline: January 24. 647-2117.

Brian Paulsen/James White small paintings/small sculptures, UNLV Fine Arts Gallery, through January 6. 739-3237.

03 TUESDAY

Nevada '83, ninth annual statewide photography exhibit, Las Vegas Library, through January 25. 382-3493.

tcsH20/8f, reflections of realism as seen through the lens and brush of Tad Cheyenne Schutt, Flamingo Library, through January 13. 733-7810.

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

06 FRIDAY

"Slumber," recent paintings by Jim Stanford, Clark County Community College Artspace, through January 28. Opening reception, January 6, 6 to 8 pm. 643-6060.

08 SUNDAY

"Looking Back," photojournalists from the Las Vegas Sun, Review-Journal and Valley Times offer a retrospective exhibit of their favorite news photos from 1983, Flamingo Library Upstairs Gallery, through February 3. 733-7810.

Nevada Mothers Association Art Show, juried show of original work, Reed Whipple Center, through February 3. 386-6211.

09 MONDAY

Hollywood 1924-1928: The Poster Paintings of Batiste Madalena, Charleston Heights Arts Center, through February 3. 386-6383.

Calligraphy Class by Marilyn Ross, Las Vegas Library, 7 pm. Free. 382-3493.

UNLV and CCC Student Art Exhibit, Main Gallery; Dennis Brooks, photography, and Jim Rozzi, oils, Nevada Artist Gallery; Cannon and Robison Jr. Highs and Rancho High School, Youth Gallery; Las Vegas Art Museum, through February 2. Opening reception, January 9, noon to 4 pm. 647-4300.

15 SUNDAY

"Livin' in Las Vegas," recent work by Greg Allred, celebrating the extravagance of color and light unique to this city, Flamingo Library, through February 10; opening reception, 3 pm., January 15. 733-7810.

16 MONDAY

Farrell Walback, paintings, First Western Savings, 2700 W. Sahara, through February 9; opening reception, January 20, 3 to 5:30 pm. Sponsored by the Allied Arts Council. 385-7345.

24 TUESDAY

Entry Deadline for 2nd Annual Art Exhibit in Honor of Black History Month, West Las Vegas Library. 647-2117.

27 FRIDAY

Bill Verrill, watercolor, pencil, and charcoal, Newsom's Gallery, 1141 S. Maryland Parkway, through January 29. 384-9865.

28 SATURDAY

Nevada Watercolor Society exhibit, Valley of Fire State Park Visitors Center, through February 17, 8:30 am. to 4:30 pm. 385-0264.

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JANUARY EVENTS

01 SUNDAY

The Deadline for entering the 1984 Youth Competition sponsored by the Reno Chamber Orchestra, including an opportunity for the scholarship program, is April 15, 1984. Entry forms are available from the Reno Chamber Orchestra, P.O. Box 547, Reno, NV 89504. Open to students of violin, viola, cello, or bass, 17 years old or younger.

02 MONDAY

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

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am.; taped for later broadcast over KNPR 89.5 FM. 737-5746.

04 WEDNESDAY

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

"Grand Illusion" by Jean Renoir, part of the film series "Shadows of War," sponsored by the Allied Arts Council and the UNLV History Department and funded by the Nevada Humanities Committee; commentary by Paul Burns and Hart Wegner; Wright Hall Auditorium, UNLV, 7 pm. 735-7345.

06 FRIDAY

"Snoopy!" by The Rainbow Company, Reed Whipple Center, January 6 and 7, 7 pm. 386-6553.

Isaac Stern in Recital, Master Series concert by the world's most honored violinist, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

07 SATURDAY

"Snoopy!" See 1/6.

08 SUNDAY

"You're a Good Man, Charlie Brown." See 1/7.

The Beverly Hills Ensemble in concert, Henderson Parks and Recreation Department Civic Center, 201 Lead Street, 2:30 pm. Free. 565-2121.

09 MONDAY

Registration Begins for classes for children and adults in arts, crafts, theater, dance, etc., Reed Whipple Center; registration through January 20; call 386-6211 for schedule.

Max Bunnell western art exhibit, oils and watercolors, 8:30 am. to 4:30 pm. thorough February 29, Lost City Museum, Overton. 397-2193.

Allied Arts Council board meeting, council offices, 5 pm. 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.

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped in part for later broadcast over KNPR 89.5 FM. 737-5746.

10 TUESDAY

March Slave, ballet/symphony/concerto, Laura Spitzer, pianist, with Virko Baley and the Las Vegas Symphony Orchestra, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3332.

Concert Preview: "Chopin Piano Concerto #2," by Esther Weinstein, KNPR 89.5 FM, noon. 456-6695.



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Eddie Harris - Kenny Burrell

JANUARY *continued*

11 WEDNESDAY

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

"My Name is Ivan," dir. Andrei Tarkovsky, part of the film series "Shadows of War," sponsored by the Allied Arts Council and the UNLV History Department and funded by the Nevada Humanities Committee, with commentary by Dr. Paul Burns, Wright Hall Auditorium, UNLV, 7 pm. Free. 385-7345.

12 THURSDAY

Great Books Discussion Group; topic: "The River" and "A Circle in the Fire" by Flannery O'Connor, Flamingo Library conference room, 7 pm. 733-7810.

14 SATURDAY

"The Absent-Minded Professor" with Fred MacMurray, children's captioned film for the deaf (with sound), Flamingo Library, 2 pm. Free. 733-7810.

A Salute to Martin Luther King, Jr.; "A Raisin in the Sun," with Sidney Poitier and Claudia McNeil, a videocassette film, West Las Vegas Library, 10 am. and 2 pm. Free. 647-2117.

15 SUNDAY

The Sierra Wind Quintet with Richard Soule, flute; Felix Viscuglia, clarinet; Michael Boom, oboe; Kurt Snyder, French horn; and Yoshi Ishikawa, bassoon; Alta Ham Hall, room 132, UNLV, 2 pm. 739-3332.

"Discovering the Other Nevada," a slide/lecture tour of field trips available for the entire family, by Jean Ford and Maxine Peterson, Flamingo Library, 2 pm. Free. 733-7810.

"Around the World with Flo Raymond," and afternoon of song presented by the Henderson Parks and Recreation Department, 2:30 pm., Henderson Civic Center Gymnasium, 201 Lead Street. \$3. at the door. 565-2121.

Nevada Chamber Ensemble with Wolf Adler, clarinet, and The Banyak String Quartet performing Weber, Reicha, and Bliss; Charleston Heights Arts Center, 3 pm. For tickets and reservations, 386-6383.

16 MONDAY

"Gold Diggers of 1935," Busby Berkely musical, Charleston Heights Arts Center, 7 pm. \$1. 386-6383.

Allied Arts Council Theater Division meeting, Allied Arts offices, 7:30 pm. All local theater people invited. 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.

Mose Allison at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped for later broadcast over KNPR 89.5 FM. 737-5746.

17 TUESDAY

"St. Denis Revisited," the second in a series of lectures on the life of Ruth St. Denis, by Karoun Tootikian, illustrated with live dance, UNLV P.E. Bldg. Dance Studio. Free. Time TBA. 739-3332.

Bayanihan Philippine Dance Company, presented by Community Concerts, Artemus Ham Concert Hall, UNLV, featuring the Arabic, Malayan, Chinese, and Spanish past as well as the customs of the indigenous tribal peoples, 8 pm. 648-8962.

18 WEDNESDAY

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

"Battle of Algiers," dir. Gillo Pontecorvo, part of the film series "Shadows of War," sponsored by the Allied Arts Council, the UNLV History Department, and funded by the Nevada Humanities Committee; Wright Hall Auditorium, UNLV, 7 pm. Free. 385-7345.

19 THURSDAY

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

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

Clark County Library District Board of Trustees monthly meeting, open to the public, Flamingo Library board room, 11 am. 733-7810.

20 FRIDAY

"God's Favorite," by Neil Simon, presented by the Southern Nevada Regional Theatre Company, Reed Whipple Studio Theater, 8 pm. January 20, 21, 27, 28, and February 3 and 4; 2 pm. January 22, 29, and February 5. 382-7323.

21 SATURDAY

Auditions for "Hansel and Gretel," Rainbow Company, Reed Whipple Center, 1 to 5 pm. 386-6553.

Return of the Saturday Matinee; "The Grass is Greener," with Deborah Kerr and Robert Mitchum, Flamingo Library, 2 pm. Free. 733-7810.

"God's Favorite." See 1/20.

22 SUNDAY

The Old World Musicians in concert, Henderson Parks and Recreation Department Civic Center, 201 Lead Street, 2:30 pm. Free. 565-2121.

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

"God's Favorite." See 1/20.

23 MONDAY

Phil Wilson and Carl Fontana, trombonists, at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped in part for later broadcast over KNPR 89.5 FM. 737-5746.

24 TUESDAY

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

"The African Queen" with Humphrey Bogart and Katherine Hepburn; captioned film for the deaf (with sound), Flamingo Library, 6:30 pm. 733-7810.

Be a Detective; Investigate the Library! library tour by Beverly Carlino, Flamingo Library, 10 am. and 7 pm. Free. 733-7810.



alarmco

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382-5000

Lamar Marchese and Virginia Mulloy-Dambach of KNPR at Beethoven's Birthday party distribute "Cream of Volunteer Soup."

25 WEDNESDAY

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

"Rome: Open City," dir. Roberto Rosellini, part of the film series "Shadows of War," sponsored by the Allied Arts Council and the UNLV History Department and funded by the Nevada Humanities Committee; Wright Hall Auditorium UNLV, 7 pm. Commentary by Drs. Paul Burns and Hart Wegner. Free. 385-7345.

26 THURSDAY

Trio Serenata in Concert; Rodolfo Fernandez, Barbara Gurley, and Patricia Satalof present a program featuring a music repertoire written specifically for the cello, Flamingo Library, 7 pm. 733-7810.

Great Books Discussion Group; "The Nigger of the Narcissus" by Joseph Conrad, Flamingo Library conference room, 7 pm. 733-7810.

"And I Ain't Finished Yet," a black historical musical by Eve Merriam, Las Vegas Little Theatre, 8 pm., January 26, 27, 28, February 2, 3, 4, 9, 10, 11, 16, 17, 18; and 3 pm. January 29 and February 12. 735-0167.

27 FRIDAY

"And I Ain't Finished Yet." See 1/26.

"God's Favorite." See 1/20.

28 SATURDAY

Return of the Saturday Matinee: "The Ladykillers" with Alec Guinness and Peter Sellers, Flamingo Library, 2 pm. Free. 733-7810.

"Snow White," presented by the Henderson Parks and Recreation Department, 3:30 and 7 pm., 201 Lead Street, Civic Center Gymnasium, Henderson. Adults: \$2. Children: \$1. 565-2120.

"Let My People Go!" a musical reincarnation of Paul Robeson, starring Joe Carter; the start of a national tour of 24 major cities; written and directed by Ben Loewy; Artemus Ham Concert Hall, UNLV, 8 pm., January 28 and 29. 739-3801.

"And I Ain't Finished Yet." See 1/26.

"God's Favorite." See 1/20.



PHOTO: DAVID BROWN

29 SUNDAY

Sierra Wind Quintet in Concert; in their premier performance, UNLV faculty members Richard Soule, Felix Viscuglia, Michael Boom, Yoshi Ishikawa, and Kurt Snyder at Flamingo Library, 3 pm. Free. 733-7810.

Susan Duer, fortepiano recital; sonatas by Mozart, Haydn, Beethoven, C.P.E. Bach, and Soler, Charleston Heights Arts Center, 3 pm. 386-6383.

"And I Ain't Finished Yet." See 1/26.

"Let My People Go!" See 1/28.

"God's Favorite." See 1/20.

30 MONDAY

"Show Boat" with Paul Robeson and Helen Morgan, part of the Classic Musicals Film Series, Charleston Heights Arts Center, 7 pm. \$1. 386-6383.

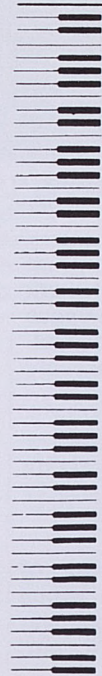
Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Emphasis is on stage technique, scenes, and improvisations. Free. 731-4291.

Charlie Ventura, tenor saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped in part for later broadcast over KNPR 89.5 FM. 737-5746.

31 TUESDAY

"Death Valley: Land of Contrast," Audubon Wildlife film by Kent Durden, who will speak; Wright Hall, UNLV, 7:30 pm. \$10. for all four films in series. 739-3394.

Philharmonia Baroque of the West; Laurette Goldberg, artistic director; Master Series concert, Artemus Ham Concert Hall, 8 pm. 739-3535.



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PHOTO: DAVID BROWN

One of the "Fantasy Girls" holds Mike O'Callaghan's football, autographed by the Oakland Raiders, at Allied Arts Council's October Fantasy Auction. Hank Greenspun purchased the football at the fund raiser which netted Discovery, the planned children's museum \$25,000, and AAC \$12,000.

FEBRUARY EXHIBITS

01 WEDNESDAY

The Las Vegas Artists Cooperative Gallery is featuring stoneware pottery by Judy Dean, with the works of 55 other local artists, through February 28 on the upper level of Meadows Mall. 877-0761.

Mike Cotter, pen and ink drawings of women, featured in an exhibit of work by local artists supplied by the Las Vegas Art Museum, Looney's and the Icon Gallery, Liberate Plaza, through February 28. 647-4300.

Faculty Show, UNLV Fine Arts Gallery, Alta Ham Hall, through February 10; opening reception, February 3, 5 to 7 pm. 739-3893.

2nd Annual Art Exhibit in Honor of Black History Month, West Las Vegas Library, through February 29; opening reception, February 1, 6 to 8 pm. 647-2117.

03 FRIDAY

Joanne Cooper, metal sculpture and jewelry, Clark County Community College Artspace, through February 28. Opening reception, 6 to 8 pm. February 3. 643-6060.

05 SUNDAY

Beni Casselle, "The African Odyssey," retrospective show of sculptures, paintings, and poetry, Reed Whipple Center, through March 9. 386-6211.

Photography Exhibit by the Clark County Library District staff; Best of Show to be judged by Keith Grove; vote for your favorite for the People's Choice Award. Exhibit continues through March 2. 733-7810.

Pasha Rafat: New Work; well known local artist Pasha Rafat, new work using the media of color xerox, Charleston Heights Arts Center, through March 2; opening reception, February 5, 1 to 3 pm. 386-6383.

06 MONDAY

National Paperworks Show, Main Gallery; Kate Aumen and Sharon Graff, mixed media, Nevada Artist Gallery; Child Development Center Exhibit from CCCC, Youth Gallery; Las Vegas Art Museum, through February 28. Opening reception, February 6, noon to 4 pm. 647-4300.

10 FRIDAY

John Kittleson, wood sculptures, Newsum's Gallery, 1141 S. Maryland Parkway, 10 am. to 9 pm. 384-6728.

12 SUNDAY

Christian Brisepierre: Woodworker, art-in-wood exhibit ranging from traditional to contemporary, Flamingo Library, through March 9; opening reception, February 12, 3 pm. 733-7810.

13 MONDAY

Design Competition/American College Theatre Festival, UNLV Fine Arts Gallery, Alta Ham Hall, through February 17. 739-3893.

Lee Sido, sculptures, constructions; First Western Savings, 2700 W. Sahara, through March 9; opening reception February 17, 3 to 5:30 pm. Sponsored by the Allied Arts Council. 385-7345.

14 TUESDAY

Gallery Reception for the staff photography exhibit, Flamingo Library, 7 pm. Find out who won! (See 2/5.) 733-7810.

20 MONDAY

Jacque Halber, photography, UNLV Fine Arts Gallery, Alta Ham Hall, through March 9. 739-3893.

22 WEDNESDAY

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

15 WEDNESDAY

American College Theater Festival. See 2/12.

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

16 THURSDAY

American College Theater Festival. See 2/12.

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

"The Tallest Tree in Our Forest," film about Paul Robeson, part of Black History Month, Reed Whipple Center, 7:30 pm. 386-6383.

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

"And I Ain't Finished Yet." See 1/26.

"Be a Detective; Investigate the Library," 10 am. and 7 pm. See 1/24.

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

17 FRIDAY

American College Theater Festival. See 2/12.

"True West" by Sam Shephard, directed by Kathryn Sandy O'Brien, Clark County Community College Little Theater, 8 pm. February 17, 18, 24, 25, and March 2; and 2 and 8 pm. March 3. 643-6060.

"And I Ain't Finished Yet." See 1/26.

18 SATURDAY

American College Theater Festival. see 2/12.

Return of the Saturday Matinee: "My Man Godfrey" with William Powell and Carole Lombard, Flamingo Library, 2 pm. Free. 733-7810.

"True West." See 2/17.

"And I Ain't Finished Yet." Final performance. See 1/26.

"Buck and the Preacher" with Sidney Poitier and Harry Belafonte, videocassette presentation; free, but preregistration required, West Las Vegas Library, 10 am. and 2 pm. 647-2117.

19 SUNDAY

American College Theater Festival. See 2/12.

The Sierra Wind Quintet in Concert, Alta Ham Hall, room 132, UNLV, 2 pm. 739-3332.

20 MONDAY

American College Theater Festival. See 2/12.

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

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped for later broadcast over KNPR 89.5 FM. 737-5746.

22 WEDNESDAY

"Say Amen, Somebody," film about gospel music, with many well-known groups and singers, part of Black History Month, Reed Whipple Center, 7:30 pm. 386-6211.

23 THURSDAY

Great Books Discussion Group; topic: "Mother Courage" by Bertholt Brecht, Flamingo Library conference room, 7 pm. 733-7810.

Trio Serenata in Concert; an informal evening of classical and contemporary music specially arranged for three violoncellos, Flamingo Library, 7 pm. Free. 733-7810.

24 FRIDAY

"Hansel and Gretel," presented by the Rainbow Company, Reed Whipple Studio Theater, 7 pm. February 24, March 2 and 9; 2 and 7 pm. March 3 and 10; 2 pm. February 26, March 4 and 11. 386-6553.

"True West." See 2/17.

Keith and Rusty McNeil, a celebration of American Folk Song, performed on over 30 instruments, presented by Community Concerts, Artemus Ham Concert Hall, UNLV, 8 pm. 648-8962.

25 SATURDAY

Nikki Giovanni, well known poet, will speak on Dr. Martin Luther King, the civil rights movement, and how it affected her writing, Sahara Hotel Space Center, 1 pm. Free. 798-0337.

"Hansel and Gretel." See 2/24.

Return of the Saturday Matinee: "A Pocketful of Miracles," Frank Capra's film with Bette Davis and Glen Ford, Flamingo Library, 2 pm. Free. 733-7810.

"Where Have You Gone, Snooky Lanson?" a Sweet Adeline hit parade, with a guest appearance by the Gamble-Aires, Artemus Ham Concert Hall, UNLV, 8 pm. All seats, \$6. 645-2929 or 458-2053.

L. D. Frazier, singer/composer/pianist, deals with the history of gospel music, singing and telling its story, part of Black History Month, Reed Whipple Center, 8:00 pm. 386-6211.

"True West." See 2/17.

"The Wiz" with Diana Ross and Michael Jackson, videocassette presentation; free, but preregistration required, West Las Vegas Library, 10 am. and 2 pm. 647-2117.

26 SUNDAY

"Hansel and Gretel." See 2/24.

The Old World Musicians, Henderson Parks and Recreation Department Civic Center, 201 Lead Street, 2:30 pm. Free. 55-2121.

The University Musical Society Orchestra, Dr. James Stivers, conductor, performing Vivaldi, Haydn, and Wagner; Charleston Heights Arts Center, 3 pm. Free. 386-6383.

27 MONDAY

"Till the Clouds Roll By," with Robert Walker, part of the Classic Musicals Film Series, Charleston Heights Arts Center, 7 pm. \$1. 386-6383.

"The Golden Sea of Cortez," Audubon Wildlife film by Clint Denn, who will speak; Wright Hall, UNLV. \$10. for all four films in series. 739-3394.

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

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped in part for later broadcast over KNPR 89.5 FM. 737-5746.

28 TUESDAY

"St. Denis Revisited," fourth in a series of lectures on the life of Ruth St. Denis, by Karoun Tootikian, UNLV P.E. Bldg. Dance Studio. Time TBA. Free. 739-3332.

"Blythe Spirit" with Rex Harrison and Constance Cummings, captioned film for the deaf (with sound), Flamingo Library, 6:30 pm. Free. 733-7810.

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

The Soviet Emigre Orchestra, Lazar Gosman, music director; Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.



LAWRENCE ROSS
G A L L E R I E S

Desert Inn & Country Club
Las Vegas, Nevada 89101



Laura Spitzer, pianist.

PHOTO: JON WINNET

FEBRUARY EVENTS

01 WEDNESDAY

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

"The Sorrow and the Pity," dir. Marcel Ophuls, part of the film series "Shadows of War," sponsored by the Allied Arts Council and the UNLV History Department and funded by the Nevada Humanities Committee; Wright Hall Auditorium, UNLV, 6:30 pm., with commentary by Dr. Paul Burns. Free. 385-7345.

Funding Resource Workshop for grantseekers, Flamingo Library conference room, 10 am. to noon. Free, but registration required. 733-7810, ext. 35.

02 THURSDAY

"And I Ain't Finished Yet." See 1/26.

03 FRIDAY

"And I Ain't Finished Yet." See 1/26.
"God's Favorite." See 1/20.

04 SATURDAY

"And I Ain't Finished Yet." See 1/26.
"The Toy" with Richard Pryor; videocassette film; free, but preregistration required; seating is limited, West Las Vegas Library, 10 am. and 2 pm. 647-2117.
"God's Favorite." See 1/20.

05 SUNDAY

The Cantor String Quartet, Charleston Heights Arts Center, 3 pm. For tickets and reservations, call 386-6383.

"God's Favorite." Final performance. See 1/20.

06 MONDAY

Allied Arts Council board meeting, council offices, 5 pm. 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.

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped in part for later broadcast over KNPR 89.5 FM. 737-5746.

07 TUESDAY

"St. Denis Revisited," the third in a series of lectures on the life of Ruth St. Denis, by Karoun Tootikian, UNLV P.E. Bldg. Dance Studio. Time TBA. Free. 739-3332.

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

08 WEDNESDAY

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

09 THURSDAY

Great Books Discussion Group; topic: "The Blue Hotel" and "A Mystery of Heroism" by Stephen Crane, Flamingo Library conference room, 7 pm. 733-7810.

"Death of a Prophet," film about Malcolm X, part of Black History Month, Reed Whipple Center, 7 pm. 386-6211.

"And I Ain't Finished Yet." See 1/26.

Nevada Dance Theatre, Concert III, Ballet Highlights, Judy Bayley Theatre, UNLV, 8 pm. February 9, 10, and 11; 2 and 8 pm. February 12. 739-3801.

10 FRIDAY

Brigham Young A Capella Choir, presented by the Henderson Parks and Recreation Department, 7 pm., Henderson Convention Center, 200 Water Street. Advance prices: \$3 adults, \$2 youth; at the door: \$4 adults, \$3 youth. 565-2120.

Nevada Dance Theater. See 2/9.

"And I Ain't Finished Yet." See 1/26.

11 SATURDAY

"The Aristocats" with the voices of Phil Harris, Eva Gabor, and Sterling Holloway, children's captioned film for the deaf (with sound), Flamingo Library, 2 pm. Free. 733-7810.

"And I Ain't Finished Yet." See 1/26.

Nevada Dance Theatre. See 2/9.

"Black Like Me" with James Whitmore and Roscoe Lee Browne, videocassette presentation; free, but preregistration required, West Las Vegas Library, 10 am. and 2 pm. 647-2117.

12 SUNDAY

American College Theater Festival, featuring the best theatrical productions from Southwestern colleges and universities, through February 20, Judy Bayley Theatre, UNLV. 739-3666.

Nevada Dance Theatre. See 2/9.

The Beverly Hills Ensemble in concert, Henderson Parks and Recreation Department Civic Center, 201 Lead Street, 2:30 pm. Free. 565-2121.

"Choral Music Through the Ages," the Musical Arts Singers, Charleston Heights Arts Center, 3 pm. 386-6383.

"And I Ain't Finished Yet." See 1/26.

13 MONDAY

American College Theater Festival. See 2/12.

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

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Taped in part for later broadcast over KNPR 89.5 FM. 737-5746.

14 TUESDAY

American College Theater Festival. See 2/12.

"La Traviata" by the Opera Theatre of Southern Nevada, with Nancy Shade, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3420.

Concert Preview: Verdi, "La Traviata," by Esther Weinstein, KNPR 89.5 FM. Noon. 456-6695.

pARTners honored

They work like horses for the arts, with heart but without pay; they give time, money, talent and resources; they work sincerely with unflagging energy; and they work over long periods of time solely for the reward of watching the arts flourish. Five Las Vegas who fit the profile plus two special philanthropists were recognized in the 1983 Allied Arts Council fourth quarter membership meeting and pARTnership Awards ceremony, December 13, 1983.

At the wine-and-cheese reception in the UNLV Fine Arts Gallery, cosponsored by the Arts and Music Departments, 50 members gathered to listen to the UNLV Graduate Saxophone Quartet, featuring Pascal Veraquin, soprano; Carlos Chavez, alto; Christopher Hanson, tenor; and Timothy Bonenfant, baritone. Members also enjoyed viewing the exhibit of Brian Paulsen's small paintings and James White's metal sculptures.

Two artists were recognized for their service, among the patrons honored in the ceremony. Awarded for their work in the arts were the following pARTners:

PATRICIA MORTATI is Director of Allied Arts' First Western Savings Art Gallery, Assistant Director of the UNLV Fine Arts Gallery, Visual Arts Director of the Nevada School of the Arts, staff photographer for Clark County Libraries, contributing photographer for the *Valley Times*, photographer for Nevada Dance Theater, and has given selflessly of her time and talent doing publicity photos for many, many art events and organizations. Her photographs grace each issue of *Arts Alive*. (Not surprisingly, she was named "Woman of the Year" by the Vegas Valley Business and Professional Women's Club, in 1983.)

The **LAS VEGAS SUN** has participated in and given services to the following arts organizations: Nevada Dance Theater, Las Vegas Symphony, Las Vegas Art Museum, Community Concert Association, and was a student sponsor for Southern Nevada School of the Arts summer camp at Lee Canyon. The *Sun* provides the use of its computer and typesetting services for *Arts Alive*, and for a period even printed it, free of charge. Editor Patrick Gaffey says, "without the *SUN*, there would be no *Arts Alive*." Accepting for the *Sun* were Danny and Robin Greenspun.



PHOTO: DAVID BROWN

pARTnership award winners Patricia Mortati, Danny Greenspun, Terry Weeteling and Jack McCarley.

TERRY WEETELING is Southern Nevada's only video artist, as well as an exceptionally fine potter. He has taught art in the public schools and UNLV. He has donated the use of his fine video equipment and a huge portion of his time to making TV PSA's for the Allied Arts Council over the last three years. He has also made TV spots for such arts groups as KNPR, the Sierra Wind Quintet, and the UNLV Art Department, as well as a very long list of community organizations like the Red Rock Chapter of the Audubon Society.

JACK MCCARLEY of **BULLOCKS** has been Vice Chairman of the Nevada School of the Arts, board member of Nevada Dance Theater, board member of the Las Vegas Symphony and Chamber Players, and board member of the Las Vegas Civic Theater. From his arrival in Las Vegas, he has led Bullock's in a deep commitment to the arts community.

MAURY SOSS has been First Vice President of AAC for two terms; Chairman of Arts Ala Carte for the opening of the Meadows Mall; Board Member of the following arts organizations: Young Audiences, Community College Advisory Board, Friends of Charleston Heights Art Center, past board member of University Musical Society, Nevada Museum of Fine Arts, Nevada Dance Theater (he made the costumes for the first performance of NDT!), and has been deeply supportive of every cultural activity in Las Vegas.

FLETCHER "TED" JONES, JR., and JAN LAVERTY JONES, though unable to attend the meeting, received special awards for their exceptionally hard work



PHOTO: DAVID BROWN

pARTnership Award winner Maury Soss with Cultural Focus Director Liz Warren, at the December AAC membership reception in the UNLV Fine Arts Gallery.

and generous patronage of the Allied Arts Council in 1983. "Never before," says AAC Director Patrick Gaffey, "have two people done so much for the Arts Council in such an intense period of time. Not only have they been instrumental in their assistance to Allied Arts, but they have done a tremendous job in helping get the Children's Museum off the ground."

AMELIA MONTGOMERY ROBINSON accepted a posthumous award for **MONK MONTGOMERY** for his unparalleled devotion to jazz in Las Vegas, in the form of a portrait of Monk painted by local artist Beni Caselle. The award was one of last year's pARTnership Awards, but Casselle's illness delayed completion of the commissioned work until December.

Wayne La Fon, local artist, created the six artworks which were commissioned as the 1983 pARTnership awards, the sixth of which will remain in the Allied Arts Council's offices. La Fon produced a series of small works in colored pencil, using his now-familiar desert cactus theme.

Luciano Pavarotti.

Pavarotti to sing in Vegas

"Whenever you do something new, people are skeptical, but the same people who are skeptical are willing to eat from the same plate I'm going to prepare. Now that is a very vulgar way to say it, but it's true."

—Luciano Pavarotti, before his Atlantic City appearance.

The great tenor Luciano Pavarotti will appear in Las Vegas with Virko Bailey and the Las Vegas Symphony Orchestra March 24.

The Riviera Convention Center appearance will be the second casino concert by Pavarotti; he performed for Resorts International in Atlantic City in October.

The Riviera was able to sign Pavarotti as a result of the hiring of Tibor Rudas as executive producer. Rudas had just spent two years negotiating the Atlantic City appearance for Resorts International and after his hiring by the Riviera, agreed to negotiate to bring Pavarotti here.

Part of the tenor's motivation in appearing in both gambling towns is his desire to support Casa Verdi, the home of the 19th century Italian composer in Milan, being restored as a home for retired opera singers. Verdi died penniless, and some of the proceeds of the Atlantic City and Las Vegas concerts will go toward the prevention of that fate for other operatic performers.

Jeff Silver, Chief Executive Officer for the Riviera Hotel and Casino, explains the peculiar rarity of appearances by Pavarotti: "Pavarotti is an unusual individual. Of course, he's got a tremendous talent that everyone recognizes, but, more importantly, he cannot perform everywhere. He has to perform at or near sea level in order for his lung capacity to take in the volume of air that he requires to sustain that sound. Las Vegas is at 2200 feet, probably the maximum altitude where he could perform. You'll never see a Pavarotti performing at Denver, Albuquerque, or any other place in mountain areas. So we feel very fortunate."



A beneficiary of the appearance will be the winner of a contest the Riviera is holding to find another tenor to sing before the Las Vegas Symphony while Pavarotti circulates through the hall checking the sound. "Rad Robinson, who works with Mr. Rudas, and who is a composer, arranger and operatic performer himself, has agreed to judge various cassette recordings of tenors from around the country," says Silver. "The top four will be brought to Las Vegas, and the final judging will occur in a live performance with the Las Vegas Symphony Orchestra. Whether or not the winner will actually be given a chance to come forward on the night of the great performance and do a duet or something like that with Pavarotti, I really don't know, but that person will receive recognition and personalized attention from Mr. Pavarotti, as far as rehearsing the orchestra is concerned. For a budding performer to be able to work with the master is probably a life's dream."

Though Pavarotti's voice is not usually amplified in concert, it will be for his performance here, as it was in Atlantic

"Las Vegas is at 2200 feet, probably the maximum altitude where he could perform."

City. Silver says, "They performed that in a tent in Atlantic City, although it was an acoustically designed tent. It was nonetheless just a piece of canvas. The center here at the Riviera has been designed for concerts, so the sound check factors should be ideal for the circumstances. But, to leave nothing to chance, we have hired the chief sound technician from Decca Records in London to come in and check the amplification system

and make sure it's well balanced. Pavarotti needs very little amplification, but the room is a huge, cavernous area, seating approximately 5,000."

Tickets for the single performance are \$30, \$85, and \$175. The \$30 tickets sold out in two weeks, and there has been some criticism of the prices, to which Silver responds: "Pavarotti did appear for less money in Atlantic City. I think the top scale ticket was \$100. However, they had 7600 seats, and we have 5,000, and the amount of money that Pavarotti would require for his performance did not decrease from there to here. And, realistically, when you consider that for a prize fight in this town, tickets are scaled at \$600 down to \$100 in some cases, I would certainly think that a man of this man's genius would have the ability to command at least the same kind of money as a prize fighter."

"Art is never for art's sake here; it's always an adjunct to a profit-making operation."

When an initial offering of 500 \$30 tickets was snapped up by locals, the Riviera increased the number to 1000. Locals received the first opportunity to order low-priced tickets, before any out-of-town advertising was done.

The Riviera views this appearance as part of an ongoing star policy rather than as a Big Event. "Pavarotti is not going to fill all the hotels in Las Vegas like the Grand Prix or a big boxing match, because we don't have the seating for it. But what it will do is it will bring in a select group of players for the various casinos and could materially increase their overall profitability. When Pavarotti appeared in Atlantic City, he was in a 7600 seat tent and there were only 5000 hotel rooms in Atlantic City, so he filled the town. People were staying in Cherry Hill, New Jersey, 45 minutes away, in order to find a room. And the win in some of the casinos during that particular period was the highest that they've ever had in their history, so he did create a lot of the right kind of excitement for the casino business. Here, he will create that kind of excitement, but he's not going to fill all the hotels, because those people wouldn't have any possibility of all getting into the concert, based upon the limited seating capacity."

Silver does not anticipate a wave of Isaac Sterns and James Galways taking over the Strip as a result of the concert, although the Riviera is now negotiating

Pavarotti, continued.

with another well-known tenor. Silver feels that concert stars will remain in the concert hall over the long run, and, perhaps more to the point, that very few are capable of drawing the audience Pavarotti can draw.

Although Silver, who moved to Las Vegas with his family in 1955 and graduated from Las Vegas High School, has seen a tremendous increase in the arts in Southern Nevada, and in the community's appreciation of and education in the arts, he agrees that The Entertainment Capital of the World still may not be the most congenial environment for artists. "I only wish that we could create a more comfortable feeling here for artists and a better cultural environment for them. That's something I think we all have to strive for.

"The reason for the arts' discomfort would probably be because the art is used as a vehicle to get to the end, which is casino profitability. So art is never for art's sake here; it's always an adjunct to a profit-making operation, and I think that's the, perhaps, the prostitution of the arts here in Las Vegas that I think you might find objectionable."

"I would certainly think that a man of this man's genius would have the ability to command at least the same kind of money as a prize fighter."

He feels, however, that, "Any time you can expose talent to the general public and increase their realization and education, that you're providing a service, and, regardless of what the end result might be, I think that Las Vegas has provided an opportunity for many entertainers to get their start, to expose their talents to a wide audience, and I think in that sense I can overlook the profit motives behind some of the activities that occur here."

—Patrick Gaffey
AA

Las Vegas Symphonic and Chamber Music Society in three concerts

Local pianist Laura Spitzer will be featured in Chopin's Concerto No. 2, Tuesday January 10 at 8:00 pm. She will play at Artemus Ham Concert Hall, in the Las Vegas Symphony Orchestra's "Marche Slave" program of Slavic-inspired music. The concert will include Dvorak's "Symphony from the New World," and Igor Stravinsky's "Fire-bird Suite," with ballet, and will be the first of three concerts by the Las Vegas Symphonic and Chamber Music Society.

Spitzer studied with Jeaneane Dowis and Samuel Lippman before furthering her studies with Hans Leygraf at the Mozarteum in Austria, where she graduated with top honors. She completed her master's degree under Leon Fleischer at the Peabody Institute.

While in Austria, she toured with the Austrian national radio, was awarded the Boesendorfer Stipend and won first prize at the Kurt Leimer Memorial Competition. She resides in Las Vegas, where she serves on the UNLV piano faculty.

Champagne and hors d'oeuvres will be served on Saturday, January 28 from 6 pm. to 10 pm. in the Tropicana Hotel's Monte Carlo Room, when the LVSCMS

presents the second annual "Candlelight Interlude." At this, the second fund raiser for the 1983-84 season, Virko Baley, music director and conductor for the LVSCMS, members of the Opera Theater of Southern Nevada and members of the Las Vegas Chamber Players will perform. The tax-deductible admission price is \$25 per person.

At the February 14 production, in the Artemus Ham Concert Hall at 8 pm., Verdi's "La Traviata," starring soprano Nancy Shade, will be presented. Shade, who portrayed Cio-Cio-San in "Madama Butterfly" last spring, will perform the role of Violetta, one of opera's greatest heroines. Premiered in 1853, "La Traviata" is a tale of true love and self-sacrifice which has become one of the six most-performed operas.

Tickets for all performances and the fund raiser are available at Bullocks Credit Department in the Fashion Show Mall and the Symphony office, room 117, Alta Ham Fine Arts Building, located on the UNLV campus. Call Eileen Hayes, managing director of the LVSCMS for additional information at 739-3420.

AA

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Notes

Three concerts of more than passing interest

by Esther Hoffman Weinstein

Just about any month now, a concert goer can count on finding a surprising variety of music in town from both visiting and local organizations. November was no different.

I counted ten events and may have even missed one or two. The newly formed Sierra Wind Quintet, the Beverly Hills Ensemble, Trio Serenata, the Southern Nevada Musical Arts Society and Wolf Adler and Derrick Lewis (clarinet/piano) all performed free concerts in addition to the Master Series offering of the Victoria Symphony, Leonard Pennario (piano) on the Community Concerts Series, "The Magic Flute" at UNLV and a recital by the Las Vegas Chamber Players.

That includes one soloist, one duo, two trios, one quintet, a variety of larger ensembles, one opera production, two choral concerts and one symphony orchestra. Of the five events I attended, three proved to be of more than passing interest.

On the first, the Las Vegas Chamber Players' concert Sunday, November 13 at 2 pm., everything was "new." The program included music written in the 1970's and in 1980 as well as a first-ever complete performance of a 1767 Michael Haydn Serenade.

Visiting conctabassist Bertram Turetsky opened with his own composition entitled "Reflections on Ives and Whittier," written in 1980. Harmonics or high tones produced by touching a string

lightly make up the entire fabric of the music, which comes from the performer on stage and four pre-recorded tape channels. The effect is a bit eerie and haunting, and for me, created a sensation I associate with being in large open spaces or natural temples—a vibrant airiness. I had the illusion of hearing horn and organ-like sonorities, but the composer reassured me that he did it all on the bass.

Turetsky's second offering, "Intonement," written in the 1970's by Dallas-based composer James Marshall, consisted of an almost continuous presentation of different playing techniques. Especially impressive was Turetsky's ability to go from one end of his vivid spectrum to another with outstanding smoothness. In addition, he was called on to chant the "Dies irae" segment of the work as he played, singing in a few instances, reciting for the rest.

Nonconventional sounds were also the order of the day in "The Sorrows of Alberich," George Calusdian's 1975 chamber piece written specifically for guest trombonist Miles Anderson. The marvelous, often violent contrasts of tone color and opposition of sound masses came across as the essence of the work. Anderson shocked us with fierce climaxes, assaulted us with intensity of his tone, but also "spoke" humanly through an array of mutes. His musical agility and expressive range were truly striking.

For the second concert, over 100 musicians crowded the Charleston Heights Arts Center stage Sunday November 27 to perform two large choral works. Led by Douglas R. Peterson, members of the Musical Arts Chorus and Orchestra offered Joseph Haydn's "Harmoniemesse" and Mendelssohn's Choral Cantata "Vom Himmel Hoch."

Written when Haydn was 70, the mass is an assemblage of marvelously varied textures and moods, all within a classical framework. Peterson everywhere emphasized the vitality of the score, bouncing along himself as the music did. His brisk tempos pushed energetically, and at no point did the momentum falter.

It was rewarding to hear this infrequently performed work done by a well-

disciplined chorus and supportive orchestra. Thoughtfully, copies of the Latin text and English translation were provided to patrons, with the house lights kept on brightly enough for easy reading.

Third and best for me was Leonard Pennario's Community concert recital on November 30 at 8 pm. in the Artemus Ham Concert Hall at UNLV. Because of Pennario's stature as a pianist of international repute, I expected the concert to be wonderful. I was not disappointed.

Evidence of supreme virtuosity was in abundance. It would be difficult to imagine a flashier "Feux d'artifice" (Debussy), a faster "Banjo," the first encore (Gottschalk), or a more brilliant rendition of Chopin's "Scherzo in B-flat minor." Arms, hands and fingers dashed over the keys in double glissandos, leaped to the keyboard's extremities on target and dazzled with sheer athletic endurance in perpetual motion passages.

Unlike so many younger pianists today, though, Pennario shows off so much more than a flawless technique, and his program included more than just bravura pieces. He skillfully brought to life the dreamy, French loveliness of Debussy's "The Girl with the Flaxen Hair," the regional American idioms of Barber's "Excursions" and the Spanish flavor of Milhaud's "Saudados do Brazil." And he used all the resources of the trade—large dynamic range, complete control of every nuance, magnificent tone—to emphasize the classical refinement of the Schubert Sonata as well as its ecstatic lyricism. By the fourth movement, I was wishing the work would never end.

It takes virtuosity of another kind too, to carry off a piece like Scriabin's "Nocturne for the Left Hand Alone," an almost impossibly difficult work to perform successfully. Pennario displayed the ultimate contro required; the piece was a marvel of ravishing melodies, subtle shadings and sensitive colorings.

The recital was formal and all business. It started right on the dot, and with no chit-chat, no distracting mannerisms, no gimmicks, Pennario gave us incredibly fine playing of wonderful repertoire. In short, it was terrific!



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

Scene from *Ivan's Childhood*, one film in the "Shadows of War" series.

"Shadows of War"

Film series studies effect of war on humane values

"Shadows of War," an international film series, explores another side of this century's wrenching conflagrations. Instead of war as action and heroic combat, the series examines a battleground where combatants and traditional non-combatants struggle to retain humane values in conflicts of an overwhelmingly inhuman scale.

All films will be shown in Wright Hall Auditorium, UNLV.

The film series is sponsored by the Allied Arts Council and the UNLV History Department, and funded by the Nevada Humanities Committee.

Grand Illusion, (France, 1937)

January 4, 1984 7:00 pm.

Jean Renoir, having experienced the glamor of the Great War in the cavalry and in the air, made *Grand Illusion* "because I am a pacifist." There are no trenches, no mud, no exploding shells—just idle heroes and no villains. Free from pacifist clichés, Renoir's film offers glimpses of brave and honorable citizens and soldiers interacting within the vague ambiance of the conflict, leaving the viewer to find and feel in this display of life the futility and wastefulness of war.

Grand Illusion, banned in Germany and Italy, won an Academy Award, and was voted one of the best 12 films of all time at the Brussel's World's Fair.

Moderator: Dr. Paul Burns. Discussion: Dr. Hart Wegner.

Ivan's Childhood, (Russia, 1962)

January 11, 1984 7:00 pm.

Andrei Tarkovsky's first film, *Ivan's Childhood*, is a poetic and sad story of a young boy caught up in the Second World War. Ivan is orphaned and works as an intelligence scout for the Russian army. After he is sent back to school, he realizes he cannot return to childhood and makes his way back to the front. Tarkovsky artfully alternates between realism and lyrical impressionism, poetically portraying the loss of childhood caused by war.

Discussion: Dr. Paul Burns.



The Battle of Algiers, (Italy, 1966) In French and Arabic with English subtitles. January 18, 1984 7:00 pm.

Gillo Pontecorvo gives a documentary look to his scrupulously researched reconstruction of the Algerian rebellion against the French between 1954 and 1957. Amidst elaborate staging of riots, attacks on the rebels in the Casbah, bombings in the European sector of the city, Pontecorvo focuses on Ali, the FLN leader, and Colonel Mathieu, the methodical Frenchman who attempts to quell the rebel activity. Although Pontecorvo is sympathetic to the Algerians, his view is not simplified into a defense of their terrorist massacres of innocent people. He sees both sides as parties to an injustice, hooked into a merciless circuit of brutalization.

The film won the prestigious Golden Lion at the Venice Film Festival.

Discussion: Dr. Paul Burns.

Rome: Open City, (Italy, 1945)

January 25, 1984 7:00 pm.

Roberto Rossellini planned *Rome: Open City* during the Nazi occupation and began shooting shortly after Rome's liberation. *Open City* is based on actual events of Italian resistance and Nazi reprisal which occurred in the winter of 1943-44 when the Germans declared Rome "open," meaning not to be fought through or bombed. Loyalties and character are tested under temptation and torture. Federico Fellini collaborated with Rossellini in the writing of *Open City* which stars Anna Magnani.

Rome: Open City is a watershed film, marking the birth of Italian neo-realism—location shooting, low-key acting, social and humanistic commitment. It won the Grand Prix at Cannes in 1946.

Moderator: Dr. Paul Burns. Discussion: Dr. Hart Wegner.

The Sorrow and the Pity, (France, 1972) February 1, 1984 6:30 pm.

The themes of wartime collaboration and resistance in Nazi-occupied France are the center of Marcel Ophüls' epic documentary *The Sorrow and the Pity*. The film mixes newsreel footage with contemporary interviews in a volatile combination which explodes the comfortable myth of the Resistance as it reveals the extent of the French people's complicity in the occupation. Originally commissioned by the French television network, the film was not permitted on the air. Ophüls' demanding film goes beyond conventional assessments of guilt to the true mysteries of human behavior.

Discussion: Dr. Paul Burns.

Twentieth century wars have increasingly blurred the line between combatants and non-combatants; they have confronted civilians with moral dilemmas over resistance, collaboration, and the possibilities of neutrality. Defining one's relationship to an enemy becomes more difficult when he turns out to be a gentleman, or perhaps a woman or child. The issues are complex and challenging, but through their flickering shadows, these five filmmakers cast light on the human condition in a century of total war.

Paul Burns, Professor of History at UNLV, will moderate the discussion following each film. Dr. Burns specializes in Russia and modern Europe, and teaches a course on Russian film. Dr. Hart Wegner, Professor of German, comparative literature and film studies at UNLV, will comment on *Grand Illusion* and *Rome: Open City*. AA

Carole Rae dreams a dance company

by Alan Hadley

To dream of creating a dance company! There are few roads to dreamland fraught with as many flat tires. At least five local dance companies have folded in the past two years.

Yes, Las Vegas has more than one dance company. But that any of them offers dance other than ballet is just short of a miracle—the miracle of one woman's dream.

Carole Rae was born in the small town of De Kalb, Illinois, about 60 miles southwest of Chicago. She studied dance in the Chicago area with such locally respected teachers as Phyllis Sabold, Neville Black, Eric Brahn and Gus Giordano. She performed with companies operated by each of these teachers. She moved on to Texas Women's University where she earned an M.A. and a Ph.D. She directed dance programs at the University of Northern Colorado and the University of Huston. In 1976, she came to Las Vegas where there was virtually no university dance program, in part because the challenge of creating a curriculum gave her the greatest opportunities to fulfill her dreams of dance.

Upon her arrival, dance at UNLV consisted of a few classes within the PE department specializing in disco or show dance with no live accompaniment. In her first year, Dr. Rae established a dance program within the School of Health, Physical Education, Recreation and Dance offering students two choices of emphasis—Performing Arts or Education, and she organized Contemporary Dance Theater as a performance and choreographic outlet for students. All that while she was the only full-time dance instructor.

Today, dance is part of the Department of Music in the College of Arts and Letters (as of last September). There are three and one half dance faculty members, an Artist in Residence program, accompanists for 11 classes, a composer—Beth Mehocic, and two performing companies—the original CDT and the newer Solaris: A Company of Dancers which specialize in modern dance and jazz.

And the dreams continue. She just initiated a large project aimed at assembling as much as possible of the original choreography of dance pioneer Ruth St. Denis. For the future, she hopes to raise the funds to take one or both of her dance companies on tour. She'd like to gather more creative artists and increase the faculty in order to become a full-fledged Department of Dance in the College of Arts and Letters.

"I love my work," says Dr. Rae. "If I am able to inspire one student in a class of thirty to realize his or her potential, go on to complete a degree, and have a successful and meaningful life, then I am happy."

Such is the stuff of dreamers; and dreams are the stuff of dance. **AA**

Solaris: A Company of Dancers

A look at company members

Symbiosis is a term used in biology to describe an intimate, mutually beneficial association between two unlike creatures, such as a hippopotamus and a tick-bird: The bird gets a good meal off the hippo, and the hippo gets his ears cleaned.

Symbiosis might be just the term to describe the relationship between the Las Vegas Strip and UNLV's Solaris: A Company of Dancers and Contemporary Dance Theater. (However, absolutely no analogy between hippos/tick-birds and the dancers is to be inferred.)

A look at the credits of some of the members of the *corps*, immediately reveals that the company draws extensively from the Strip for its talent; and at the same time the Strip draws from the UNLV Dance Program for new talent in its many shows. Strip dancers find CDT/Solaris a refreshing outlet for choreographic and dance expression; the company combines the forces of student and faculty dancers as well as guest artists and permanent company members from various shows on the Strip.

Among the talent shown is choreography by the intense **Lloyd Pauze** of "Bamboo" fame. "Flashtree" was his latest. Pauze has been the Dance Program's guest artist in residence since Fall 1981.

Faculty member **Gary Gardia**, master of the lyrical extended line, was featured in a modern dance science-fiction fantasy with choreographer **Nancy Wright** in the Fall '83 programming. Both Wright and Gardia dance with the "Lido de Paris" show.

Other names of note which brighten the faculty roster are **Marisa Vincent**, first dance major to graduate in dance from UNLV. **Elaine Vivace** and **Jerry Beagley** assumed the positions of publicists and PR officers. The '82 season saw Vivace, who doubles as company manager for Solaris, choreographing "Jazz: A Trilogy." She also directs and choreographs the Silver Star Dance Team which performs with UNLV's Marching Band of the Stars at sports events. Beagley, full-time faculty member, teaches country western and social dance at UNLV as well as directing the

Solaris/CDT dancers in performance at UNLV's Black Box.



PHOTO: DAVID BROWN

company members

award-winning ballroom program. His group has won the California Star Ball in L.A. which is the most prestigious ballroom competition in the West.

Solaris and CDT draw other performers from the Strip like **Winston Hemsley**, "Jubilee" choreographer and "Sophisticated Ladies" performer, who appeared as solo guest artist and choreographed a dramatic solo for a Solaris dancer. **Marc Mountaintes**, dancer for Juliet Prowse, choreographed a whole suite for Solaris. **Ben Vereen** attended a 1982 CDT/Solaris concert, praising the dancers in a warm backstage visit.

Dr. Carole Rae directed CDT/Solaris in the November concerts.

A new member of the modern dance faculty, **Leigh Christiansen**, is a country girl from Minnesota where she started her dance career by winning a talent contest. She has performed since then with modern dance companies in Houston and Dallas. For the November concert, she choreographed a very well received piece called "Chair II," using male dancers and non-dancers to express a combat and war theme. "Suite Country" was another of her pieces, a modern-dance piece with a country theme, to "get back to my country roots through the abstraction of the country," she says. She has a graduate degree from Southern Methodist University.

"Folies Bergere" singing star **Lynette Giesen** is a dance major in UNLV's Dance Program. As part of her senior project, Giesen premiered her new piece of choreography based on a punk theme. "Punk is a very violent type of movement—it has such intensity!" says Giesen. In combining her vocal and dance talents, her goal is to show that "society is getting awfully violent."

From "Lavender Folies" dancer **Lito Capina** brought a cast of men performing a caveman/Indian warrior dance called "Savage." "In the Phillipines and Hawaii, in the past, only men used to dance as they prepared for war and hunting. It was a celebration," says Capina of the land of his childhood.

Dance-mime artist **Didier Corquet** from Paris, currently in the Lido de Paris show, says "I was very happy to encounter Solaris and UNLV where I have been able, through the various concerts to express myself in various ways."

"Jubilee" dancers **Ramona Shaw** and **Diane Stasio**, "Beyond Belief" dancers **Julia Elliott**, **Fred Serrano** and **Lance MacDonald** also perform with CDT/Solaris. **AA**



PHOTO: DAVID BROWN

Solaris/CDT dancers in performance at CHAC.

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Solaris/CDT dancers in performance at CHAC.

Solaris/CDT concert a success!

by Alan Hadley

A dance accompanied by the banging of metal folding chairs may not sound like an obvious hit for an audience of Las Vegans; however, it not only earned rousing applause at its finish, but at several times during the piece. Perhaps accompanied isn't an accurate word. In truth, there was no accompaniment; the sound of the chairs was integral to the piece itself, giving an explosive quality to a dynamic dance for six men in combat attire.

"Chair II (A Sign of the Times)" choreographed by Leigh Christiansen was the most outstanding work in the recent



concert by Solaris: A Company of Dancers with Contemporary Dance Theater. But this event, held November 18-20 at the Charleston Heights Arts Center, was not merely a one hit show.

Though Dr. Carole Rae, Director of Dance at UNLV, Artistic Director of both companies, and Director of the concert itself, insists that Solaris has the dual emphases of modern first and then jazz, it is clear that the students lean more readily to jazz. Six of eleven pieces cov-

ered the gamut from belly dance to science fiction; five were jazz. With most of the weightier pieces concentrated in the first half, the second (despite the stone-like qualities of "Egyptian Time Warp") drifted like a top forties collage.

Most of the jazz pieces were set to recently dated Pop hits. Of those, "Savage" (another men's piece) choreographed and led by Lito Capina, was the only one to keep pace with the driving intensity of today's popular music. Amy Pride chose less trendy music of Maynard Ferguson for her choreographically superior "To the 7th Power + 2." Both pieces contributed greatly to the success of the concert.

One other piece of particular note was "Good Woman's Love," the second section of the five-part "Suite Country"—another work by new faculty member Leigh Christiansen. The refreshing blend of polished and pedestrian movements fit particularly well the style of dance Aaron Abbey in his short duet with Amy Pride.

After alluding to the wide variety of dance styles, it may seem contradictory to claim that this concert was less eclectic than prior Contemporary Dance Theater offerings. Nonetheless, that was the case. Past concerts made use of numerous cross-over bits and gimmicks. With those eliminated, this concert had a more cohesive feel—except, of course, for the out-of-place ventriloquist. Also, in spite of the limited lighting and theatrical effects available at CHAC, the presentation was polished and professional.

This was the first concert since the Dance Department moved from the College of Health, Physical Education and Recreation to the Department of Music in the College of Arts and Letters—a significant change for an art form which has too long relied on physical training to justify its place on college campuses. As if to underscore the appropriateness of this move, the dancers showed improved technical abilities and their dances were better crafted than in past performances.

In just two years, Solaris has established itself as the area's foremost company of non-balletic dance. Hopefully, the placement of dance in an arts environment and the closer association of dancers with other art students will encourage future choreographers to produce meatier dances spiced rather than smothered with Pop pieces. The next Solaris concert is set for April 6-8 in the Judy Bayley Theater—it's a must see for all dance lovers.

"St. Denis Revisited" dance and lecture series at UNLV

In 1948, Ruth St. Denis established the Ruth St. Denis Foundation with the director of the Denishawn School, Karoun Tootikian, leaving Tootikian with a heritage of choreography, costumes and music. And now, thanks to Ms. Tootikian, residents of this area have the opportunity to see the authentic historic work of the "First Lady of Dance in America."

Tootikian will give a series of six lectures illustrated with live dance performances presented by the Dance Program of the Music Department of the College of Arts and Letters at UNLV. The lecture-demonstrations are open to the public free of charge.

The first lecture was given December 6, 1983 in the dance studio of the physical education complex at UNLV. Lectures on February 7 and February 28 are next in the series, also in the the UNLV dance studio, to be followed by additional lectures in March and early April.

On April 26 and 27 a more formal

"dance commentary" concert will take place in the Black Box Theater in the Alta Ham Fine Arts Building. A small admission will be charged to defray the cost of the authentic reproduction of some of the costumes which are now too fragile to be used in performance.

Each of the lecture-demonstrations and the final dance commentary will be video-taped and permanently housed in the Special Collections of the UNLV library, becoming by far the most complete record of the St. Denis repertoire. Included in the collection will be the film record, the commentary of Tootikian, the reproductions of costumes and other memorabilia.

Dr. Carole Rae, Director of UNLV Dance Program, hopes this unique historical record will establish UNLV as a mecca, not only for scholars of dance history, but for persons interested in the customs and mores of the period.

The program is made possible by a grant from the Nevada Humanities Committee, an affiliate of the National Endowment for the Humanities. **AA**

Steps

by Morag Veljkovic

Jim Keller grew up in Chicago under the aegis of a poetry-reading father who owned a nightclub. After dancing with local companies, he made his way to Europe, where he spent seven years before coming to Las Vegas. When he hung up his dance shoes, he became the co-owner of a successful and chic restaurant, Keller and Fox.

A firm believer in destiny, Jim cites an odd series of events which led to his accepting the permanent post as artistic director of the Las Vegas Civic Ballet. The ballet company, which was founded by Jeannie Roberts and directed by the late Leon Varkas, was in its fledgling stages. Shortly before the first concert was due, Varkas had a stroke. The same day fire destroyed Jim and his partner's restaurant. He agreed to step in and help the ballet company on a temporary basis and arranged for a well known former British ballerina to come in and eventually take over from him. On her way to a meeting with him her plane crashed.

A city-sponsored activity, Las Vegas Civic Ballet is in its third year. Having previously turned to guest couples from out of state, this year Jim hired professional dancers from the Las Vegas Strip to appear as part of the company. It's not a new idea. Nevada Dance Theatre was founded when local dancers gave

their free support to Vassili Sulich for five years and performed in concerts at UNLV.

"They came to me and said that they wanted to be involved, and the results have been beneficial to all of us. It's changed the attitudes of the younger company members. They realized very quickly that it wasn't enough to be mummy's darling. They had to work hard to keep up, and they did. I didn't split them up; I integrated all of them with each other. A student is partnered by a professional, and in *Les Patineurs*, I put the junior company members in front of the whole company. It gave them a sense of pride and responsibility. It's good for young dancers to work with professional adults sometimes, because it gives them direction. Plus, the pros know they're being watched and admired and that keeps them on their toes."

The professionals from the Strip gained too, says Jim, because they got a chance to do concert work again.

"There are some well trained dancers out there and it was good to see them looking nervous and sweating to regain their classical techniques. Now they have incentive to go to class."

Sometimes we forget the reason we got into the business, he says. "Thank God for the casinos and shows. Without them, many of us wouldn't be where we are, but the magic of theater wears off when you punch a time clock. Now that shows run for years, it's easy for dancers to become physically and mentally bored."

City support, although not financial, provides the ballet company with a studio and theater facilities. Jim's dream is to eventually see a city-supported school for the arts, a place where students could learn the intricacies of dance, choreography, direction, and technical arts. Not everyone can be a

prima ballerina, he notes.

When one mentions the Civic Ballet, one can't ignore its indomitable founder, Jeannie Roberts. Well known in the community for her support of the arts, she has been the driving force behind the Civic Ballet.

"This city should erect a statue to Jeannie," says Jim. "She's the most unflaggable woman I've ever met. She never gives up."

Why found another company when there already is one ballet company—Nevada Dance Theatre?

"Because arts are essential and so is choice and variety. There is room for many different facets of the arts. My real interest is the children. I'm obsessed and excited by them and the prospects one can open up for them. When a child becomes involved in dance, her life and that of her family changes. Automatically, if she's serious, she'll learn about discipline, beauty, health, and diet, and that, by osmosis, rubs off on all around her.

At a recent concert held by the Civic Ballet at Charleston Heights Arts Center, the newly integrated company performed *Les Patineurs* and *La Boutique Fantasque*. Small and tall, all different standards, they glided and whirled between and around each other. Here a wisp of a nine year old tossed off 18 neat fouettes; there a ballerina, over six feet tall on pointe, sustained an elegant arabesque. A Strip pro gave a private grin to a nervous young girl as he promenaded her in an attitude and three small mice stole the show when they marched solemnly by. A beautiful girl who usually wears feathers by night sweated profusely as she strained to do something no one asked her to do. What's it all about?

"It sounds corny," says Jim, but we all need food for our souls." **AA**

The Las Vegas Civic Ballet in concert.





A work from "Improvisations," an exhibit by Farrell Walback at First Western Savings Gallery.

Farrell Walback at FWS gallery expressionist paintings hung

"My works are almost autobiographical. On each one I put 'Las Vegas' and the date; so if you line up the paintings side by side, you can see how I've been, psychically, for the last four or five years."

—Farrell Walback.

From January 15 through February 10, 1984, First Western Savings at 2600 West Sahara, will exhibit the work of local artist Farrell Walback, with a reception to be held at the FWS gallery on January 20.

He describes his acrylic paintings as "abstracts with subjective themes. Over 30 years of painting, I have been distilling my experience into a style representing that which is most pertinent to me and the world, as I see it."

The way he paints now reflects a "big change" in his work. "It's more personal; I am going with my feelings very much." He clearly remembers the turning point: "About five years ago I was working with a rainbow series, and working with the prism colors. A little later I did a series very opposite in brown tones—Western representational art—and I was really dissatisfied with that."

Primary colors and black and white characterize the recent works, some running to fairly large dimensions of 54 by 56 inches. In these "layered" works, he begins with "a very loose" charcoal sketch, creating a "kind of web" over the whole canvas. Then "I build another structure with yellow ochre which may not have any direct relationship to the charcoal sketch."

Then "lines, a linear thing; and I go from that to the darks, black and blue; and then into the other colors....In the notebooks of Leonardo, he talks about 'staring at plaster'—the lines and stains. You build on that; use it as a basis for composition, configurations in color," says Walback. "My paintings are very well balanced. The relationships of color keep changing."

Prior to the development of his more personal, abstract, colorful works, Walback had been working in the more representational Western art genre; and he had even been a commercial graphic artist, doing "political things."

"Leonardo talks about 'staring at plaster'—the lines and stains...I use it as a basis for configurations in color."

Farrell Walback.

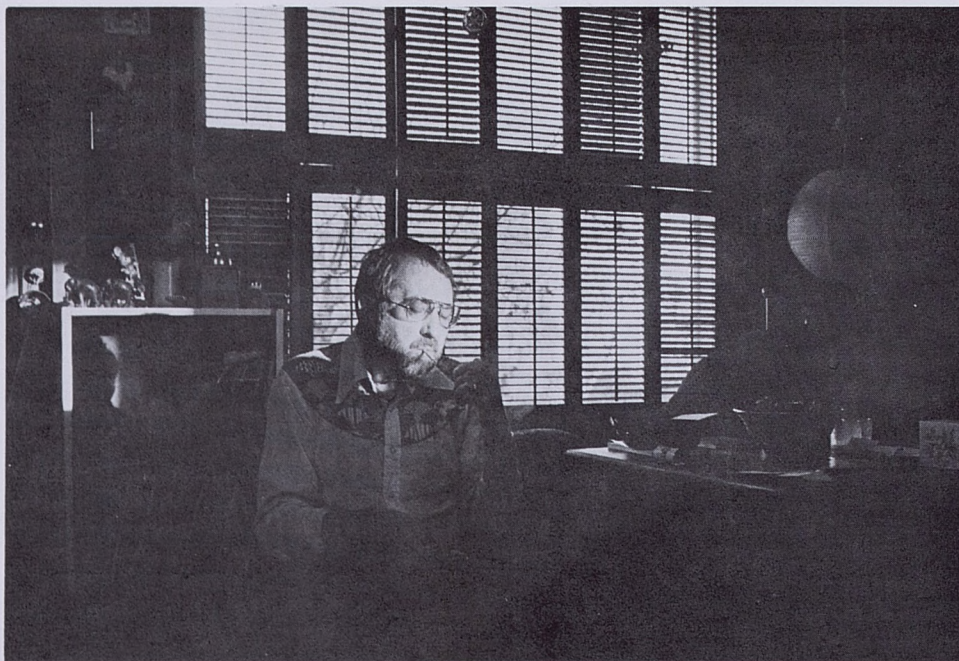


PHOTO: PATRICIA MORTATI

FARRELL WALBACK, *continued.*

In the Western genre, Walback has been exhibited in numerous national shows, such as the Texas Fine Arts, the Washington-Jefferson College, the College of Southern Utah, and the Coos Museum in Oregon. Since his evolution towards abstract expressionism, he has shown here in Las Vegas at the Flamingo Library, the Stefan Gallery, and others. (Ironically, Walback used to "hang around" the Flamingo library as a librarian, a job he had for four years.)

Walback has lived in Nevada "on and off" since 1952. "I like the desert. Las Vegas is a very exciting place. I've met a lot of good friends—evolving through the years. I sell [my work] every once in a while, mostly to people I become acquainted with—it buys the paint and canvas," he says.

"The idea of Las Vegas keeps me entertained. And the variety of art here is great. I was here when there were a lot of empty spaces, and now the Strip is packed," he says.

"Locally, I am intrigued by the work of Rita Schoonmacher, who is showing now at the Winged Horse Gallery; and in sculpture I like John Stockman; and I've liked various artists at various times, at the University and other places," says Walback.

"For a while I worked with a German expressionist who gave me some inspiration for the work I'm doing now. Unfortunately there was some trouble with his passport and he had to leave."

Walback's formal education at a private art school in Phoenix and at the UNLV art department was interrupted by a stint in the Peace Corps in Afghanistan in the '60's before he continued with his BA from UNR, majoring in fine arts. His wife Sharon teaches arts and crafts in the Clark County school district at the junior high level, and Walback substitutes in art classes and as librarian around the district.

FWS Gallery Director Patricia Mortati selected Walback as "a local who hasn't shown in a long time. I mostly became acquainted with his work by seeing it in people's houses." Mortati, also the assistant director of the UNLV Fine Art Gallery, says she was thinking about Walback one day as a good candidate for hanging in the FWS gallery when "he suddenly walked in" to the UNLV gallery where she was working. "I knew it was fate when he started talking about the 50 to 60 new works he has," she says.

—Cynthia Gaffey
AA

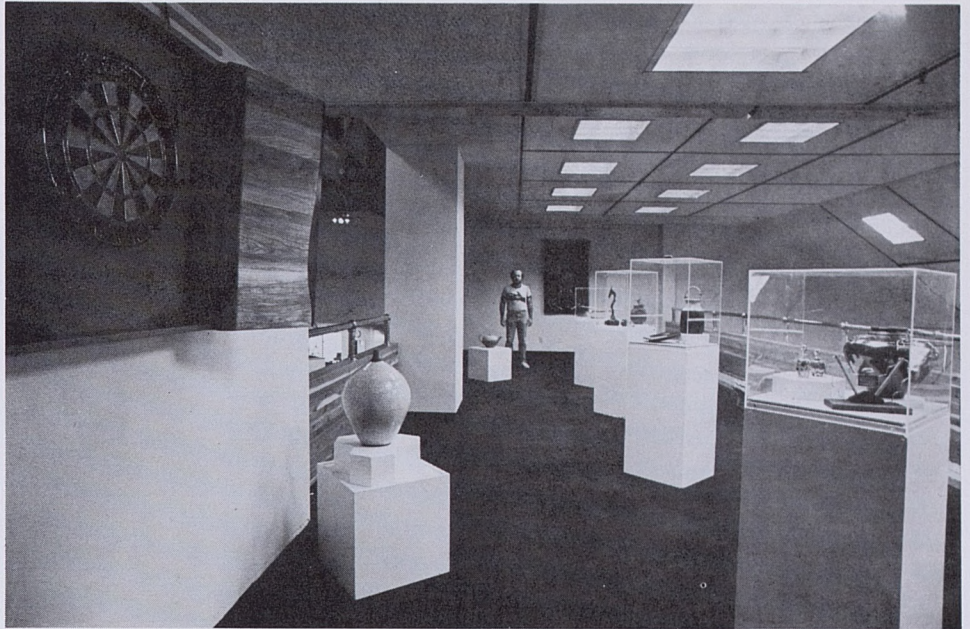


PHOTO: PATRICIA MORTATI

John La Bounty, curator, stands among pieces for the Craftwork Market in First Western Savings Gallery preview show.

Volunteer-run gallery haven for local artists

Gallery space is to artists what baseball is to Pete Rose. And the Allied Arts Council was responsible a couple of years ago for expanding Las Vegas' gallery space, much longed for by local artists. AAC collaborated with officials of First Western Savings at 2600 West Sahara to create the FWS Gallery.

Now, AAC volunteer Patricia Mortati has taken over as director, since early 1983. The gallery, which has regularly exhibited local artists, will show the paintings of Farrell Walback, January 16 through February 9, 1984, with an opening reception on Friday, January 20 from 3 to 5:30 pm.

Walback has produced 50 to 60 new works since he last exhibited, but Mortati says the gallery can only accommodate ten to 15 of his works.

Lee Sido, UNLV Art Professor and local artist known for his painted wood sculpture, will be exhibited February 13 through March 9, 1984, with an opening reception on Friday, February 17 from 3 to 5:30 pm.

In the FWS Gallery (which was started two years ago by AAC volunteer Carla Weisner), Mortati has organized and exhibited such local artists as Minnie Dobbins and David Brown, and put together the KNPR Craftworks preview exhibit curated by John LaBounty, local woodworker. AA

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Self-portrait by Bill Verrill.

Watercolors and wood sculptures in Western show

Western watercolors by Bill Verrill and wood sculptures by John Kittleson, in two successive exhibits, will be on display at Newsom's Western Art Gallery in the months of January and February.

Verrill's work will be exhibited at Newsom's on January 27, 28 & 29. Kittleson will be exhibited in a special show on February 10 from 10 am. to 9 pm.

The working cowboy, the American Indian and Western wildlife are the subjects that interest watercolorist Bill Verrill. Verrill, educated at Indiana State University and the John Herron Art Institute, uses watercolors, pencil and charcoal in his work. "I have spent 15 years experimenting and perfecting techniques in watercolors," he says.

"I have always had a strong interest in early American history and the West," says Verrill, "but growing up in Indiana made original reference almost impossible." Now Verrill devotes a part of his time to attending rodeos, wild west shows, working ranches and Indian reservations to "experience the character and lifestyles of the American West."

He moved to Nevada in 1981 and joined R & R Advertising, the state's largest ad agency, as a commercial artist and graphic designer. His illustrations have won acclaim in Nevada and elsewhere for work done for his clients which



include President Reagan.

Kittleson specializes in intricate nature scenes. Wyoming, where he resides, gives him unlimited opportunity to observe the animals of the West in an undisturbed environment. His sculptures of long horned sheep and mountain lions have been described as "actually breathing" by art critics.

Kittleson also creates carvings of relics of the old West. He recently completed a scale model of a Texas chuck wagon that was complete in every working detail, including removable supplies and utensils.

The gallery is located at 1141 S. Maryland Parkway, across from Circle park. For more information, call 384-9865. **AA**

Good bye Sherri

Sherri Brandenstein, arts producer for KNPR, has left her job to enter graduate school in Texas.

Brandenstein has been reporting on the arts in Las Vegas for two years. "My work here led to an interest in furthering my education," she says.

A familiar figure at all kinds of arts events, she will be missed by friends and colleagues alike.

LV architects win olympics

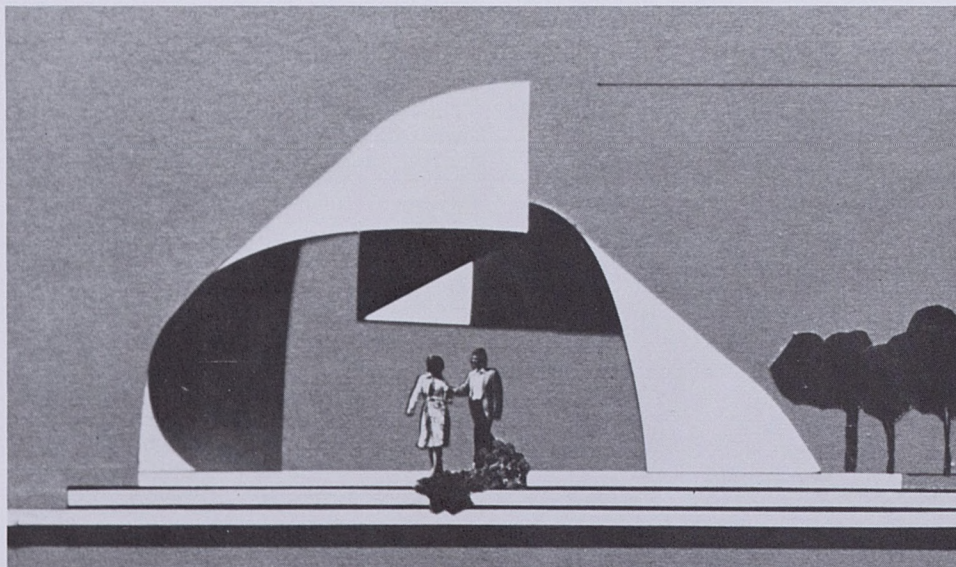
JCM Associates, local architects, were recently awarded Second Prize in an international competition for an olympic arch. Sponsored by the L.A. chapter of the American Institute of Architects, the competition was for the architectural concept of a gateway arch that best illustrates the spirit of the 1984 Summer Olympic Games in Los Angeles. (First prize was chosen from among 1175 entries from all over the world.)

Judged by a distinguished panel of artists and architects, the jury commented, "This scheme represents contemporary mathematics, where interiors become exteriors. It represents and abstract interlocking, a coming-together of nations. The scheme is embracing, simple and handsome. It creates a continuous architectural space which is inviting and interesting to walk through, without being a typical arch."

Although a comprehensive team effort by JCM, special recognition should be credited to Jordan Knighton, Architect, for design concept. Fellow associates, John C. Mayers, Amrin Amornvej and Steven O. Kwon are acknowledged for graphic assistance in the presentation package. "We at JCM have worked in conjunction with each other for five years. We approach architecture with a heavy emphasis on design and a concern for the quality of the urban environment. Not only is it an honor for myself and JCM Associates, but also for the State of Nevada," says Jordan Knighton, design architect.

Las Vegas has recently been billed as the "Gateway to the Olympics." Prompted by this, JCM has expressed interest in seeing their design constructed locally in a prominent location that would recognize Nevada's spirit in the Summer Olympic Games. **AA**

Rendering of the prize-winning olympic arch designed by JCM Associates.



Muse

Sliding home at the National

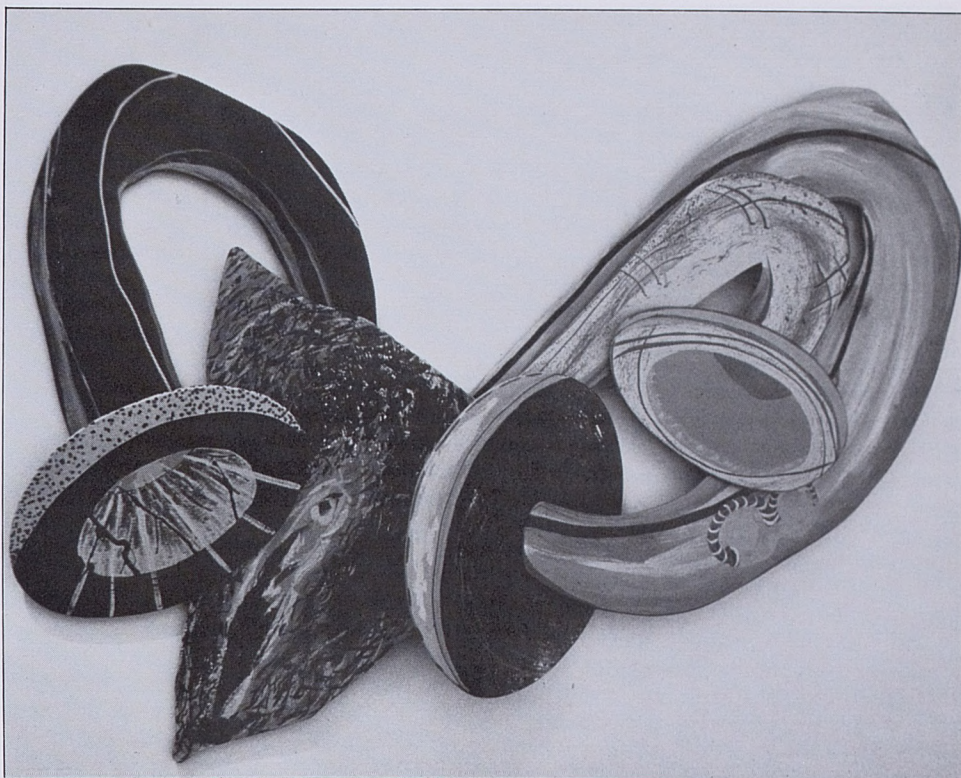
by Wayne La Fon

The Las Vegas National, recently held at the Las Vegas Art Museum, was the first new art competition to be staged in the area in quite some time. It was a mild success in one way and a major success in another. While the show itself was not overly exciting, the obstacles it overcame and the ground it broke show hopeful signs for the future.

The works juried by Lee Sido were at the very least passable, and at the very best diverse. While there were only 18 pieces juried into the exhibit, they ranged from technically well done traditional pieces to some contemporary works that seemed to be pushed a little closer to their limits. The exhibit itself, organized for the most part by Kay Focht, the director of the museum, was well organized and seemed to attract a broad cross section of viewers and responses.

600 people came to see the show on its opening day and more cash was dropped into the donation box that day than had ever been received during one single day before. Those are the elements that make up the mild success of the competition. The major success of the first Las Vegas National is that it came about at all.

According to Kay, there was opposition from the start to staging a nationally open competition. Some board members of the Las Vegas Art Museum felt the competition should have been aligned in an almost totally opposite direction, geared towards local artists and local artists alone. This barrier was removed in the end, I believe, through sheer logic and compromise: If the competition was open to any and all artists, it would naturally include Las Vegas, without excluding, for example, Des Moines, Iowa...a simple concept that in the end only helped to add needed credibility to the event. Just as a sidelight, four of the 18 pieces in show were by local artists, a healthy number by any standard.



Glenn Grafelman's "Prospecting the Vaginal Region," first prize winner of the Nevada National.

The next barrier came in the form of opposition to one of the rules of the competition. Protests were voiced to one of the most basic and simple concepts of any competition—the use of slides, to enter work into the exhibit. While the purpose of using slides for work being entered from Des Moines was of course understood, it was not understood, and in fact seemed incomprehensible to some, for work being entered from Las Vegas. This obstacle was overcome in a very simple and straightforward way: Sido accepted work to be considered for entry into the National only through slides. In time all those opposed to this practice may come to realize that the use of slides are and have been the standard for quite some time.

Once the work was selected, received and up, the opposition to the event still didn't end. Kay, hoping to attract as much attention to the National as possible, put the word out that she wanted someone to review the show. Sylvana Abrams, obliged and wrote a piece that was published in the *Review-Journal*. A fair piece, I think, that basically said "nice try, maybe next year." A few people got upset. They saw the review as totally negative. It was in reality a critique that did what a critique is supposed to do—to point out the weakness and the strength. While it wasn't altogether pleasing to everyone, I might point out here that critiques or reviews very seldom are.

It was recently pointed out to me that one of art's main functions is to educate. Hopefully the lessons learned from this

art competition will also serve to educate, because there are people who do have things to learn. One simple lesson here might be that just because things have always been done in a certain way, that doesn't mean that they always will. An architectural design from the 1950's, built today, could offer little more than historic or camp value. The same holds true for concepts in art. This doesn't mean that anything built in the 1950's should be scrapped or torn down, but a little remodeling from time to time can't hurt, and certainly there would always be room for new structures.

Those of us working for the arts today certainly appreciate and accept the value of those who did the ground work before we arrived, but like art itself, ideas about art have to change. Competitions like the National are needed here. We have enough local shows and art fairs. I'm not even going to mention again the concept of using slides. And honest reviews, liked or disliked, hopefully are here to stay.

Art really doesn't need to be pretty; it just needs to be able to change.

AA

The next show, the Las Vegas National Paperworks Show, is February 5 to 29, opening reception from noon to 4 pm on February 5. Sole juror will be Sylvana Abrams, CCC Art Department instructor.

Poet Nikki Giovanni.

Poet to speak on civil rights

Poet Nikki Giovanni will lecture and give a reading of her works on February 25 at 1:00 pm. in the Sahara Space Center as part of a program entitled "Martin Luther King, Brotherhood and the Humanities," which is free to the public.

Born in 1943, Giovanni came of age when the black struggle for equal rights was gaining momentum on southern campuses. She participated in the movement personally while at Fisk University, and in 1964 led students there in a campaign to restore the campus chapter of the Student Nonviolent Coordinating Committee. But politics was not to be her sole passion, and she eventually turned to the arts, enrolling in Columbia University School of the Arts.

Her poetry, now plentiful, well-known and appreciated, includes such works as *Black Feeling, Black Talk*, (1968); *Black Judgment*, (1968); *Spin a Soft Black Song: Poems for Children*, (1971); *My House*, (1972); and *The Women and Men*, (1975). Nominated for a National Book Award in 1973 was her work *Gemini: An Extended Autobiographical Statement on My First Twenty-Five Years of Being a Black Poet*.

Although some of her poems include militant black sentiment, they more often reflect broader, humanistic concerns of love, life and the individual's fight for

Paul Robeson in *The Emperor Jones* by Eugene O'Neill.



survival. One critic has noted that "she sees her world as an extension of her problems...and she controls her environment—sometimes with her mind, often with her heart." Another observer concludes that her prose and poetry arrive like bulletins, each of which "is a report about a life in progress that demands to be seen."

A dynamic and powerful speaker (she is a major figure in the black oral poetry movement and has recorded numerous poetry albums), Giovanni is both a prod-

Revolutionary Dreams

by Nikki Giovanni

*i used to dream militant
dreams of taking
over america to show
these white folks how it should be
done
i used to dream radical dreams
of blowing everyone away with my
perceptive powers
of correct analysis
i even used to think i'd be the one
to stop the riot and negotiate the peace
then i awoke and dug
that if i dreamed natural
dreams of being a natural
woman doing what a woman
does when she's natural
i would have a revolution*

BY PERMISSION OF AUTHOR

uct of the King era and a unique black voice. She offers insights on the civil rights movement from multiple vantage points. A participant herself, she looks back as a humanist and an artist whose vision draws on the past and points optimistically, like Dr. King's, to a better future.

Alpha Kappa Alpha Sorority and the Clark County School District are sponsoring the program which is funded by the Nevada Humanities Committee. **AA**

"Let My People Go!"

Musical reincarnation of Paul Robeson

"Let My People Go!", a musical about the life and work of Paul Robeson, comes to Artemus Ham Hall on January 28 and 29 as the start of a tour of 24 major cities across the nation. Starring internationally renowned actor/singer/preacher/misionary, Joe Carter, the play brings to life the warmth, the pathos, the anger, the strife and the strength of Paul Robeson, the man and his music.

As one remembers Robeson, one recalls the bold, screaming Congressional-hearing headlines, his controversial speech at the Paris Peace Conference, the passport revocation flack, the riots at Peekskill, his return to America and his last, monumental, concert at Carnegie Hall. All of these events are dramatically portrayed in the musical written and directed by Ben Lowey.

Possessed of a marvelous bass-baritone voice and superb acting ability,

Carter brings to his role all the unusual nuances of character and demeanor of Robeson the man, as well as Robeson the performer. Music, drama, pathos, nostalgia and history are all rolled up into one unusual show, sponsored by the non-profit Foundation for Black American Culture.

The show will be in Las Vegas for only two days, Saturday, January 28 at 8:30 pm., and at 2:30 pm. on Sunday, January 29.

The production is scheduled for a six week run in Washington, D.C. and six weeks in Philadelphia before it goes on to New York and Boston. Las Vegas is fortunate to have the premiere performance of this one-man musical on the UNLV campus at Artemus Ham Hall.

For tickets, call Bullocks credit department at 731-5111. Tickets will also be on sale at the Ham Hall box office one week before the performances. Tickets are \$10; \$5 for students and senior citizens with identification. **AA**

Lights

Crisco consciousness in Theater Exposed

by Jonathan Smead

Imagine a woman in the footlights of a theater on a perfectly level plane in a completely desolate land turning an empty, bottomless, mirrored can of Crisco on the void. Now imagine her gone...

For three years Marguerite Hall has been the Hot-Mettle-Mamma, Guerilla Guru, and Managing Director of Las Vegas' most vital theater force—Theater Exposed. And now, like her permanent company (which will remain in town) performing in rotating repertory, her clock has wound down to a new time zone: Los Angeles.

Possessed of the enlightened spirit of a latter day Susan Glaspell (who founded the revolutionary Province Town Players in turn-of-the-Century New York) Marguerite's nomadic artistic existence needs an "energy overhaul." Over the years Theater Exposed has mounted its productions wherever there has been space available, but the financial drain, and lack of a permanent home have (at least temporarily) depleted the reserves of its guiding light.

Marguerite, like Glaspell, like Hamlet, has the idea that the theater experience should be one in which the players directly "mirror" the magnificence of our lives. In the past ten years, "TX" has chosen plays that succeed in avoiding the extremes of superficial lyricism and editorial self-righteousness. Instead, Marguerite and her "Band-On-The-Run" have consistently produced plays which portray life and art, in their infinite possibilities. Plays like *Streamers*, *Sexual Perversity in Chicago*, *American Buffalo*, *Boys in the Band*, and just recently, *Elephant Man*. Plays which received critical raves but played to ever-dwindling audiences. "The plays go up, and there's nobody there!" cries Hall as she "insinuates herself into another plane in the void." Good bye Columbus.

Hall's temporary move to L.A. does not mean the demise of Theater Exposed. However, some might think it sad that the leader of any serious artistic institution must go away to the spas, as it were, for a regeneration of faith. Hall's lack of energy and failure to make "good theater" a financially viable pros-



Marguerite Hall, manager/director of Theater Exposed.

pect in our community diminishes us all somehow. Why? Because Hall's faltering takes place within the context of our collective uncertainty and confusion regarding the very idea of a serious theater culture. It would be a mistake to consider the present fate of Hall in isolation as simply an "energy low." It is symptomatic of the afflictions of the entire theater movement in Las Vegas. Good bye Yellow Brick Road.

But what about the void? Hall claims she has no bridges to burn. "Besides," she says, "I am a lady. Don't be misled

into thinking that I am turning the other cheek either. There is a certain bloodless streak that is endemic to many show people...it is a certain dispassion that I have always associated with that blank feeling you get when you play to an empty house...it's a silent, deadly emotional harrangue that you experience when you are dealing with the comatose...when you are dealing with the corpses that are carved out of Crisco."

Adios Pancho. Adios Crisco.

AA

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JAZZ

Las Vegas' own Godfather

by Patrick Gaffey

Turn from the midnight glare of Second and Fremont. Sidestep the harpie and her proffered coupons; avoid her seeking eye. Enter the ranks of the stunned, in thrall to machines and their whirling Kabbala. Ignore the signs and symbols; heed not the unceasing din; move remorselessly East.

Passing green fields whose watchers watch watchers watching watchers, when only darkness seems to loom, *listen*: First faintly, in patches, then—yes!—more strongly: Sound of horn and drum. Follow the muezzin to the room's very end, and behold! A quintet of masters, deep in their work. Watch now! For soon, from behind a curtain, clutching a paper, a microphone, he comes: Alan Grant. The Godfather of Jazz. And thus he speaks: "Welcome to Monday Night Jazz at the Four Queens."

"I came to Las Vegas with no plans, just to hang out, because I like to play

Alan Grant in his salad days.



21. I had just spent two years in Los Angeles in metals as a broker, when gold went to \$875 and silver went to \$50 and all. I made a lot of scores for people; I didn't make that much myself. I happened to be talking to Ed DeVries, the entertainment director of the Four Queens, and I got a call from him one night. He came by and wanted to talk, wanted to do something. I went in and started the Monday Nights. I just said I would do it for four weeks. If it works, we'll go with it. If it doesn't.... Now March the second will be two years."

It was the legendary reedman Charles Lloyd who said "That man is a legend," and dubbed him The Godfather of Jazz. It was Freddie Hubbard at Keystone Korner in San Francisco who stopped playing, stopped the band, when Grant walked in. It was Alan Grant who helped launch the careers of Chuck Mangione, George Benson, Herbie Hancock, the Thad Jones/Mel Lewis Big Band, who has presented Miles Davis, John Coltrane, Dave Brubeck—every name in jazz since the early fifties.

"I was born in New York. When I was just a little boy, I used to sneak into the living room on the old Stromberg-Carlson radios and I'd be catching these big bands coming from different hotels around the country. I just loved it. I'd hear Jimmy Wallington, the announcer: "This is Jimmy Wallington coming to you from downtown so-and-so; could have been Detroit or Philadelphia or New York or L.A. I loved music.

"Then I started to play tenor saxophone and worked with a couple of bands; sat in with people like Georgie Auld and Tony Pastor's band.

"I was pretty good. I was a good tenor man, but then I hurt my fingers, and I couldn't play the way I really wanted to play. In the service, I was out in Texas before I went overseas, and I used to go into the black sections and stay there all night and blow with the guys, people like Lester Young; I'd sit in. I played pretty good, and then I.... I really didn't feel I could play the way I really wanted to, so rather than... I didn't feel like I wanted to do weddings and bar mitzvahs. It was during the war.

"Then I was driving around NYC after the war, working some gigs here and there and listening to some of the jazz shows—Symphony Sid—and thought, 'I'll take a crack at that,' so I went into a little old radio station out on Long Island, just a classical station playing tapes, and said 'I don't want a steady job, but maybe on weekends I could do something for you,' and the guy said 'Yeah, you got a good speaking voice. Yeah, if you want to come in and do some news and some station I.D.'s....'

"It was station WLIR in Garden City. I'd sit there on Saturday nights and just go from one tape machine to the other and cut in and do station breaks. But nothing was really going on. I used to

bring in some jazz albums with me, and I would listen to some jazz things while I was waiting for breaks to come on. One Saturday night, the owners of the station had gone to Washington, D.C. to one of those N.A.B. conventions, so I said, 'Hey. I'll put a little jazz show on the air.' So I did, and told the people if they liked it, to just write in.

"When the owners came back, they saw the mail, and they said 'What happened?' and I said, 'Boy, wouldn't you know it, I was going from one turntable to another and the damn machine just jammed up and I didn't want to have any dead air. Luckily I had some jazz records with me, so I just played them.'

"They said, 'That's great! Look at the response that we got!' So they kept it going on weekends and then it just built up. From one station to another I went, and the strangest thing about it is that I was like a Johnny Appleseed. I went from WLIR to WBAB in Babylon to WRFM in New York and WWRL; as a matter of fact, I was simulcast on WRFM and WWRL, which was the largest black station in New York. I was the only white disc jockey with the station. They used to run ads in the *Amsterdam News* up in Harlem, and they used to darken my face in the ads. It was the funniest thing.

"That's when I started getting into a lot of things and was affiliated with the things that I ran in the clubs. I always got out and did all the things that I could for the new musicians who were coming into town, like when Freddie Hubbard came in from Indianapolis and started working with Slide Hampton's Octet. I was very helpful in getting him out. When he went with Blue Note Records, some of the first albums that he came out with, I used to play the heck out of those."

And Herbie Hancock. "'Watermelon Man' was a recording on Blue Note Records, and he came up to see me, and I liked it, so I played it. I played it a lot. I kept playing it on the show, and Mongo Santamaria called me and wanted to know what it was. I told him, and he recorded it, and that's what became the hit. About nine or ten months later I was doing a show and wanted to hire Herbie Hancock, and he said 'I can't do it for this, I have to have....' He refused to do it, and he walked toward the elevator, and then he had second thoughts about it and came back and said 'You're right, Alan. Okay. Yeah, I'll do this thing for nothing.'

"I was at WBAB in Babylon and I was kicking hell out of ABC's ratings at night, so ABC called me," and it was for ABC radio that Grant began doing weekly broadcasts from a number of the best New York City jazz clubs. "Keith Jarrett came down on one of my Monday nights at the Vanguard, and I got him going on that. Art Blakey was down listening to Chuck Mangione, and Chuck worked with Art Blakey. I got Art Blakey Keith

Jarrett. He was looking for a piano player and I sent Keith Jarrett over. And Larry Coryell came in; and Joe Henderson for the first time and I put him on one of my broadcasts and then a couple of days later I called Kenny Dorham and Kenny and I took him up to Blue Note Records and Alfred Lyons and got him his first record contract. So there were things that I was able to do for a hell of a lot of the musicians there."

Beatlemania was at its peak and thousands of kids were nearly rioting all over New York because the Beatles were in town. "They were staying at the Warwick Hotel, which was across from the station that I was working for at ABC. And here I was doing this Friday night, and I looked down and there were the Beatles sitting at a table, come to hear Cannonball Adderley."

Some of the results of those years constitute Grant's greatest treasure: A hoard of concert tapes by the greatest modern players, music never released, recordings the stone collector, the avid reader of discographies, would walk over his grandmother for. "See these tapes? These are tapes of things that people have never heard. Here's Kenny Dorham; Cecil Payne with Herbie Hancock, Ron Carter, Mundell Lowe; Thad Jones/Mel Lewis Big Band before they were ever recorded; Art Blakey with Chuck Mangione and Keith Jarrett; Art Blakey with Lee Morgan; enough Blakey for about three albums. Here's Cannonball Adderley at the Half Note with Nat Adderley, Sam Jones, Joe Zawinul, Louis Hayes, and Charles Lloyd. Here's Clark Terry and Bobby Brookmeyer. Kai Winding. Here's Roy Eldridge Special with Jimmy Witherspoon. It just goes on and on. How about Walter Bishop, Jr. with T-Bone Walker? One of these days I'm going to start a label and put it out.

"I did four live broadcasts at the Half Note with John Coltrane, Jimmy Garrison, Elvin, and McCoy Tyner. John Coltrane's attorney or something wanted to listen to them, and I think he had a drinking problem, or whatever, and they just disappeared. Trane was up in arms about it; "Where the hell are they?" and I never knew what happened to them. This would have been so great for people to have been able to hear.

"He was recording for Impulse Records, which was a subsidiary of ABC, and they were on the eighth floor of the building where I used to broadcast, and I was on the seventh floor, so there were many times when Trane would be upstairs and then he'd come down and we'd rap on the air. We'd have some great conversations." Grant still remembers vividly Coltrane's funeral and feels the tragedy of that early death.

"I remember putting a free form show together with Archie Shepp, Marion Brown, and John Coltrane. I can remem-

ber Trane playing and then walking to the side of the wings and we stood there listening and then Marion Brown did a couple of solos and then he came back and stood alongside and Trane turned to him and told him how beautiful that was and just hugged him. And that feeling that was in the air at the time was unbelievable, a feeling of not only music, but there was a certain kind of a life vitality. And he was nearly crying. That's what this music can do to you.

"When I left New York, I went down to Miami and got affiliated with a radio station, WBUS and went down and made a 24 hour jazz station out of that. We ran about 18, 19 concerts in a row. We broke Chuck Mangione's "Land of Make Believe" down there. I brought him down with a quartet, and we sold out, and then months later I brought him down to work with the Miami Symphonic Orchestra, and we did the same thing with George Benson on "Masquerade." That's where we broke those albums. That's how we got these guys going."

Grant worked for KJAZ in San Francisco and at King's Castle at Lake Tahoe before moving with his wife Gloria to Los Angeles and then Las Vegas. Gloria began working with him on the air in Florida and Lake Tahoe. Here she does sets on KNPR as part of Grant's show.

The late Monk Montgomery began asking Grant to take over his KNPR radio program two years ago as his illness worsened. When Grant began running the Monday Night Jazz program at the Four Queens, it seemed natural to combine the two, and an hour of each of the Monday Night shows was broadcast live on public radio. Then National Public Radio cancelled its *Jazz Alive!* program and Monday Night Jazz at the Four Queens went national.

"We got the grant from the National



Alan Grant at the Four Queens.

Endowment of the Arts, and the Four Queens put up the rest of it, so we went on for 13 weeks, and we were getting a lot of calls from stations all over the country, asking for more. So it's in the works now, and there's a good possibility we may do about 26 more weeks.

"We've got some good shows in the can, and we'll do some more. I'd like to bring in some artists that have not been there yet." Grant's program has effectively replaced *Jazz Alive!* and is now broadcast nationally in a staggering number of cities.

In November, Grant noticed a decline in attendance, which had been very strong from the beginning, and decided too many locals were enjoying the live show from their living rooms. Now the

See JAZZ, p. 29.

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AAC President Mark Tratos at last year's reception for the billboard competition in the workshop of Donrey Outdoor Advertising. In the background, "Red Car" by Jed Olsen.

Artists to compete for cash and glory

Four local artists will be exposed to the world by the Allied Arts Council in the next few months as its two major art competitions are repeated.

Art in the Great Outdoors, co-sponsored by Donrey Outdoor Advertising, offers three winners \$300 each and the opportunity to see their winning works displayed on 48 by 14 foot billboards, rotated throughout Southern Nevada for months.

The Second Annual Directory Cover Competition, co-sponsored by Centel, offers its winner \$500 cash, and the winning work will be reproduced on the



cover of every July 1984 telephone directory in Southern Nevada. Two runners-up will win \$250 each and a "People's Choice" winner will win a \$100 gift certificate at the Meadows Mall.

Entries for the billboard competition will be accepted in January and judging will take place in early February. After the judging, a reception and show of

the entries will be held at the Donrey offices on Bonanza. The three winning artists will be given an opportunity to participate in the process of enlarging their work to the 48 foot billboard size.

Last year the three winning works, by Jean Logan Bayless, Jed Olsen, and Myra Knapp, were displayed for eight months without any message or explanation. This year's winners will appear with a small vertical message on one end of the board which will read "Allied Arts Council."

Last year's winners reported greatly increased attention to their work as a result of the exposure. Bayless later did another billboard for a local organization, and Knapp's billboard was moved by Donrey to Spokane, where it was quite recently still on display.

Entries for the Directory Cover Art Competition will be accepted March 26, 27, and 28, both at the Allied Arts Council offices and at Burk Gal'ry in Boulder City. Following the judging, an exhibit of the entries will be held in the Meadows Mall, April 9 through 15. The theme of the competition will be "Nevada: A New Horizon for Artists."

Last year's winner, Tad Schutt, whose "Sunrising," a watercolor of hot air balloons has been seen in homes and offices throughout Southern Nevada for the past six months, was nearly overwhelmed by the attention she received after winning and recently thanked Allied Arts and Centel for "the massive exposure this has given my artwork." Each of the two art competitions has an entry fee of \$10., and in both cases all proceeds will go to the Allied Arts Council. **AA**

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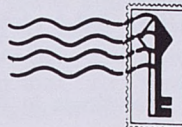
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JAZZ, continued.

local broadcast is no longer live, but delayed until Friday. He's taking no chances with the most successful jazz presentations in the state.

"There's nowhere else in the world that you can walk into a room and hear the kind of talents that we're bringing in here for no cover and no admittance charge."

One of Grant's accomplishments here has been to present Las Vegas' rarely seen resident geniuses, tenor saxophonist "Lockjaw" Davis and singer Joe Williams, who "pops in every so often, gets up and does a couple of songs.

"When we had Eddie 'Lockjaw' Davis there, Frank Sinatra walked in with his entourage. He walked in the wrong entrance and walked all the way through the casino, and nobody knew he was there; nobody happened to look. And he stayed there until the last note was played. Just loved it. And I knew he was there, of course; I talked with him, but I never mentioned it while I was onstage."

For two years now, the Monday night concerts have featured the best local players and a cross section of the best mainstream jazz players working today. The names reach back in a two year list, but feature people like Charlie Rouse, Cedar Walton, Bud Shank, Bobby Shew, Lew Tabakin, Joe Henderson, Eddie Harris. Some, like Richie Cole, have brought their own bands. Most have worked with local players supplied by Grant, who believes an excellent rhythm section is essential. The Monday Night rhythm sections have been built upon piano players like Vince Falcone, Tom Ferguson, Bob Corwin; bassists like Rudy Aikels, Carson Smith, Bob Badgely; and drummers like Mel Lee, Tom Montgomery, and Santo Savino.

A number of groups have included Las Vegas resident Carl Fontana, to many the world's greatest trombonist. Fontana and Lew Tabakin, for instance, were delighted with each other.

"I put Carl Fontana together with Jack Shelton and we had such a great turnout for it. Now they're getting some bookings. I understand they're doing two concerts up somewhere around Portland, and they're sold out."

Grant sees limitations on the kinds of music that can be presented in a casino, and stays close to mainstream jazz. "The things that we do at the Four Queens are in some kind of a separate musical jazz bag. If I decide to start doing some concerts here, at Artemus Ham Hall or at Cashman, I think I would get into a little different kind of thing, a different kind of creativity." One possibility he mentions is bringing in name players to work with the Las Vegas Symphony.

Arts and business luncheon scheduled for mid-February

A Business and the Arts luncheon co-sponsored by the Allied Arts Council and the Greater Las Vegas Chamber of Commerce will feature Guest of Honor Senator Paul Laxalt as main speaker. The location of the luncheon has not yet been chosen, but the affair will take place in mid-February, the exact date depending upon the Senator's schedule.

The luncheon will be the first event the Chamber has ever co-sponsored with another organization, and Allied Arts gives its grateful thanks to Bill "Wildcat" Morris, who presented the proposal to the Chamber's Board of Directors, to

outgoing Chamber President Bill Heinrich, incoming President Phil Arce, new Executive Vice President Bill Burns, and all of the Board of Directors for its unanimous vote in support of the event. The Council also thanks Senator Laxalt and his staff for his kind agreement to appear.

All Allied Arts Council and Chamber members will be invited to attend. An audience of 500 to 1,000 is expected. According to Didi Carson, Allied Arts Development Director, "This is part of our effort to make clear the great importance of arts and culture to the business and economy of our area." **AA**

Thanks for all the help!

Although most of the work is now over, the Allied Arts Council's membership drive continues. Mailings are still going out, and returns are still coming back in. All Allied Arts members are urged to please help convince their friends of the importance of supporting the Council and its efforts.

Many individuals and organizations helped in this effort, and deserve the appreciation of all Council members and supporters.

Our thanks to: **Southwest Gas**, for printing the mailers for the campaign; the **Las Vegas SUN**, for the use of its typesetting equipment to typeset the mailer; graphic artist **David Melton** for his many hours spent on the mailer's excellent design; **Passkey Systems** for help with the mailing lists; **Terry Weeteling**, for his time, talent, and equipment he used in videotaping three of the four membership PSA's; **Don Jacobs**, for his excellent work in videotaping the PSA featuring Ricardo Montalban; **Ricardo Montalban**, for appearing in that PSA; **Governor Richard Bryan**, for appearing for the Council in his television PSA; **The Fifth Dimension**, for appearing for the Council in the PSA which called attention to the Directory

Cover Competition; the **Sands Hotel**, for working with the Council on that PSA; **KTNV TV 13, KLVX TV 10, KLAS Channel 8, KVVU TV 5, and KVBC TV 3**, for mastering, dubbing, and airing those PSA's; the **Las Vegas Review-Journal**, the **Las Vegas SUN**, the **Henderson Home News**, and **KNPR 89.5 FM**, for enormous assistance in publicizing the drive; **Paul Burns, Cindy McCoy, Mike Maffie**, and **Marydean Martin**, for their help in planning and designing the drive; **Bill "Wildcat" Morris**, for his dedication in chairing the Membership Committee; **Virginia Mallin**, for her elegant hosting of the Membership Committee's meeting; and the rest of the Membership Committee, **Mayor Briare, Governor Bryan, Senator Laxalt, Congressman Reid, Sig Rogich, Marjorie Barrick, Senator Hernstadt, John Moran, Jr., Mark Fine, Alice Eubank, Paul Christensen, Naomi Cherry, Carolyn O'Callaghan, Robert Rose, Wayne Pearson, Marydean Martin, Dottie Price, Earl Johnson, Irene Kaufman, Mike Maffie, Cheryl Rogers, Robin Greenspun, Mark Tratos, and Charles Vanda**. Deepest apologies to those who may have been omitted in the rush to our deadline. **AA**

But the future looks exciting for the Latin Quarter Room of the Four Queens. In December, Las Vegas just missed a chance to hear the great Nat Adderley Quintet, due to scheduling problems, but Grant still plans on presenting the band. In January, he brings in Charlie Ventura, "one of the great tenor saxophones. I'd sure like to get him together with Flip

Phillips."

Grant also plans some special evenings, like April 5, when the Utah Jazz play the Lakers, which will be a night of "Jazz for the Jazz."

Looking into the near distance, he says, "I hope this keeps on going. I haven't even brought in Freddie Hubbard yet." **AA**

New Strip offices for Allied Arts Council?

As *Arts Alive* was being typeset, it appeared that the Allied Arts Council was heading for a new home in the heart of the Las Vegas Strip. After spending the last two years at Heritage House, 420 S. 7th, the Council was threatened with dispossession by the impending removal of the house, built in 1931, to make room for that pithy symbol of modernity—a parking lot.

Summa Corporation has come to the rescue, and final details are being worked out to allow Allied Arts to move into the old Variety Club at 3207½ Las Vegas Boulevard South. The old home of the well-known charitable organization is across the Strip from the Fashion Show Mall, tucked behind the Santa Anita Racebook, which will allow staff and volunteers to infuse everything the

Council does with a little more Las Vegas atmosphere, and to play the ponies on breaks.

The 2900 square foot building will open more possibilities for Allied Arts—such as renting office space cheaply to other arts organizations. Any organizations interested should call the Council at 385-7345.

Help will be needed in making the move, and also in dividing up the mostly open space into offices. Donations of all kinds of furniture, especially office furniture, will also be needed.

If the move occurs as expected, the Allied Arts Council telephone number will change. Watch the newspapers and the March/April *Arts Alive* for further news.

Thank you, Summa Corporation!

AA

Allied Arts welcomes new members

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continued.

Performers to get tour help

A list of Nevada performing groups who are ready to tour the State will be compiled by Allied Arts Council beginning this month as part of an effort to stimulate such tours and create more income for local performers.

Council staff and volunteers have been studying the project for many months, and are finishing work at presstime on application forms to be distributed to local performing groups in January. The list will be open to theatrical, dance, and musical performers.

At the same time, Jon Winet, consultant to the Nevada State Council on the Arts, is completing a list of presenting organizations and facilities throughout the state. When the two lists are complete, each presenting organization will be given the list of available performers, the performing groups will be given the list of presenters, and the booking process will begin.

"We think that when presenting organizations in Elko, Winnemucca, Tonopah, Round Mountain, and Pioche see the number, quality, and affordable price of Nevada artists, and are given an easy way of reaching them, they will be excited by the opportunity," says AAC Director Patrick Gaffey. "Today there is no Nevada cultural community. Audiences in Las Vegas haven't seen the

performers available in Reno, and Las Vegas art performers aren't seen anywhere else in the state. Presenters are spending a great deal of money bringing in performers from out of state when we often have superior performers right here who haven't been seen and are starving for work. We are going to build a Nevada arts network."

One requirement for inclusion on the performing artist list will be that an artist or group have performed local concerts for a least one year, on the theory that it takes at least that long for a group to reach the level of quality required for touring, both artistically and from an organizational and business standpoint.

Groups will be expected to submit sample presskits, programs from previous appearances, and other material along with their applications. Allied Arts Council will assist groups who have not yet developed such materials.

"The touring program we plan to build will not only be useful on its own terms," says Gaffey, "but we also see it as an intermediate step between local appearances and Western regional touring. We have tried to make the requirements for our performing arts list reflect the requirements of the Western States Arts Foundation touring book, but to a less rigorous degree."

AA

Arts mailing list available

As part of its ongoing membership drive, Allied Arts Council has compiled a massive list of arts supporters, businesses, and other potential donors, which is available for use by non-profit organizations.

The list totals approximately 18,000 names, including over 3,000 businesses, and can be printed on pressure-sensitive labels in zip code order for easy use.

The mailing lists of virtually every important art organization in the area has been incorporated, and duplicate names have been removed. The final list is divided into various categories, such as "businesses," "visual artists," "high income addresses," etc. Organizations may purchase the entire list or any portion of it. For information on cost, call Allied Arts at 385-7345.

AA

New members

Karen Hagger
 Lorraine Lambou
 Arthur B. Pitterman, M.D.
 Perry & Kay Focht
 Jerry & Cecile Crow
 Dorothy Stout
 Danouta Cavanaugh
 Rose M. Hite
 Genne Courtney James
 Thomas & Jo Lynn Austin
 John & Barbara Moore
 Robert A. Gibson
 Susan Houston
 Patty Sakin
 Aline Coin
 Betty & Bill Middleton
 Joyce & Donald Nunes
 Tecla Porcello
 Pauline Israel
 Sylvia Taub
 C.G. Bellver
 E.F. Geever
 Wendy Cole
 Donald Strnad
 Brian Barber
 Guy & Patricia Cardinalli
 Robert Klinkner
 Eve C. Spowles
 R.W. & Alice Bauchman
 Carol Bourne
 Dr. Harvey & Patricia Miller
 M.M. & Charlotte Johnson
 Marian & Michael Williams
 William & Carolyn Lowman
 Francis & Alma Strabala
 Hazel Coutler
 Peggy Gambarana
 Tobe Gleeman Daun
 Leone Hasse
 Charles & Marlyne Rohan
 John & Sandra Gibson
 Thomas J. Holder
 Bonny Midby
 Gary Lyons
 Joyce Sorenson
 Amelia and Donald Robinson
 Donna McAleer

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 _____

Allied Arts Council Business Patrons

American Bank of Commerce
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Austine Wood Studio Gallery
Beckley, Singleton, De Lanoy & Jemison,
Chartered
Bertha's Gifts and Home Furnishings
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Boulder City Hospital
Burk Gal'ry
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Desert Springs Hospital
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