

ARTS ALIVE

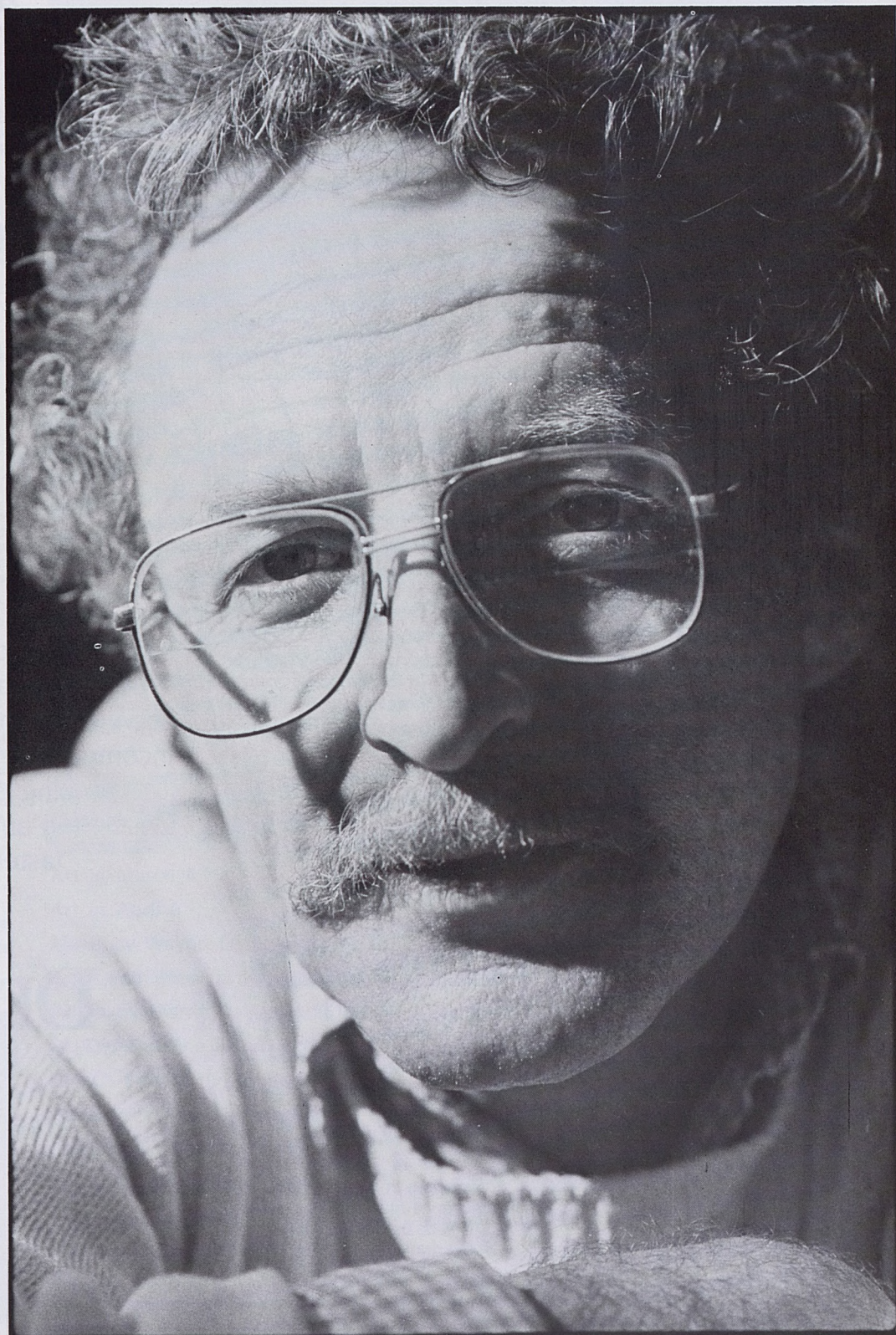
The Southern Nevada Magazine of the Arts

MICHAEL McCOLLUM:

**ART,
CHANGE,
AND
SUITCASE-
SIZED
A - BOMBS**

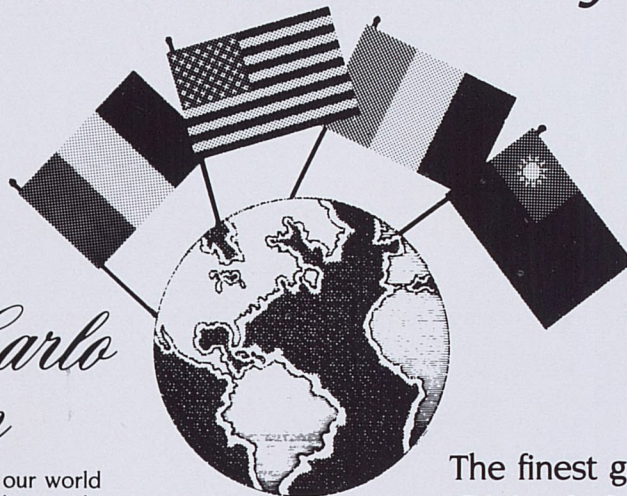
**Allied Arts
Council**

**March/April 1984
Volume 4, Number 2**



The Tastes of the World

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



Monte Carlo Room

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

Portofino

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

La Promenade

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

Howan

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

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

**DESERT
INN**
and Country Club
LAS VEGAS



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

Editor: Patrick Gaffey.
 Assistant Editor: Cynthia Gaffey.
 Contributing Staff: David Brown, Barbara Chulick, Jackie Corbett, Lenadams Dorris, Alan Hadley, Wayne La Fon, Patricia Mortati, Jonathan Smead, Morag Veljkovic, Esther Weinstein, Jon Winet.

Allied Arts Council
 Executive Director: Patrick Gaffey.
 Development Director: Didi Carson.
 Staff: Barbara Chulick, Jirina Chvatal, Bill Jasper, Bernadette Provenzano, Jean Wike.

Board Members:
 Mark Tratos, President.
 Robin Greenspun, First Vice President.
 Virginia Mulloy, Second Vice President.
 Paul Burns, Secretary.
 Janet Line, Treasurer.

Joan Adams, Carl Apple, Chuck Bearfield, Darlene Burk, Gail Buy, Virginia Mallin Eged, Kay Focht, Jack Guinn, Art Ham, Jr., Shirley Holst, Lois Ice, Michael Maffie, Pat Marchese, Marydean Martin, Steven Molasky, Ted Quirk, George Tate, Blanche Zucker.

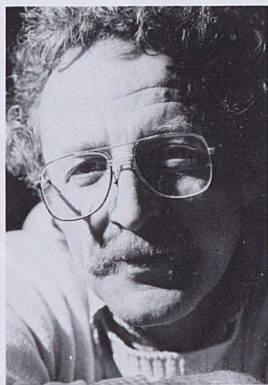
Division Directors:
 Dance, Susie Stoll.
 Museum, Mark Ryzdyski.
 Music, Jo Marcune.
 Theatre, Paul Thornton and Dorothy Schwartz.
 Visual Arts, Wayne La Fon.

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

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

Cover:

Michael McCollum; sculptor, painter, print-maker (see story, page 12). Photo by David Brown.



"Las Vegas Impressions: The Emcee," by Patricia Mortati, one piece in the Reed Whipple "Las Vegas Impressions" show opening March 11.

More on UNLV dance...

Last issue's cover story on Dr. Carole Rae, chairman of the UNLV Dance Department, while emphasizing correctly that her hiring in 1976 marked the beginning of the current academic dance program at UNLV, failed to note groundwork laid by others. Dance classes on campus were first taught by Alice Mason, who was followed by Nancy Scoville, Marian Murphy, Nico Charisse,

Nora Cattania, and Vassilli Sulich.

Sulich, as noted previously in *Arts Alive*, began teaching ballet at UNLV in 1972, as he does today. When Rae formed the dance department in 1976, Sulich was already presenting the ballet performances on campus which lead to today's professional dance company in residence on the UNLV campus, Nevada Dance Theatre. **AA**

INSIDE ARTS INSIDE ARTS INSIDE ARTS

Art in March 4

Art in April 8

Muse by Wayne La Fon 12

Art-A-Fair goes festive 13

Steps by Morag Veljkovic 14

St. Denis dance lectures 15

CHAC: Benefit dinner and more 17

Governor's Arts Awards 18

Pavarotti at the Riviera 19

Notes by Esther Weinstein 20

Senator Laxalt urges arts support 21

Lights by Jonathan Smead 22

Alice in Vegasland by A. Hadley 23

Butterfield at UNLV Gallery 24

Western women artists 24

Black Canyon Art Show 25

Burk Gal'ry Show 25

Desert Readings: 1984 26

Poems 26

Karl Haas benefits KNPR 27

Mozart's 'Requiem' to play 27

Jazz by John L. Smith 28

Greg Cooper dies 29

Phonebook contest deadline 30

Billboard winners unveiled 30

Robeson tribute rescheduled 30

New Allied Arts members 30

Allied Arts business patrons 32

MARCH EXHIBITS

01 THURSDAY

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

Pasha Rafat: New Work; well-known local artist exhibits new work using the color Xerox, Charleston Heights Arts Center, through March 2. 386-6383.

Lee Sido, New Sculpture; First Western Savings, through March 9; sponsored by the Allied Arts Council. 385-7345.

Jacques J. Halber, "Obsessions and Affinities," photography, UNLV Fine Arts Gallery, through March 9. 739-3893.

Art Classes for adults and children begin March 1 at the Studio Workshop and Gallery. 734-8962.

Evelyn Harmon, tole painting, Henderson Library, through March 31, Henderson Library. 565-9247.

The Las Vegas Artists Co-op presents featured artist Mike Grillo, pastel portraiture; upper level, Meadows Mall, through March 31. 877-0761.

Photography Exhibit by the Clark County Library District staff, through March 2. 733-7810.

Christian Briseperre: Woodworker, art-in-wood exhibit ranging from traditional to contemporary, Flamingo Library, through March 9. 733-7810.

"Free Agent," by Michael McCollum.



PHOTO: PATRICIA MORTATI

"Post-Painterly Figurative," recent humorous paintings by Pat Place Caldwell, Clark County Community College Art-space, Mondays through Fridays, 8 am. to 5 pm. 643-6060 ex. 421.

Karen Owens, scenes of the Nevada desert, Valley of Fire State Park Visitors Center, through March 9, 8:30 am. to 4:30 pm. 385-0264.

04 SUNDAY

Have Camera, Will Travel; the photographic wanderings of Thomas R. Chapman, Flamingo Library Upstairs Gallery, through March 30. 733-7810.

Susan Bryan: Pastels; the award-winning local artist's work with color relationships, Charleston Heights Arts Center, through March 30. Opening reception, March 4, 1 to 3 pm. 386-6383.

05 MONDAY

Entry Deadline for Artworks IX art festival, May 12 and 13 at Freedom Park, sponsored by the City of Las Vegas. 386-6384.

10 SATURDAY

Paintings by members of the Moapa Valley Art Guild, Valley of Fire State Park Visitor Center, 8:30 am. to 4:30 pm., through March 30. 885-4360.

11 SUNDAY

It's a Small, Small World; take a peek at this world of wonder guaranteed to make you wish you were only two inches tall, Flamingo Library, through April 6. 733-7810.

"Las Vegas Impressions;" works of 16 local artists examine this surreal place and time, Reed Whipple Center; opening reception, March 11, 2 to 4 pm. Through April 19. 386-6383.

12 MONDAY

"From Desert to Bible Vistas;" works by Rita Deanin Abbey, UNLV Fine Arts Gallery, Alta Ham Hall; opening reception, March 16, 5:30 to 7:30 pm. Through April 6. 739-3893.

13 TUESDAY

Jose Belver, "New Paintings," First Western Savings, 2900 W. Sahara, sponsored by the Allied Arts Council, through April 6. 385-7345.

16 FRIDAY

Dottie Burton, watercolor, and Lynn Thomas, oil and pencil, Burk Gal'ry, Boulder City; opening reception 6 to 9 pm. Through March 31. 293-3958.

17 SATURDAY

Watercolor Workshop with Cliff Segerblom, presented by the Boulder City Art Guild, 9 am. to 4 pm. \$20. Limited to 20 students. Advance registration suggested. Maureen Fahlberg, 293-6897.

18 SUNDAY

"Art in the Great Outdoors," reception honoring the winners of the billboard art contest co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising, at Donrey's offices, 2 pm. 385-7345.

21 WEDNESDAY

Four Week Watercolor Class with Cliff Segerblom, presented by the Boulder City Art Guild, starting March 21, 9 am. to noon. Pre-registration now in progress. 293-6897.

23 FRIDAY

"Ladies First;" exhibit of works by Western illustrator Mille Funk, Elvadeen Anderson, Candy Schneider, Tad Schutt, and Pic Smith, Newsom's Gallery, March 23 and 24. 384-9865.

Deadline for entries to the Second Annual Directory Cover Art Competition co-sponsored by the Allied Arts Council and Centel. Allied Arts' new offices, 3207 1/2 Las Vegas Blvd. So. 385-7345.

29 THURSDAY

Deadline for entries to Art-A-Fair; 10 am. to 8 pm., Flamingo Library. 737-7810.

30 FRIDAY

31 SATURDAY

"An Artistic Discovery," exhibition of the Congressional Art Competition for high school students, sponsored by Congressman Harry Reid, Flamingo Library Upstairs Gallery, through April 6. 733-7810.

Meet the Juror for Art-A-Fair, Harold Nelson, director of the Touring Exhibitions Program for the Art Museum Association of America, 3 pm., Flamingo Library. 733-7810.

MARCH EVENTS

02 FRIDAY

"Hansel and Gretel," presented by the Rainbow Company, Reed Whipple Studio Theater, 7 pm. March 2 and 9; 2 and 7 pm. March 3 and 10; and 2 pm. March 4 and 5. 386-6553.

An Evening of Classical Comedy, Moyer Student Union Ballroom, to benefit the UNLV T'ai Chi Chuan Club. Tickets available at Great Earth Vitamins, Decatur store only. 732-8674.

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

03 SATURDAY

KLVX Channel 10 Spring Membership Drive begins with special PBS programming and appeals to support this essential service. Through March 18. VOLUNTEERS ARE NEEDED. 737-1010.

"Hansel and Gretel." See 3/2.

"True West." See 2/17.

04 SUNDAY

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

"Hansel and Gretel." See 3/2.

05 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.

06 TUESDAY

Las Vegas Poetry Group; Bring your favorite or original selection for reading or discussion, Flamingo Library Conference Room, 7 pm. 733-7810.

07 WEDNESDAY

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

08 THURSDAY

Great Books Discussion Group; topic: "Punin and Baburin" and "Old Portraits" by Ivan Turgenev, Flamingo Library Conference Room, 7 pm. 733-7810.

09 FRIDAY

"St. Denis Revisited," fifth in a series of lectures on the life of Ruth St. Denis by Karoun Tootikian, UNLV P.E. Bldg. Dance Studio, 5 pm. Free. 739-3332.

"Hansel and Gretel." See 3/2.

"Fifth of July" by Lanford Wilson, Judy Bayley Theatre, UNLV, presented by the Department of Theatre Arts, March 9, 10, 16, and 17 at 8 pm. and March 18 at 2 pm. 739-3801.

10 SATURDAY

"Search for Talent," primary division, 6 to 9 year olds; sponsored by the City of Las Vegas Outreach Program, Charleston Heights Arts Center, 1 to 3 pm. Registration, \$5 per person. 386-6511.

"Bambi," children's captioned film for the deaf (with sound), Flamingo Library, 2 pm. Free. 733-7810.

"Hansel and Gretel." See 3/2.

"Fifth of July." See 3/9.

11 SUNDAY

"Hansel and Gretel." See 3/2.

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

**THE BEST JAZZ IS
LIVE JAZZ**

QUEENS

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

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

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

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

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



"Karen Gustafson, ceramic sculptor," February 2, 1984, by Jon Winet.

MARCH EVENTS CONTINUED

12 MONDAY

Nevada State Ceramic Association, monthly meeting, Denny's, W. Sahara and Rancho. 877-1614.

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

Terry Gibbs, vibes, at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

13 TUESDAY

"Be a Detective; Investigate the Library;" tour of Flamingo Library with Beverly Carlino, conference room, 1 to 4 pm. 733-7810.

"An Italian Journey," Las Vegas Symphony Orchestra, with Christiane Edinger, violin, performing Wolf, Paganini, Tchaikovsky, Respighi; Artemus Ham Concert Hall, UNLV, 8 pm. 739-3420.

Concert Preview of Tchaikovsky, Romeo and Juliet by Esther Weinstein, KNPR 89.5 FM, Noon. 456-6695.

14 WEDNESDAY

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

15 THURSDAY

The Professional Photographers of Nevada and the Professional Photographers of America, monthly meeting, Denny's, across from Sunrise Hospital. 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.

The Cleveland Orchestra, Christoph Eschenbach, guest conductor; Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

"Chicago" by Fred Ebb and Bob Fosse, Las Vegas Little Theater, 8 pm. March 15, 16, 17, 22, 23, 24, 29, 30, 31, and April 5, 6, 7, 12, 13, and 14, with 3 pm. matinees March 18 and April 8. 735-0167.

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

16 FRIDAY

"Fifth of July." See 3/9.

"Chicago." See 3/15.

17 SATURDAY

Auditions for "East of the Sun and West of the Moon," Rainbow Company, Reed Whipple Center, 1 to 5 pm. 386-6553.

"Search for Talent," junior division, 10 to 14 year olds; sponsored by the City

of Las Vegas Outreach Program, Reed Whipple Center, 1 to 3 pm. Registration, \$5 per person. 386-6511.

Saint Patrick's Day Concert; The Capricorns present your favorite Irish tunes, Flamingo Library Auditorium, 2 pm. Free. 733-7810.

"Fifth of July." See 3/9.

"Chicago." See 3/15.

18 SUNDAY

"Fifth of July." See 3/9.

Mozart's "Requiem," Musical Arts Chorus and Orchestra, Charleston Heights Arts Center, 3 pm. Musicians Performance Trust Fund concert; free. 386-6383.

"Chicago." See 3/15.

"Deliteful, Delovely, D'Arts," Friends of the Charleston Heights Arts Center fundraiser, Neiman Marcus; 7 pm. cocktails; 8 pm. dinner, featuring a tribute to dance; co-sponsored by KVBC-TV Channel 3. 386-6384.

19 MONDAY

"Night and Day," with Cary Grant and Mary Martin, 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.

Zoot Sims, legendary tenor saxophonist, at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

21 WEDNESDAY

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

22 THURSDAY

Great Books Discussion Group; topic: "Disorder and Early Sorrow" and "Felix Krull" by Thomas Mann, Flamingo Library Conference Room, 7 pm. 733-7810.

The Trio Serenata presents an evening of classical music ranging from baroque to contemporary, accompanied by an informative narrative, Flamingo Library Auditorium, 7 pm. Free. 733-7810.

"1984" by George Orwell, Boulder City First Nighters community theater, Boulder City High School Auditorium, 7:30 pm. March 22, 23, and 24. 565-0861.

"Chicago." See 3/15.

23 FRIDAY

"1984." See 3/22.

"Chicago." See 3/15.

24 SATURDAY

Legendary Tenor Luciano Pavarotti with the Las Vegas Symphony Orchestra, Riviera Hotel. Sold out. 734-5402.

"1984." See 3/22.

"Chicago." See 3/15.



PHOTO: PATRICIA MORTATI

Lee T. Sido with his painted wood sculpture, shown at the Allied Arts Council sponsored First Western Savings Gallery, Patricia Mortati, curator.

"A Raisin in the Sun" with Sidney Poitier and Claudia McNeil; video presentation; free upon presentation of a library card; preregistration requested; seating limited; West Las Vegas Library, 10 am. and 2 pm. 733-7810.

25 SUNDAY

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

"An Afternoon in Old Vienna," with the Las Vegas Civic Symphony, directed by William Gromko; dance to the waltzes and polkas of Johann Strauss; 2 to 5 pm. General admission, \$7.50. 386-6211.

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

26 MONDAY

"Breakfast at Tiffany's" with Audrey Hepburn, George Peppard, and Patricia Neal, from the story by Truman Capote; captioned film for the deaf (with sound), Flamingo Library Auditorium, free. 733-7810.

Joe Behar's Community Drama Workshop, Las Vegas Press Club, 8 pm. Em-

phasis is on stage technique, scenes, and improvisations. Free. 731-4291.

Mark Murphy, vocalist, at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

27 TUESDAY

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

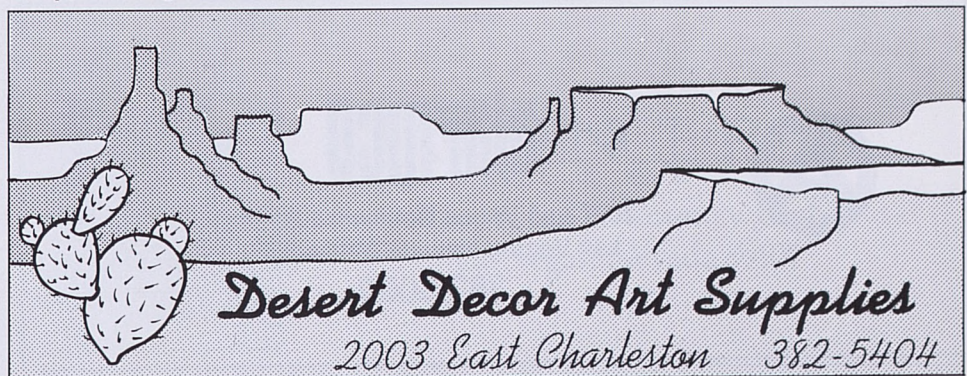
28 WEDNESDAY

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

The Schoenberg Connection; Las Vegas Chamber Players Concert with Special Guest Artist violinist Roy Malan, Alta Ham Recital Hall, UNLV, 7:00 pm. 739-3420.

29 THURSDAY

Barry Holstun Lopez will read from his mystically tinged nature writings and discuss the deterioration of language in this year of Orwell at 7 pm., Flamingo Library Auditorium, part of the new





Lee Sido. His "New Sculptures" exhibit at First Western Savings continues through March 9.

PHOTO: PATRICIA MORTATI

APRIL EXHIBITS

01 SUNDAY

Art classes for adults and children begin at the Studio Workshop and Gallery. 734-8962.

The Las Vegas Artist Co-op presents Stephen Badura, oils, upper level, Meadows Mall, through April 30. 877-0761.

LaRue Vining, oil paintings, Henderson Library, through April 30. 565-9247.

Kim Kennedy: Weavings, Charleston Heights Arts Center, through April 27. Opening reception, April 1, 1 to 3 pm. 386-6383.

30 FRIDAY

"Alice in Wonderland," an original musical adaptation by Lori Kizzia, presented by Sand Productions, Reed Whipple Center, 7 pm. March 30, April 6 and 13; 2 and 7 pm. March 31, April 1, 7, 8, 14, and 15. Adults, \$5, children and seniors, \$2.50. For tickets and information, Allied Arts Council, 385-7345.

"Let My People Go," one-man tribute to Paul Robeson, starring Joe Carter; directed by Kem Schneider, Artemus W. Ham Concert Hall, UNLV, 8 pm. 739-3801.

"Chicago." See 3/15.

31 SATURDAY

"Search for Talent," senior division, 15 to 18 year olds, sponsored by the City of Las Vegas Outreach Program, Charleston Heights Arts Center, 1 to 3 pm. Registration, \$5 per person. 386-6511.

"Chicago." See 3/15.

02 MONDAY

Gary Webernich, mixed media by an internationally recognized artist, Clark County Community College Artspace, through April 27, Mondays through Fridays, 8 am. to 5 pm. 643-6060 ex. 421.

07 SATURDAY

Spring Jamboree Art Show, Boulder City Recreation Building, sponsored by the Boulder City Art Guild, April 7 and 8, 10 am. to 5 pm. 293-9961.

08 SUNDAY

10th Annual Art-A-Fair, Flamingo Library, sponsored by the Clark County Library District with the cooperation of Allied Arts Council; awards ceremony, 3 pm. Through May 4. 733-7810.

09 MONDAY

"Sculpture" by Deborah Butterfield, UNLV Fine Arts Gallery, Alta Ham Hall, through May 4. 739-3893.

Bill Leaf, paper constructions, First Western Savings, 2600 W. Sahara, sponsored by the Allied Arts Council, through April 27. 385-7345.

Nevada State Ceramic Association, monthly meeting, Denny's, W. Sahara and Rancho. 877-1614.

Directory Cover Art Competition, co-sponsored by the Allied Arts Council and Centel; voting for the People's Choice Winner through April 14; reception and announcement of winners April 15, noon; Meadows Mall. 385-7345.

14 SATURDAY

"Gems for the 80's," Clark County Gem Collectors show, Hacienda Hotel Convention Center, April 14 and 15. Sales of stones, demonstrations, field trips. Free. 739-8911.

22 SUNDAY

Clark County School District's Best of Show exhibit, Reed Whipple Cultural Center; opening reception, 2 to 4 pm. Through May 17. 386-6383.

29 SUNDAY

Ella Bell and Maxine Mansor, mother-/daughter exhibition of basket weaving and fiber art, Charleston Heights Arts Center; opening reception, April 29, 1 to 3 pm. Through May 25. 386-6383.

MARCH EVENTS CONTINUED

Desert Readings series entitled "Doublethink 1984," sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee. 385-7345.

"Chicago." 3/15.



alarmco

2007 Las Vegas Boulevard South
Las Vegas, Nevada 89104-2599

382-5000

"A Classical Chorus Line," oil and gold leaf on canvas, 1983, by Sylvana Abrams.

APRIL EVENTS

02 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. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

03 TUESDAY

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

04 WEDNESDAY

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

05 THURSDAY

"Chicago." See 3/15.

Al Hirt, in a jazz celebration for the Utah Jazz, Alan Grant's Jazz at the Four Queens, 9 pm. to 2 am. 385-4011.

06 FRIDAY

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean" by Ed Graczyk, Alta Ham Theater, UNLV, presented by the Department of Theatre Arts, 8 pm. April 6, 7, 12, 13, and 14; 2 pm. April 8 and 15. 739-3801.

"Chicago." See 3/15.

Al Hirt at Alan Grant's Jazz at the Four Queens, 9 pm. to 2 am. 385-4011.

07 SATURDAY

Carol Embry, clarinet, with Lisa Baley, piano; and Timothy Alcott, cello; Alta Ham Fine Arts Room 132, UNLV, 2 pm., featuring works of Schumann, Poulenc, and Brahms. 732-3332.

"Chicago." See 3/15.

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." See 4/6.

"M.A.S.H. Goes Barbershop," with the Gamble-Aires, Artemus Ham Concert Hall, UNLV, 8:01 pm. 739-3801.

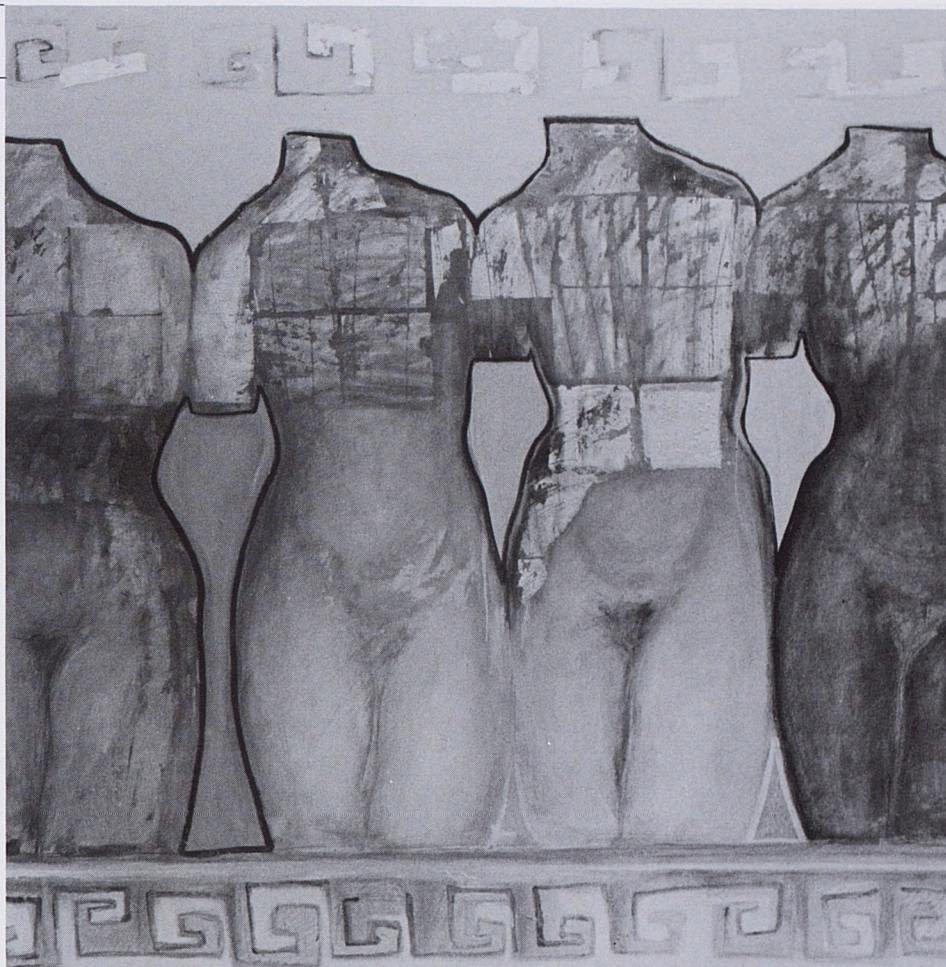
Al Hirt at Alan Grant's Jazz at the Four Queens, 9 pm. to 2 am. 385-4011.

08 SUNDAY

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." See 4/6.

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

"Chicago." See 3/15.



09 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. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

10 TUESDAY

George Orwell and 1984; Orwell expert Wilber Stevens of UNLV will discuss the author and the parallels between the real and the fictional 1984, Flamingo Library Auditorium, 7 pm. Free. 733-7810.

Chanticleer; 10 male voices performing Old English music, barbershop quartets, medieval motets, and upbeat Gershwin, presented by Community Concerts, Ar-

temus Ham Concert Hall, UNLV, 8 pm. 648-8962.

11 WEDNESDAY

"Be a Detective; Investigate the Library," library tour with Beverly Carlino, 1 and 4 pm. Free. 733-7810.

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

12 THURSDAY

Professional Writing Techniques Workshop, sponsored by the Las Vegas Branch of the National League of American Penwomen, including such topics as "The Law and the Writer," "Writing for the Magazine Market," and "Fiction Writing: Elements of Structure and Plot." Flamingo Library, 7 pm. Free. 733-7810.



LAWRENCE ROSS
GALLERIES

Desert Inn & Country Club
Las Vegas, Nevada 89101



Herbie Hancock, Ham Hall, New Year's Eve.

APRIL EVENTS CONTINUED

Great Books Discussion Group; topic: "Seize the Day" by Saul Bellow, Flamingo Library conference room, 7 pm. 733-7810.

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." See 4/6.

"Chicago." See 3/15.

13 FRIDAY

"Chicago." See 3/15.

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." See 4/6.

"I'm Getting My Act Together and Taking it on the Road" by Cryer and Ford, directed by Jim Semmelman, Clark County Community College Little Theater, 8 pm. April 13, 14, 20, and 21, and 2 and 8 pm. April 28. 643-6060.

14 SATURDAY

Arts Festival, part of "An Affaire of the Arts," along with the continuing Art-A-Fair exhibit, Flamingo Library. Arts Festival, 1 to 5:30 pm. in the back parking lot, with music and dance and artists displaying their techniques, as well as the first known occurrence of "Tag Team Art." "Concert Under the Stars" from 7 to 10 pm. 733-7810.

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

"I'm Getting My Act Together and Taking it on the Road." See 4/13.

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." See 4/6.

"Chicago." See 3/15.

15 SUNDAY

"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." See 4/6.

16 MONDAY

"Less is More," Las Vegas Chamber Players concert, Alta Ham Recital Hall, UNLV, 7 pm. 739-3420.

"High Society," with Grace Kelly, Bing Crosby, Frank Sinatra, Louis Armstrong; 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.

Jazz Act TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 pm. to 2 am. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

PHOTO: JOHN KEVIN HENNESSEY

17 TUESDAY

A Gilbert and Sullivan Concert Gala by Opera A La Carte; Master Series concert, Artemus Ham Concert Hall, UNLV, 8 pm. 739-3535.

18 WEDNESDAY

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

19 THURSDAY

The Professional Photographers of Nevada and the 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, 11 am. Flamingo Library. Public invited. 733-7810.

Newsom's Fine Arts Gallery

CUSTOM FRAMING

LADIES FIRST!

MILLE FUNK • LISA DANIELLE LORRIMAR
ELVADEEN ANDERSON • CANDY SCHNEIDER
TADD SCHUTT • PIC SMITH

March 23-24

1141 Maryland Pkwy ♦ Las Vegas, Nv 89104 ♦ (702) 384-9865



"Neon Sculpture," by Sybil Griffin-Scianna, was shown at the Austine Wood Studio and Gallery.

20 FRIDAY

"East of the Sun and West of the Moon," Rainbow Company, Reed Whipple Center, 7 pm. April 20, 27, and May 4; 2 pm. April 21, 22, 29, May 5 and 6; 2 and 7 pm. April 28. 386-6553.

"I'm Getting My Act Together and Taking it on the Road." See 4/13.

21 SATURDAY

"East of the Sun and West of the Moon." See 4/20.

"I'm Getting My Act Together and Taking it on the Road." See 4/13.

22 SUNDAY

"East of the Sun and West of the Moon." See 4/20.

23 MONDAY

Karl Haas, famous classical radio program host, pianist, conductor, and writer, in concert performing an evening of Viennese Classics, works by Beethoven, Mozart, and Haydn, Artemus Ham Concert Hall, UNLV. Tickets \$10. or \$44.75 for premium reserved seats. 456-6695.

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. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

24 TUESDAY

"Butterfield 8" with Elizabeth Taylor and Laurence Harvey in John O'Hara's best-seller; captioned film for the deaf (with sound) Flamingo Library, 7 pm. Free. 733-7810.

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

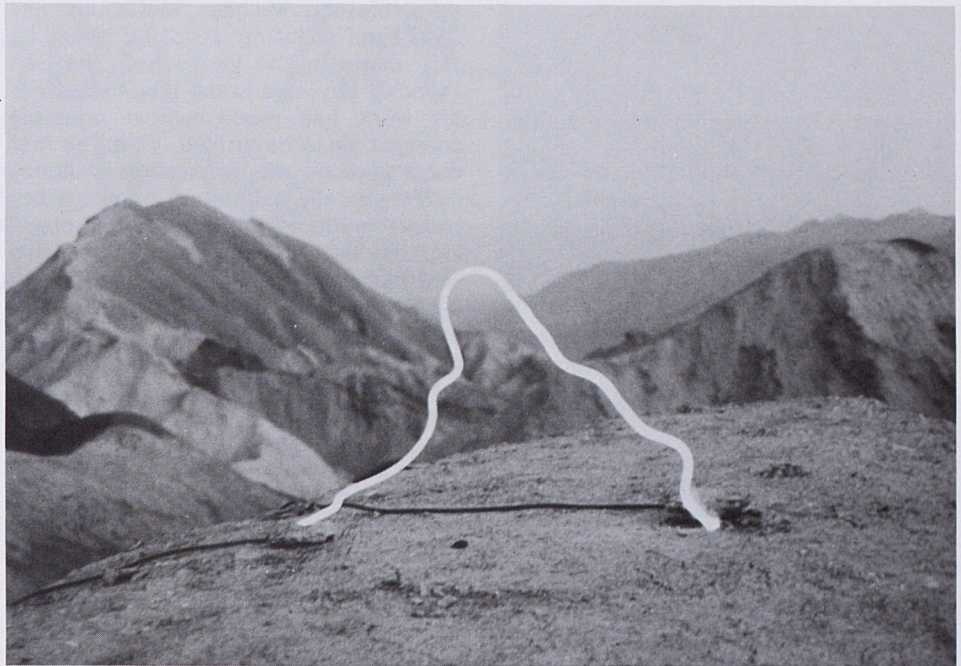
25 WEDNESDAY

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

"Animal Farm," the fine animated version of George Orwell's satiric masterpiece, with commentary by poet and Orwell expert Wilber Stevens, 7 pm., Flamingo Library Auditorium, the last part of this Desert Readings series entitled "Doublethink 1984," sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee. Free. 385-7345.

26 THURSDAY

"St. Denis Revisited," dance commentary concert; the premier of the most complete documentation of the works of Ruth St. Denis, April 26 and 27, Black Box Theater, UNLV. Time TBA. All seats



\$3. 739-3332.

The Trio Serenata in concert with specially arranged classical composition for violoncello, Flamingo Library Auditorium, 7 pm. Free. 733-7810.

Great Books Discussion Group; topic: "The Man in a Shell" and "Gooseberries" by Anton Chekhov, Flamingo Library conference room, 7 pm. Free. 733-7810.

27 FRIDAY

"St. Denis Revisited." See 4/26.

"East of the Sun and West of the Moon." See 4/20.

Las Vegas Civic Ballet, Spring Concert '84, featuring two contemporary works: "Spring Mist," and a salute to Scott Joplin, "Southern Comfort," as well as highlights from "The Merry Widow," Charleston Heights Arts Center, 8 pm. April 27, May 4 and 11; and 2 pm. April 28, 29, May 5, 6, 12, and 13. Adults, \$6.; students and seniors, \$5. 386-6211.

Concert Preview of Carl Orff's Carmina Burana by Esther Weinstein, KNPR 89.5 FM, Noon. 456-6695.

28 SATURDAY

Auditions for "Roses and Briars," Rainbow Company, Reed Whipple Center, 9 am. to 1 pm. 386-6553.

Art Supplies
Frames
Art Instruction

Bea Ratliffe
Beth Casper
Credy Smith
Noreen Pico

608 East Sahara Avenue
Las Vegas, Nevada 89105
702/734-8962

studio
workshop
gallery

"I'm Getting My Act Together and Taking it on the Road." See 4/13.

"East of the Sun and West of the Moon." See 4/20.

29 SUNDAY

"East of the Sun and West of the Moon." See 4/20.

Carl Orff's "Carmina Burana; Love Sacred and Profane," Las Vegas Symphony Orchestra, with Elaine Manley and George Skipworth, soloists and Kalman Banyak, violin; also Mendelssohn's Violin Concerto and Cantus to the Memory of Benjamin Britten, Arvo Part; April 29, 2 pm., Artemus Ham Concert Hall, UNLV. 739-3420.

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

30 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. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

Muse

by Wayne La Fon

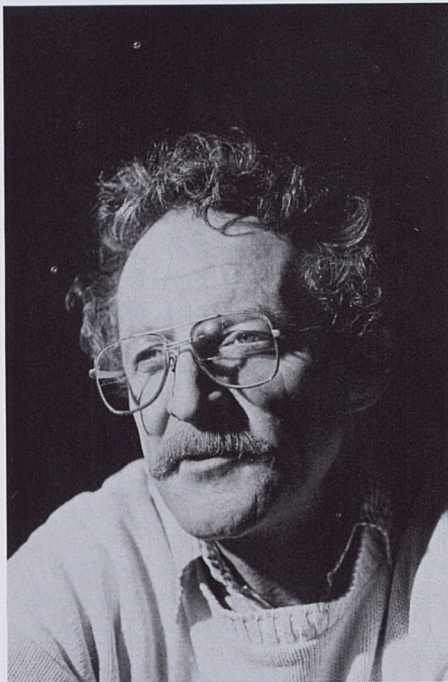


PHOTO: DAVID BROWN

Professor Michael McCollum has been teaching at UNLV since he came to Las Vegas from the San Francisco bay area in the late sixties. His art work has made almost constant changes since he arrived. When he first came here he was primarily a sculptor; now he mostly paints and prints. In between, he did a lot of pottery and drawings. He lives in Blue Diamond with his wife Linda and daughter Nicole.

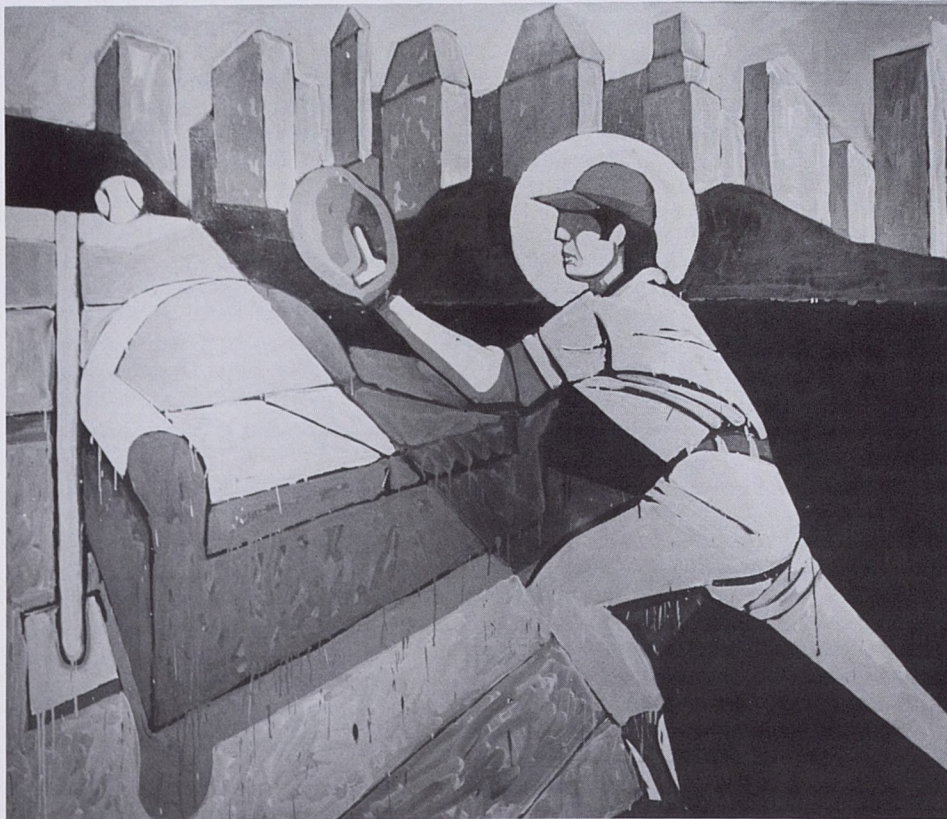
Those are about the extent of the hard facts that I'm going to give you about Michael McCollum, because it takes more than facts to profile Mike. His personality, like his art work, is highly energetic, constantly changing and needs to be experienced to be appreciated. The best way to experience the art is, of course, to go and see it. The best way to experience his personality is to spend some time with him.

So a few weeks ago, photographer David Brown and I spent a Sunday afternoon with Michael out in Blue Diamond.

One of the first things I learned upon arriving at Mike's was this; I'd have to write as fast as he can think to get even part of his thoughts down; he gave answers even when there weren't any questions. Hopefully David had fast enough film to get photos; I know I had a slow pencil. Nonetheless, I think I caught the spirit of the afternoon.

Here are a few examples of how it

Michael McCollum (left); "Free Agent" by McCollum (below).



went: According to Mike, the best thing to happen to the cheap spy novel, over the past few years, has been the invention of the suitcase size A-bomb. I can't say how this subject came up, but with Mike, I guess that it shouldn't be a surprise. These things just spring up like the images in his work. And just like those images, there's usually a reason for them to be there. In this case, Mike's a dedicated fan of the cheap spy novel (his own term), and just when he thought that he'd read every plot twist ever contrived, the hand held, easily placed nuclear device strolled into his life. Through this quirk of science and fiction, an unknown number of new plots were made possible.

"That baby made it a whole new ball game," Mike concluded.

If you think about it, you might begin to see these same sorts of new twists in his work. Certainly new items are added and changed all the time. New material, new processes, and just when you begin to think that you've seen it all, a new and improved hand-held device pops up and changes everything.

The afternoon continues...

Sports, like cheap spy novels, play an important part in Mike's time at home. The television was on the entire time we spent talking in the living room. While he didn't seem to pay too much attention to it, the television did seem to trigger thoughts that made their way into conversation. During a sports segment on boxing: "Wouldn't it be great if artists could be like boxers, and sell pieces of their contracts to different people? Artists could be owned by syndicates."

He's right. It would be nice to have the patron system in place again. Then this thought about first round draft choices surfaced during a sports-related news segment: "There should be drafts for artists, just like there are for ball players. Artists could be drafted and signed by galleries when they graduated from college and were ready to turn pro. It worked for Frank Stella."

None of these ideas are particularly new, but the point is that the way in which they are conceived is—and is totally McCollum. What makes Mike and his work special is the constant concept of change, reworking old ideas, to make new thought and new work.

As the afternoon wore on, we watched more television, played a few games of horseshoes out back, and finally ended the day when Mike began cooking dinner. He makes dinner the same way he thinks, the same way he makes art. He seemed to have no particular idea what he was making to begin with, just taking the materials and putting them together into something they hadn't been before.

I guess that's as good a definition of an artist as any. It certainly fits Michael McCollum. AA

10th Annual Art-A-Fair explodes into a festival

In "Tag Team Art," a number of artists are assigned—say four to a team. One artist begins a work, and when s/he feels painted (or welded—in the case of metal sculpture) into a corner, just as in the elegant sport of tag team wrestling, the artist tags a teammate, who takes over. In an increasingly riotous scene of art-in-progress, several teams can simultaneously complete a number of artworks, each of which can be signed by all the team members and auctioned to the cheering audience on the spot.

Never heard of Tag Team Art before? That's because it's never been done before. The anomalous brainchild of the director of Allied Arts Council's Visual Art Division, Wayne La Fon, Tag Team Art is just one of the innovations to be featured in the 10th annual edition of Art-A-Fair, Southern Nevada's most prestigious local art competition. Under the general rubric of "An Affaire of the Arts," this anniversary celebration will not only encompass Art-A-Fair itself, with opening ceremonies April 8, but also an arts festival in the back parking lot of Flamingo Library April 14 which will feature dance, music, live art demonstrations, and—yes: Tag Team Art.

Artists will demonstrate a variety of art processes, from working a potter's wheel to the operation of a camera obscura.

Art-A-Fair will be presented again this year by the Clark County Library District, with the cooperation of the Allied Arts Council. The Library District started the juried exhibition as an answer to the lack of gallery space and recognition for local artists in 1974. Since then, and for many years with the help of Allied Arts, it has grown into a local show of some note.

Art-A-Fair this year will open with an awards ceremony Sunday, April 8 at 3 p.m., and the outdoor arts festival will be held from 1 to 10 pm. the following Saturday.

Art-A-Fair entries are due March 28 and 29 from 10 a.m. to 8 p.m. at the library. The public is invited to meet the sole juror, Harold Nelson, curator and

director of the Touring Exhibitions Program of the Art Museum Association of America, at the library 3 p.m. Saturday, March 31.

The April 14 art festival will feature booths with artists demonstrating a variety of art processes, from working a potter's wheel to the operation of a *camera obscura*. The Las Vegas Civic Ballet and the Fern Adair Dancers will perform, as well as a music ensemble not arranged by *Arts Alive's* deadline. The booths and performances will run from 1 to 5 pm.

At 7 pm., a second phase of the festival will begin with a winetasting. Pete Barbutti, comedian and master of the

...an increasingly riotous scene of art-in-progress...

"jazz broom," will entertain from 8 to 8:30, and a "Concert Under the Stars" will run from 8:30 to 9:30.

Awards for Art-A-Fair include a \$400 First Prize donated by Shearson/American Express, a \$300 Second Prize donated by Dick Blick West, and a \$200 Third Prize donated by Desert Decor. Each place winner will also receive a \$100 gift certificate from Aaron Brothers Art Marts. There will also be \$500 in Library District purchase awards, which will help build the library's permanent art collection.

The competition is open to all amateur and professional artists in Southern Nevada. Works must be original and completed in the last two years, and not exhibited in other competitions.

Works juried in will be exhibited from the April 8 opening through May 4.

Sole Juror Nelson is Chief Registrar

at the Solomon R. Guggenheim Museum in New York. Before he assumed the directorship of the Touring Exhibitions Program, which involves selecting the finest collections from museums and circulating them to a wider audience, he had also been Registrar and Associate Curator of American and Contemporary Art at the University of Missouri, Columbia, Museum of Art and Archeology. He

— yes: Tag Team Art.

organized and coordinated exhibitions of works by Robert Motherwell, Dean Cornwell, and Daisy Cook while at the University of Missouri, and has organized shows for the Minneapolis Institute of Arts and the Toledo Museum of Art.

Work juried into Art-A-Fair will be hung in both the Flamingo Library's Upstairs and Main Galleries. Also hung with Art-A-Fair will be the winning entries from "An Artistic Discovery," the Congressional Youth Competition sponsored by Congressman Harry Reid for local high school students.

After hours in the library on April 8th will be a special recognition program and dinner buffet to honor the artists accepted for the exhibition, the corporate sponsors and supporters of the visual arts in Las Vegas, and those members of the corporate and private community who have provided outstanding support to the library. Participating sponsors of the recognition program, which will be by invitation only, are the House of Banfi, Italian Import Wines, supplying the beverages in conjunction with McKesson Wines and Spirits, and the UNLV student chapter of the International Food Service Executives Association, which will cater the buffet. This event will also include a performance by the chamber group Trio Serenata. **AA**



382-1838
COMPLETE SERVICES

| | |
|-------------|----------------|
| PRINTING | COPYING |
| FOLDING | BINDING |
| COLLATING | DRILLING |
| PADDING | ENVELOPES |
| LETTERHEADS | BUSINESS CARDS |

620 S. 4th Street
Las Vegas, Nevada 89101

Steps

Vinas puts feathers on
by Morag Veljkovic

When one talks about designing costumes for shows, only a few names spring to mind. One of those is Jose Luis Vinas. An elegant Spaniard from Barcelona, he now makes his home in Las Vegas.

Vinas began his career in the *haute couture* world of Spain. He worked for Balenciaga and Pedro Rodriguez before making his way to Paris. It was the chance to enter a competition which helped him on his way. To win, all Vinas had to do was to design the best evening dress. That was no problem; he had both imagination and talent. The prob-

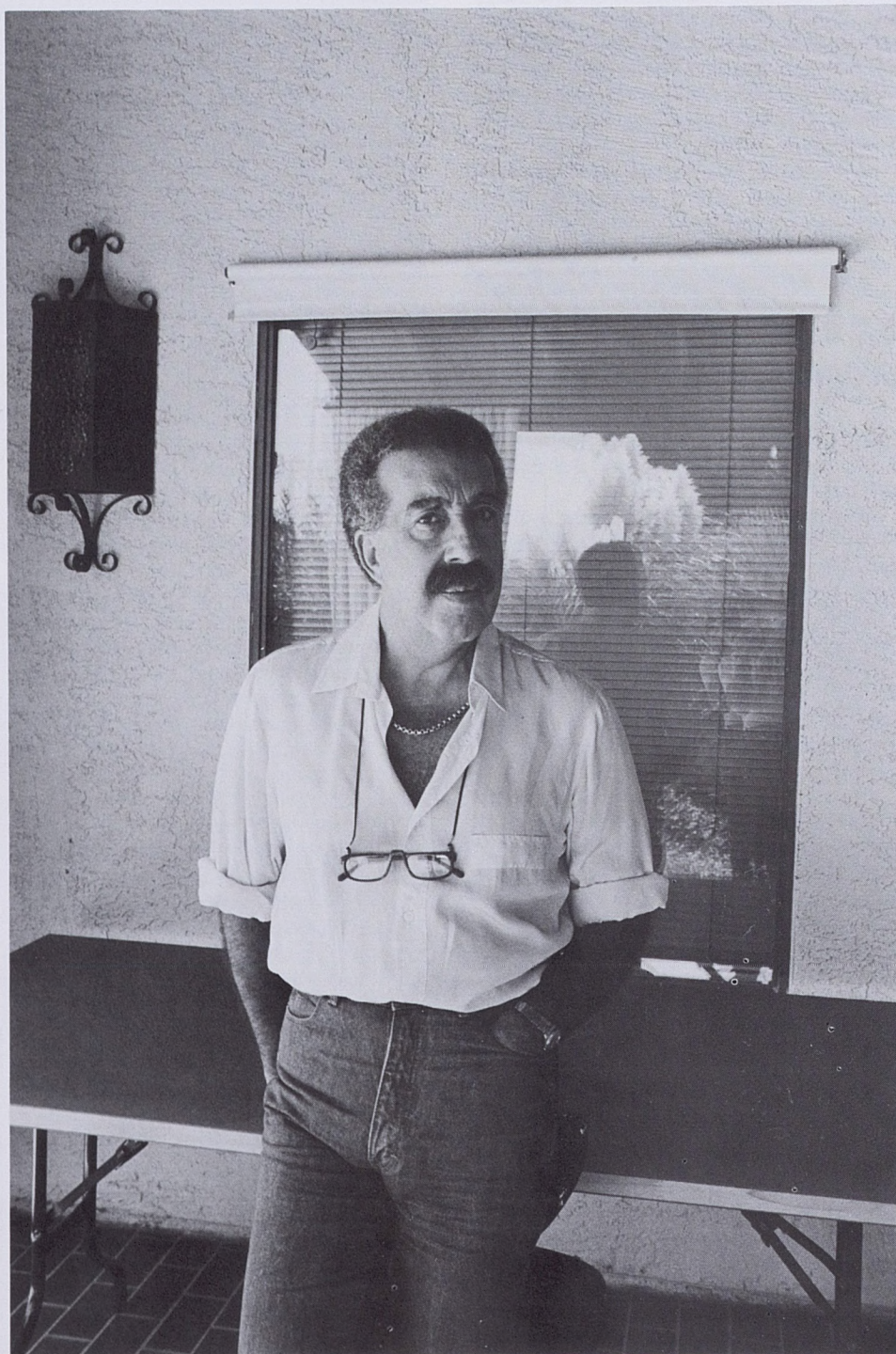
lem was that in those early days, as a self-taught artist, he could barely draw the female form—forget drawing the face. His solution was to draw the figure in profile with an arm wrapped around where the face would normally be. Vinas won the magazine contest and with the prize money he moved to Paris, where he joined the high fashion house of Guy LaRoche.

Although he was wrapped up in the world of high fashion, it was the theater which most fascinated Vinas, and when he did become involved, he was an immediate success. "La Parisienne" at the Dunes Hotel and "La Nouvelle Eve," at the El Rancho were two of his hits, not to mention most of the lavish shows at the Casino du Liban, in Beirut. Perhaps he is best known locally for his costumes in the "Casino de Paris" shows and the "Vive Les Girls" shows at the Dunes Hotel, where he reigned as designer extraordinaire for 17 years. He still designs all the Frederic Apcar shows around the country and is currently designing new costumes for Nevada Dance Theatre.

What is the difference between designing for ladies of fashion and dancers?

Not much, is the answer.

"I bring high fashion to the stage, and it works," says Vinas. "I always will incorporate current fashion ideas because that is my background. Probably one big difference is that in high fashion, the models are there primarily to sell your designs. In theater, sometimes designers and choreographers clash. They



Jose Luis Vinas, left; Vinas' drawing of one of his show costume designs, below.



PHOTO: DAVID BROWN

care about steps, we about our designs. Often, in early years, we were on opposing sides. I think I've changed. I now realize that a beautiful body can be boring if there's nothing else. I, who once designed head-dresses, never expecting to see anybody do headrolls in them, now think that talent is important."

When Vinas designs for dance, he is very aware of music and place. What works in a nightclub won't work in a ballet, and one has to adapt for the individual bodies. The ballet dancer is usually smaller and less curvaceous than the nightclub dancer. The audience is different, as is the choreography and music. All of these facts have to be taken into consideration by a sensitive designer. His job is to gild the proverbial lily, and if the dancer has short legs and neck, it's up to him to compensate. The designer also has to face the dancer at dress rehearsal. If he hasn't considered the choreography, he can destroy months of hard work. Good designers, such as Vinas, make a point of getting to know choreographers and their work. This saves tears and tantrums later.

Why do we need designers? Why can't we pick up costumes here and there in shops?

"You can," says Vinas most diplomatically, "and I assure you I often get ideas by walking through good department stores, but it is the total look which makes a success or failure. Maybe you don't need people like me."

To visit Vinas is to visit the world of an artist. Surrounded by beautiful *objets d'art*, he scatters on the floor huge sheets of designs. Each one is a complete painting in its own right. At least six bodies fill a page, dancing around with partners and pros. Colors range from subtle hues to brilliant pinks, greens, and oranges. Many an idea for a dance has come from one of his designs. He dreams up glittery feather boas on sticks, places twirling guns in a cowboy's hand, flips his gloriously gowned ladies into deep backbends and provides them with debonaire cavaliers.

His style is both free and intricate. Pointillism indicates fine beading and patterns, plus his idea for fabric texture. He's a lover of women, of fashion, and now of dancers. If he has a gripe, it is with the current trends on the Strip. Too many artists are playing it safe, he notes, and only by experimenting with the new can his business and all show business progress. There is no reason, says Vinas, why good dance and beautiful costumes can't be merged into a happy marriage. And, he notes, there are many places to put feathers other than on heads and derrieres. Mind you, he laughs, he can't think of too many places he hasn't put them—but he'll think of something new! **AA**

Early dance to be topic

"St. Denis Revisited," the series of free lectures by Karoun Tootikian, will continue with the fifth lecture at UNLV's Dance Studio in the P.E. Building, March 9 at 5 pm.

Then, on Thursday, April 26, and Friday, April 27 the "St. Denis Revisited" series will present a Dance Commentary Concert, the premier of the most complete documentation of the works of Ruth St. Denis, in the Black Box Theater, UNLV. Time, TBA. All seats will be \$3.00. Call 739-3332 for information.

Karoun Tootikian, president of the Ruth St. Denis Foundation, has talked about the Denishawn School and some

of its famous students—Mary Pickford, Dorothy and Lillian Gish, Nazimova, Pola Negri—as well as Martha Graham, Doris Humphrey, and Charles Weidman, who later became the pioneers of modern dance.

The lectures have been illustrated with slides of Ruth St. Denis, Ted Shawn and their "court," and with authentic live recreations of the dance of the era, which Karoun has taught to local dancers especially for this lecture series.

Admission is free. The series has been funded by the Nevada Humanities Committee. **AA**



PHOTO: DAVID BROWN

Vassili Sulich, Sherry Hudson, Jose Luis Vinas and Sarah Bose confer on costumes.

PIANOS and ORGANS

Authorized dealer for

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

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

CHURCH ORGAN CONSULTANTS

953 E. SAHARA
(Commercial Center)

731-4646

**Southern
Nevada
Music
Co.**

SINCE
1958

Instruction • Layaway • Financing Available
Visa and Master Card welcome

CHAC

Martha Peterson, director of the Charleston Heights Arts Center, recent winner of the Governor's Arts Award (top right), and three members of UNLV's Solaris: A Dance Company in a concert in the Charleston Heights Auditorium (bottom right).



PHOTO: PATRICIA MORTATI



PHOTO: DAVID BROWN

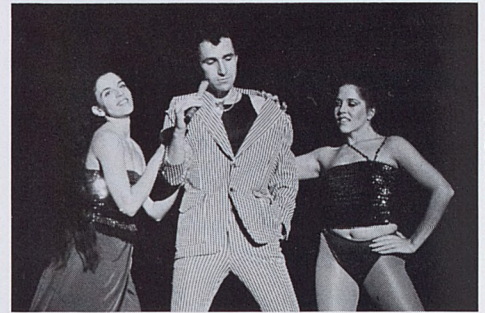


PHOTO: DAVID BROWN

A belly dancer illustrates the variety of performance at CHAC (right), and members of Solaris pose in the adjoining Charleston Heights Library before their "Concert on the Green" (below).



PHOTO: DAVID BROWN

Charleston Heights Arts Center

Cultural diversity

The Charleston Heights Arts Center has been serving the cultural needs of its neighborhoods and the entire city since May of 1979. A natural outgrowth of the old storefront Decatur Library, the Arts Center is the first of several neighborhood facilities envisioned for the city.

The handsome facility actually houses two administratively separate but cooperative activities. In the rear of the building is the Charleston Heights Library, operated by the Clark County Library District. Flanking the entrance on the left and right are the theater, gallery and offices of the Charleston Heights Arts Center, part of the Cultural and Community Affairs Division of the City of Las Vegas Department of Recreation and Leisure Activities.

The most immediately conspicuous part of the Arts Center is the Gallery. Director Peterson estimated that from six to seven thousand persons have toured the Gallery in the last year, due in part from the Gallery's location directly off the entrance to the Library. Not just a place to hang some dusty old keepsakes, the Gallery is a professionally run facility with constantly changing exhibits.

Patricia Harris, gallery director, ensures that a varied cross section of the visual arts is shown in the gallery, and a glance at the 1983-4 Season schedule makes that clear. The exhibit year began last September with a showing of Japanese Performing Arts posters on loan from the University of Oregon, and continued with exhibits of dye transfer photography and fine print-making as well as collections from artists Dickens Chang and Batiste Madalena. Exhibits have come to the Gallery from all over the world and provide Southern Nevadans with a chance to see world class art of many disciplines. The operation of the Gallery is in keeping with Director Peterson's goal to make available to the citizens, and especially the young people, of the area out-

standing examples of the arts from other areas.

Acknowledging that Southern Nevada is somewhat geographically and culturally isolated from the rest of the country, Martha Peterson extends the application of her philosophy to the programming of the theater. The Charleston Heights Theater is a 375 seat facility equally useful for musical, theatrical and dance productions. With the help of her assistant Inge Peterson, Martha has kept a full roster of fine arts programs in the theater since it opened. The CHAC Theater is available to local performers or lecture groups for a nominal fee.

"Each performance season I attempt to bring at least one touring ensemble of musicians actors and dancers to the Center," says Peterson. Additionally we have a classic films series each year. This year is Hollywood musicals, last year was notable foreign films and next year we plan a Hitchcock festival."

The Civic Ballet is in residence for three weeks in December and three weeks early in the year; the Rainbow Company Children's Theater has programs in October and late May, and the Musical Arts Society regularly performs in the facility.

"We try to strike a balance between fine talent from other areas and outstanding local performers. And to increase our value to the community, we try to have Masters Classes and workshops with our visiting groups as much as possible. I'm pleased with the development of the Center as a well rounded entertainment and educational facility in the visual and performing arts, but of course we have much more we could be doing," says Peterson.

For information about current activities at CHAC call the recorded information line at 386-6382. Or better yet, get involved; join the Friends of the Charleston Heights Arts Center, and help promote arts programming in Las Vegas.

—Lenadams Dorris AA

Friends of CHAC benefit dinner

"A friend in need," the old adage goes, "is a friend indeed." And the Friends of the Charleston Heights Arts Center take that wise old saying to heart.

On March 18, the Friends, under President Angie Wallin's direction, will host "Deliteful, Delovely, D'Arts," a benefit dinner/dance for CHAC with a "salute to dance" theme. Neiman Marcus in the Fashion Show Mall will be the site of the black tie affair, with proceeds for the event going towards the purchase of a concert grand piano and other equipment for the Arts Center.

"It will be like going back in time," says Wallin, "a very special evening, and a chance for the ladies to air out their evening finery. There will be a red carpet and liveried doorman to complement the Art Deco period decorations, and a gourmet meal by LynDale Caterers."

The evening begins with cocktails at 7 pm., and dinner at 8 pm. "Dance music from the 30's, 40's and 50's will be played from tapes set up by KORK radio. KVBC-TV Channel 3 is the co-sponsor," says Wallin. "An art exhibit will be set up on the lower floor with works loaned from UNLV, Winged Horse Gallery and Lawrence Ross Gallery. All the works will display aspects of the dance."

Entertainment will include a program saluting the dance. Door prizes such as a day at the Desert Inn Spa, or a dinner at Michael's will be part of the \$100 per person dinner.

The Friends of the Charleston Heights Arts Center formed in May of 1982 to increase attendance at Arts Center functions, and to help provide funds to improve and expand programming.

An example of friendship in action was the Concert on the Green, with 200 in attendance in January of 1983, one of several events sponsored by the Friends.

"The impact of the Friends has been tremendous in making people aware of what's available here. Being a little bit off the beaten path as we are, we can use all the publicity we can get," says Martha Peterson, director of CHAC.

Joanne Nivison, Administrator of Cultural and Community Affairs for the city, says "The Friends of CHAC have, in a relatively short time, significantly raised community awareness and participation. The receptions and fund-raising events they have hosted have been absolutely delightful."

AA

Fifth Annual Governor's Arts Awards

The Fifth Annual Governor's Arts Awards, presented in the sophisticated ambiance of the Jubilation Restaurant in Las Vegas, on February 2, honored many Southern Nevadans for their contribution to the Arts in the State of Nevada.

Nancy Houssels, Chairman of the Nevada State Council on the Arts, welcomed the guests and introduced Governor Richard H. Bryan, who presented the awards to the winners, as follows:

Yvonne Franchi, dance, is artistic advisor to and board member of the Nevada Dance Theatre. She has studied dance since age 5, and was principal soloist for the Johannesburg Ballet. Franchi attained the Royal Academy of Dancing's "Solo Seal," and taught the Academy's children's syllabus to other dance teachers in New York City. She joined NDT in 1975 as ballet mistress, and currently assists with all the details involved in running NDT.

The Warburton Family Band, folk arts. Curley Warburton, family father, Kelly, Martin, April, and close family friend Dick Vernon comprise the band, which has been performing since the mid-70's in a variety of concerts, benefits and pick-outs; and on both public radio and television.

Brian Strom Kral, literature, is artistic coordinator for the Rainbow Company Children's Theater, and nationally recognized for having authored 10 plays, many of which have achieved numerous honors, performances and tours. He is Nevada's only playwright to have work produced in the Kennedy Center in Washington, D.C., *Special Class*, the first play to deal with the subject of the handicapped child, and *Troubled Waters*. Brian is also active as director, actor and teacher in classes and workshops throughout Nevada.



Ellis Pryce-Jones, theater, is associate professor in the department of Theater Arts at UNLV. He is a director, actor, textbook illustrator and a renowned set and production designer. His designs have graced the stage for every major theater group in Las Vegas, including UNLV, the Meadows Playhouse, the Clark County Community College Theater, Rainbow Company, Nevada Dance Theater and Theater Exposed. Ellis teaches at the college level and to children through the Rainbow Company.



Ellis Pryce Jones and Governor Bryan (top), Curley Warburton (above left), Douglas and Martha Peterson and Cliff Segerblom (above right). Facing page: NSCA Chairman Nancy Houssels (top), Vassili Sulich and Yvonne Franchi (center), Brian Kral (bottom left), and Ken Hanlon (bottom right).

Cliff Segerblom, visual arts. Artist-photographer of Boulder City, Segerblom received his degree in art from UNR and has been drawing, painting and photographing Nevada since 1934. His work has been exhibited in the Metropolitan Museum and the Museum of Modern Art in New York and in numerous Nevada galleries and museums—and has published in such major magazines as *Time*, *Life*, *Nevada Magazine*, and *Arizona Highways*. He was official photographer during the construction of Hoover Dam, and then as an artist for the Secretary of the Navy for the Apollo 12 splashdown. He has taught at UNLV, the LVAM, CCCC and has been artist-in-residence for the State Arts Council.

Martha Peterson, arts administrator, Supervisor and Program Director of the Charleston Heights Arts Center, received her Bachelor's and Master's degrees in Music at Northwestern and Ball State Universities, and performed as a solo vocalist in several states. She taught voice for 20 years and served as Execu-

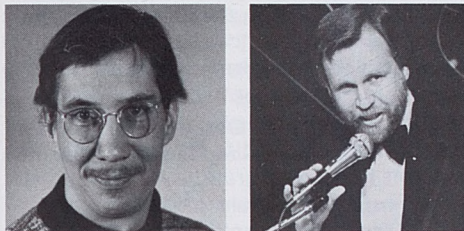
LYNN THOMAS — OILS
DOTTIE BURTON — WATERCOLORS

MARCH 16 — 31

"SHOW PLACE OF FINE WESTERN ART"

The
Burk
Gal'ry

(702)293-3958 - 400 NEVADA HIGHWAY - BOULDER CITY, NEVADA



tive Director of Young Audiences in Las Vegas from 1972-78. In addition to her supervision of Nevada's most active community arts center, she is president of the University Musical Society and of the Las Vegas Opera Association, and a member of the Allied Arts Council's advisory board.

Kenneth M. Hanlon, educator, fine musician, scholar and administrator, has been chairman of Music and Dance at UNLV since 1970. Under his leadership the department has doubled its number of faculty, increased the number of its majors from 32 to 150, and has moved into a new, expanded facility. The department hosts the internationally acclaimed, award-winning UNLV Jazz Band. He has lent his talents and energy to such arts organizations as NDT, Symphonic and Chamber Music Society of Las Vegas, the New World Brass Quintet and the NSA.

Vera and Sid Stern, business leader(s), have contributed much of their time and money to many arts organiza-

March 24: Pavarotti!

Luciano Pavarotti, the Golden Tenor, the King of the High C's, will appear at the Riviera Hotel and Casino March 24 with Virko Baley and the Las Vegas Symphony Orchestra.

Sold out since January, the concert has been long awaited both by fans eager to hear Pavarotti in person and by casino owners and other interested parties anxious to see whether this cultural experiment on the Las Vegas Strip will pass the only test that matters; whether aficionados of High Art will "drop" enough on the tables to make hiring such acts worthwhile. Desert Inn President Burton Cohen says, "I will be watching the results in the casino. I'm not in show business; I'm in the casino business. If it brings me casino business, then good."

Tibor Rudas, executive producer of the Riviera, and Jeff Silver, its chief executive officer, intend to push the experiment; they have already booked the 100 member Israeli Ballet to appear two weeks after Pavarotti. Says Rudas, "Believe me, we don't know whether we will have enough ballet enthusiasts, but they are a bunch of magnificent dancers."

Pavarotti did extremely well in Atlantic City in October, selling out 7800 seats, filling the city to overflowing, and creating an Event, which apparently resulted in significant business at the tables. Las Vegas is another story. The 6200 sold-out seats in the Riviera Convention Center would have a comparatively minor

effect on the city's occupancy rate even if each seat represented a tourist, which it will not. Most of the less expensive seats were sold to locals. Will the tourists who do come to town specifically to hear Pavarotti make a difference in the casinos?

If they make a substantial difference, enough to make the investment in Pavarotti—the highest paid concert singer in history—worthwhile, this concert may result in a long term change in Las Vegas entertainment.

Rudas is ready to make the change. "I have at least three or four cultural events as big as this." He mentions as possibilities performers like Joan Sutherland and Placido Domingo.

Virko Baley is one of many who believes Las Vegas entertainment is in trouble. He also thinks 'classical' musicians might be part of the answer—the very few who could draw like Pavarotti, and also creatively arranged "packages" that could present once in a lifetime "dream" combinations like "Stern and a Rostropovich and a Horowitz."

Whether or not Las Vegas ever becomes a mecca of such cultural extravaganzas, Baley says of Pavarotti's appearance with the Las Vegas Symphony, "To me it's very exciting. I mean, it's a tremendously exciting thing. Everybody—the musicians are really up for it. They think it's a tremendous thing. I think that's important." **AA**

—Patrick Gaffey

tions such as the Reno Philharmonic, Sierra Nevada Museum of Art, the North Lake Tahoe Symphony Association, the Reno Chamber Orchestra, Nevada Opera Association and others.

Thomas R.C. Wilson II, volunteer, Nevada State Senator since 1971, currently Assistant Majority Leader of the Senate, chairman of the Senate Committee on Judiciary, has served as an exemplary member of Reno's Sierra Arts Foundation Board of Directors for six years. He negotiated a million dollar endowment for the arts in Northern Nevada,

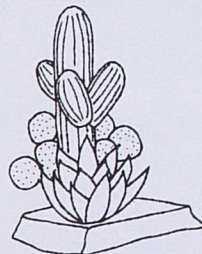
a goal matched in dollars by very few of this country's 2,000 community arts councils.

Vahe Kochayan, music, is founder, artistic director and conductor of the Reno Chamber Orchestra. He came to Reno in 1970 and founded the Reno Chamber Orchestra in 1974, and initiated the Youth Competition of the orchestra in 1980.

Gus Mancuso's jazz ensemble entertained over 200 guests during cocktails, and Lisa Coffey, harpist, performed during the prime rib dinner. **AA**

(702) 798-6349

Lic. #020804



GARY LYONS
LANDSCAPING

CREATOR OF ETHEL M CHOCOLATES' GARDENS

Notes

She loves the mechanics

by Esther Hoffman Weinstein

Less visible people, i.e. those who work behind the scenes, are by no means less interesting than those in the limelight. I'm thinking in particular of piano technician Lorelle Nelson, who practices her trade independently, at UNLV, and at Nevada School of the Arts' Summer Camp in Lee Canyon.

Later this month, Lorelle is going to accompany Laura Spitzer on a tour of rural Nevada, when the pianist takes her six-foot Steinway on the road in a truck donated by Ace Trucking, to visit Austin, Fallon, Battle Mountain, and other towns. This is the first time anyone has tried taking a piano around the state to give concerts, and Lorelle sees it as a fun

adventure. The two women hope that funds raised by the concerts, along with their Nevada State Council on the Arts grant will cover expenses, but a money-making proposition it's not.

Lorelle has been engaged in a wide variety of careers, most of them connected with music. She has taught public school music, given solo folk recitals in Lebanon, Iraq, Germany, and Denmark, and presented slide lectures about Nevada for audiences throughout Denmark as part of the U.S. Embassy's cultural program in that country. Closer to home, she has served as cultural specialist for the City of Las Vegas and program director for the NSCA.

A little more than three years ago, Lorelle settled on what she terms her "last and final career"—that of piano technician—after spending three earlier years considering how she could get paid for doing what she most enjoys. (She credits the book *What Color is My Parachute* with getting her started.)

In response to my curiosity about why she chose this particular profession, not a common one in the past for females, she replied, "I love to travel, I love to meet people, and there's a side of my personality that's very meticulous. I like to do a lot of detail work, just as long as it isn't all detail work. But I was also looking for a flexible schedule and really wanted to have my own business." Becoming a piano technician offered it all— independence, flexibility, and the potential for and freedom to travel.

The choice wasn't completely out of the blue, either. Lorelle did her master's thesis on pipe organs in Europe. She's always been interested in the way in-

struments worked and the mechanics of things and was overjoyed to discover she could put all her interests together and earn her livelihood in the process.

She acquired the necessary skills the age old way, by working with and observing those who already knew the trade. A six-month apprenticeship at Pianos Unlimited in Las Vegas got her started, and then she went up to Onalaska, Washington to study with Ken Kadwell, a master craftsman and former president of the Piano Technicians Guild. She recalls, "I worked twelve to fourteen hours a day with no pay, nearly froze to death—it was the rainy season—but the experience was invaluable. I learned how to make decisions about what to do with pianos and how to do it." Lorelle then worked with Bela Urban locally, and he hired her to be his assistant at UNLV. In the meantime, she has also been building her own piano business.

When asked if she felt limited in any way by being female, Lorelle commented, "A person has to be strong to be a tuner, and you have to be a reasonable size—a person who was four-foot-eight might have some problems. But you don't have to be any Charles Atlas. When I first did my apprenticeship, I was sent out to move pianos, and I did it. But I'd just as soon leave the moving to someone else."

Lifting the whole action out of a piano is awkward, but doesn't require great strength. It's more a question of leverage, balance, and care.

"When I started tuning," she went on, "my arm muscles got sore with only one piano a day. But I got used to it. I also deliberately learned to tune uprights with my left hand and grands with my right." Ideally, Lorelle would choose to do no more than three tunings a day, each of which takes an hour and a half to two hours to complete. But she has worked as long as 14 hours at a stretch.

Lorelle finds great satisfaction in her profession. "Each piano is somewhat different and has different things wrong with it. It isn't just a question of going in and tuning 210 strings. I love going into homes, meeting people, talking to them about what they expect from their piano, showing them how the piano works and then fixing it up. And then it's always fun to pat the dog and see how the kids are progressing."

To classical music lovers, Lorelle is probably better known by the sound of her voice than she is by sight. She announces the Thursday afternoon edition of Classical Collage on KNPR-FM, a volunteer situation she enjoys because it allows her to share her classical background with others and also contribute to the community. That fits in too with the overall commitment to "getting the details right," an overriding concern of any technician. **AA**

Lorrell Nelson tunes them up.

Photos: Patricia Mortati.



Laxalt urges businesses to support arts

“Las Vegas is a cultural wasteland no longer,” said Senator Paul Laxalt at the first annual business and the arts luncheon at Caesars Palace, on February 9.

The event, sponsored by the Allied Arts Council and the Greater Las Vegas Chamber of Commerce, was designed to encourage corporate involvement with the arts in Southern Nevada.

Over 600 business and community leaders, artists and arts supporters jammed Colosseum Convention Rooms 2 and 3 to hear Laxalt speak, and to be entertained by operatic star Madelene Capelle and the Jimmy Cook Quartet jazz combo. Cook will soon be leading the new Paramount Ranch house band over national radio. Placed around the convention room were several large classic oil paintings loaned for the event by Lawrence Ross Galleries.

At the head table were Frontier Hotel President Phil Arce; City Councilman Paul Christensen; Bill Morris, Landmark Hotel president and chairman of the Allied Arts Membership Committee; Mark Smith, Chamber chairman of the business luncheon; Caesars Palace President Harry Wald; Mark Tratos, Allied Arts Council President; the Reverend John McVeigh, pastor of St. Anne's Catholic Church; Laxalt and international operatic star Madelene Capelle.

“Corporate involvement is rather new to the arts,” Laxalt said.

“It’s now recognized that a solid cultural climate is an attraction for businesses who wish to relocate in this area, primarily as an incentive for its employees. It’s up to us to support that incentive.”

Allied Arts Council Membership Chairman Bill “Wildcat” Morris chats with Paul Laxalt (top right); Laxalt is applauded by AAC President Mark Tratos, City Councilman Paul Christensen, and Caesars Palace President Harry Wald (middle right); the Jimmy Cook Quartet plays (bottom right), with Cocho Arbe, piano; Rudy Alkels, bass; and Carmen Castaldi, drums; and Madelene Cappelle receives a bouquet (below).



Lights

Black women through history
at Las Vegas Little Theater
by Jonathan Smead

The Las Vegas Little Theater is a survivor. Even in this Orwellian year when the new technical wizardry has transformed many of our living rooms into multi-entertainment parlors,

Las Vegas Little Theatre Managing Director Jack Bell.



many more Las Vegans are still turning out to support their community theater.

Recently, I saw their production of Eve Merriam's historical, musical revue, *And I Ain't Finished Yet*, which ran in January and February. Originally mounted at the Manhattan Theater Club in 1981, it stands alone among the new plays of the 1980s as a testament to those who have tried and succeeded in overcoming racism. Drawn from the Congressional Record, historical documents, autobiographies and nineteenth century song-books, it is the story of black women who have won their battles—from an anonymous 19th century slave to the 60's Mississippi freedom fighter Fannie Lou Hamer.

Jack Bell's excellent direction presents his characters with all the immediacy

each scene demands. Entertainers such as the immortal blues singer Ma Rainey and the earthy comedian Moms Mabley appear at once complex and simple. Other characters are ordinary women who became the victims of racial injustice or violence. There is the Memphis school teacher, Ida B. Wells, who was thrown off a train following the repeal of the Civil Rights Act in 1883—a time when the rest of the world was still in the afterglow of the first Shakespeare festival at Avon. Or there is the heartbreaking story of Hannah Tutson, a slave who was dispossessed, whipped, and raped while the rest of the world was reading Tolstoy's newly published *War and Peace*. Bell seems to understand these historical ironies in his direction, and brings bit players on to perform double parts in a series of ever changing dramatic *coups de theatre*.

The actors, each to their part, are sufficient in their roles. Marjie Watts, as Ma Rainey, accompanied by a house pianist, perhaps has the evening's best moment. Joi Herod is a sheer joy as Moms Mabley. And Lenon Levi as the tortured Hannah Tutson writhes with the pain and anger her world has brought upon her. The cast, in all, forms a community tableaux crying to be heard.

The Las Vegas Little Theater has been in operation for seven years now, and represents what Managing Director Jack Bell calls a "true community theater." There is open casting for each production and the theater productions themselves are chosen to portray "the entire spectrum of 'good theater.'" Some examples are *The Fantasticks*; *Cat on a Hot Tin Roof*; *The Boys in the Band*; *Butterflies Are Free*; and *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enough*. Bell maintains that the theater should be a place to "grow." A neo-traditionalist, Bell further states that "we should all do a little more following, and maintain a little less pretension of leading." Coming up this season the Little Theater will stage Fosse and Ebbs' vaudevillian *Chicago*, Neil Simon's *Chapter Two*, and the Mendel and Sachs' musical, *My Old Friends*.

The Las Vegas Little Theater is a community theater dedicated to our collective cultural growth. For the individual, as Bell says, "it represents an alternative to the often highly polished veneer of strictly commercial productions. Where I grew up that choice was not available. Here, it is. And we will continue to exist not for any financial gain, but for the option for our children to view good theater."

In the words of Eve Merriam from her song *And I Ain't Finished Yet* from the play of the same name,
*I punched a hole in the darkness
And the sunlight poured on through... AA*

Alice in Vegasland

by Alan Hadley

"The only thing there is room for is excellence," she says. This she is Sylvie Varenne, production manager for Sand Productions, which is readying a new musical version of *Alice in Wonderland* adapted by local writer Lori Kizzia, who will also direct. The discussion had to do with the difficulties of starting a new theater company in Las Vegas. The question was, "Is there room for a new theater group?"

"There should always be room for excellence," Sylvie repeats with emphasis.

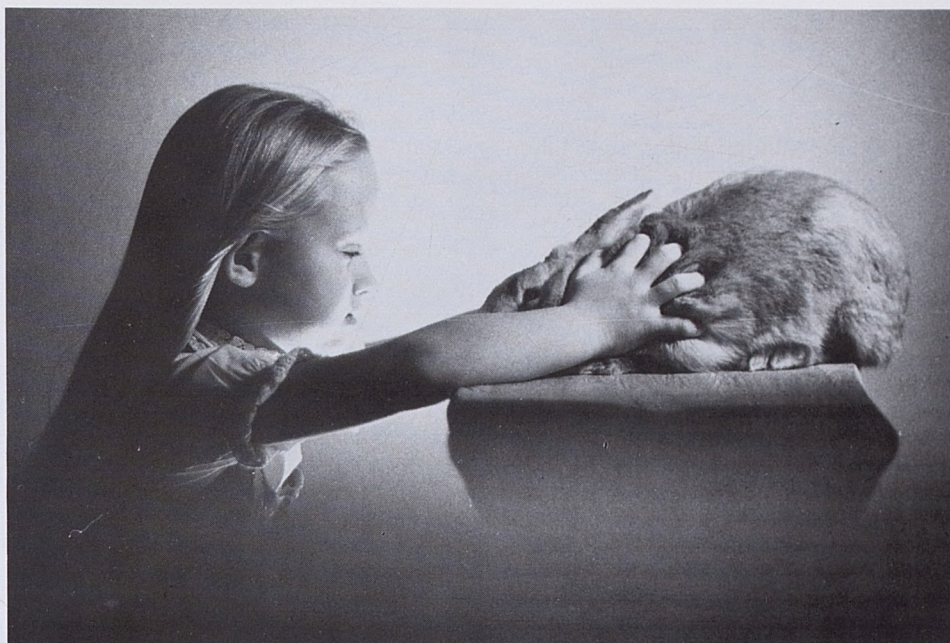
That's what I like—a little idealism with my culture.

Sand Productions is more of an are than an is. They are the group that produced *Her Name Was George*, a choreodrama about author George Sand which received enough critical acclaim during its Las Vegas run to be invited to San Diego State University and La Jolla Museum of Contemporary Art. Varenne directed that project. Co-founder Rhochel Wright created the leading role of George Sand and will portray the Queen of Hearts in *Alice*.

They call themselves a theater dance company, even though in this production dance takes a supporting rather than starring role. They pride themselves on their dedication to doing original works. And they become very excited when talking about the challenges of their productions—especially this one.

Alice in Wonderland is an ambitious undertaking. First there's the cast of 27 which includes such uncommon characters as a Mad Hatter, a Fish-Footman and an Alice who can shrink on cue. Second there's that magical quality that must be created to make any wonderland believable. Yet that's exactly what gets them most excited—talk of changing a giant caterpillar into a butterfly, for instance, or making a Cheshire cat disappear in thin air. They envision turning the entire Studio Theater of Reed Whipple Art Center into a wonderland space where anything can happen anywhere.

That enthusiasm springs from a genuine belief that they are serving a good cause—production of original works in Las Vegas. "Las Vegans shouldn't have to go to New York or Los Angeles to see new things," says one. "There are people right here who have exciting, original ideas," continues the other. Even though the conversation wanders, the same theme emerges repeatedly, as when Rhochel points out later on: "That's



Seraphine Warrington will play Alice before she bites the mushroom and grows to an awkward size.

the beauty of what we're doing. Everyone connected with *Alice in Wonderland* is producing an original thought. It's exciting to see these ideas develop."

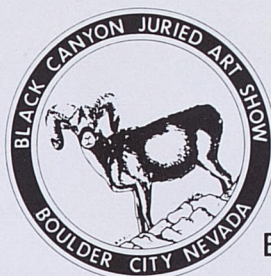
Producers Varenne and Wright began this project with dreams full of ballet. Little by little, as people joined the team, the concept evolved. Linda Kizzia contributed a script adapted, with some updating, from Lewis Carroll's classic. She added the musical score to be interpreted by musical director Nick Reisman. And designer Terry McFall, with his mixture of fanciful and Art Deco sets and costumes, will in large part determine the look of the piece, which will be further enhanced with special effects by Charles Purchase.

Like all productions of this nature, funding is a continual problem. An initial grant was obtained through the Nevada

State Council of the Arts. To complete the financial requirements for a project of such scope, Varenne and Wright, with the assistance of marketing director Diana Aird, have been soliciting both private and business donations.

Nonetheless, they are certain everything will be ready when the lights dim for the premier showing at 7:00 pm. on Friday, March 30. After that, the show will run at 2:00 and 7:00 pm., on Saturday and Sunday with the same five-show schedule repeated each of the next two weekends, ending April 15 (see Art in March). All performances will be in the Reed Whipple Studio Theater at 821 Las Vegas Blvd. North. Admission is \$5.00 for adults and \$2.50 for children and seniors. Tickets and information are available from the Allied Arts Council, or call 385-7345.

AA



BLACK CANYON JURIED ART SHOW May 5 and 6, 1984

Show Opens at 10:00am both days

BOULDER CITY RECREATION CENTER

900 Arizona Street
Boulder City, Nevada

Theme: Southwest Interpretations

FEATURING
PROFESSIONAL SOUTHWEST ARTISTS

Awards Presentation Dinner
Saturday May 5th • 5pm
AUCTION at 7pm

PROCEEDS FOR BUILDING OF
BOULDER CITY CULTURAL CENTER/HISTORICAL MUSEUM

For more information call or write:

**BOULDER CITY
Chamber of Commerce**

1497 Nevada Highway • Boulder City, Nevada 89005 • (702) 293-2034



Deborah Butterfield, sculpting in the field, will exhibit her work at the UNLV Fine Arts Gallery April 9 through May 4. Here she is working on "Palomino," 1981, metal and wood, 76x97x50".

"Packin' Out Time," 12x16, Acrylic, Mille Funk.



Butterfield sculpture at UNLV Gallery

Deborah Butterfield will exhibit her metal and wood sculpture at the UNLV Fine Arts Gallery in Alta Ham Hall from April 9 to May 4. The pieces which will be on exhibit are near life size, and reveal the artist's equine interests.

An opening reception for the Butterfield exhibit will be hosted in the UNLV Gallery from 5 to 7 pm., April 13, according to Assistant Gallery Director Patricia Mortati.

Mortati is helping to bring this show to Southern Nevadans in a coordinated effort with the University of Nevada, Reno, staging a two-part Nevada exhibit of Butterfield's work. Renoites will get the first viewing of her work; then all the pieces will be trucked to Las Vegas.

'Ladies First' western show at Newsom's

Renowned western illustrator Mille Funk will exhibit her work at Newsom's Gallery. Funk's extensive work in rodeo and ranch life paintings is acclaimed in western art circles.

Her painting "Ladies First," which depicts a female rodeo champion, was the inspiration for this unique show that will also feature the works of Elvadeen Anderson, Candy Schneider, Tad Schutt and Pic Smith.

Utilizing both oils and watercolors, Funk's work has been featured on the cover of many ranch and equestrian publications including *The Western Horseman*, *Colorado Cowboy* and *Quarter Horse Journal*.

"Ladies First" will be held on March 23 & 24, at Newsom's Western Art Gallery, located at 1141 S. Maryland Pkwy., across from Circle Park. For more information call 384-9865.

Dottie Burton's watercolor "Winter Campground, Jackson Hole, Wyoming," above right; Lynn Thomas' sepia watercolor, "The Branding Supervisors," below right.

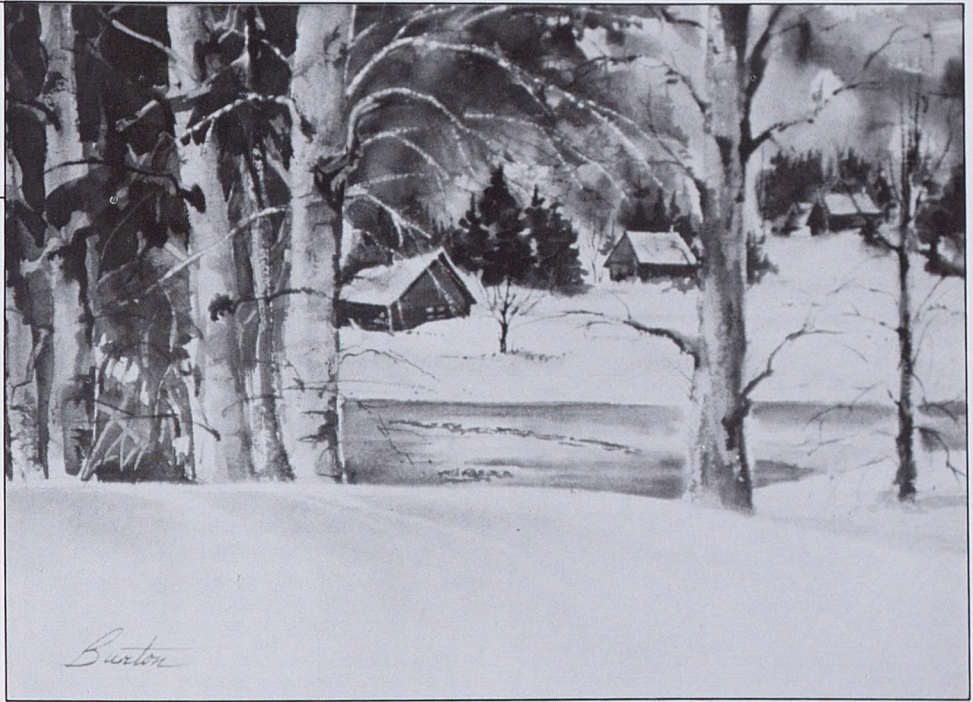
Western artists show in March

Dottie Burton, watercolorist, and Lynn Thomas, oil and pencil artist, will exhibit their work at Burk Gal'ry in Boulder City in March. The show opens March 16 with an artist reception from 6 to 9 p.m.

Burton, a resident of Las Vegas since 1964, earned her B.S. in education from Wayne State University and did graduate work at the University of Michigan. She recently studied with nationally known artists Tom Hill, Robert E. Woods, and Milford Zornes. In May, Dottie plans to travel to Italy with Milford Zornes, where she will study and paint on the Italian Riviera for two weeks. "I am really excited about this trip, as I want to paint in depth, not just what I see," she says.

Burton recently won first prizes for her watercolors at the Black Canyon Juried Art Show. She was the first woman artist to win the annual Hell-dorado Western Art Show. Her paintings are owned by private and public collectors throughout the West. She is a member and past officer of the Nevada Watercolor Society.

Lynn Thomas, a well known local western artist, manages a heavy schedule of shows, nearly one every month of the year, scattered throughout most of the Western states. She spent the last

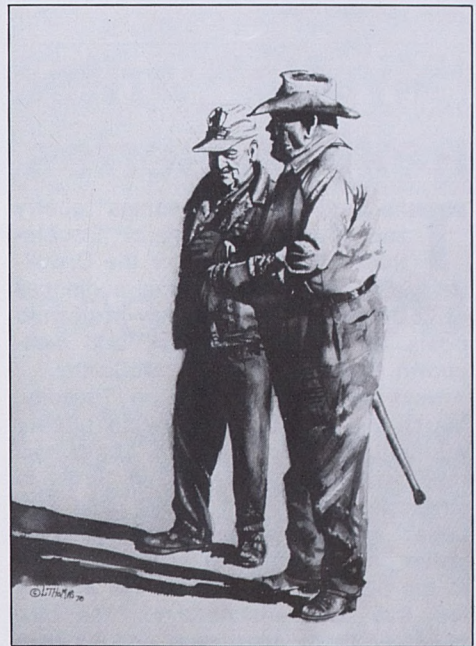


15 years as a packer and outfitter, high on the Continental Divide in the Bridger Wilderness of Wyoming's Wind River Mountains, and draws upon this experience for much of the authenticity in her work.

Thomas' work is a statement on her perceptions of men and animals in their environment. She attempts to emphasize that special relationship between her subjects, the weather, rugged landscapes, the season, and the time of day. While many artists focus on a central subject and give less importance to the rest of the painting, Lynn gives nearly equal emphasis to her background.

Currently Thomas is vice chairman and membership chairman of the Women Artists of the American West.

The gallery is located at 400 Nevada Highway, Boulder City. Hours are Monday through Saturday, 10 a.m. to 5 p.m. For more information, call (702) 293-3958. **AA**



Black Canyon art coming

The Third Annual Black Canyon Juried Art Show and Sale will be presented by the Boulder City Chamber of Commerce May 5 and 6. This year's regional exhibition will be centered around the theme "Southwest Interpretations."

Artists will vie for cash awards and the Black Canyon medallion in Oil/Acrylic, Mixed Media, Sculpture, Watercolor, and Drawing categories. Artists may work with any and all aspects of the Southwest, including the "California" lifestyle, landscapes, rodeo, the Native American, flora and fauna, desert

life, and the ocean. Works will be juried into the show by a local panel of expert judges.

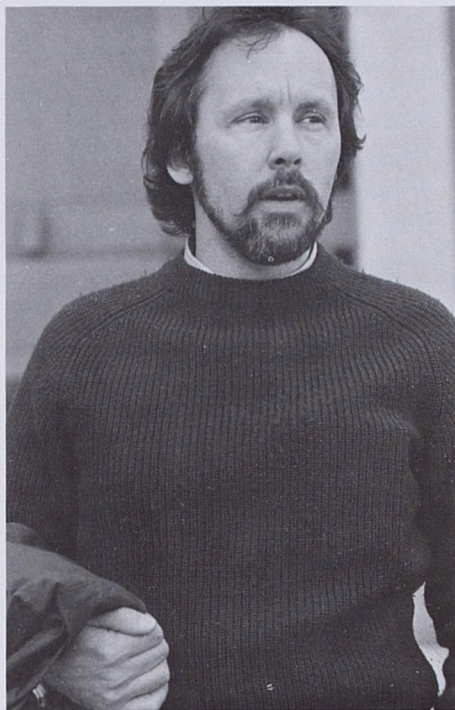
The show and sale will be open to the public both Saturday and Sunday between 10 a.m. and 4 p.m. in the Boulder City Recreation Center, 900 Arizona Street. Wayne La Fon, director of the Visual Arts Division of the Allied Arts Council, will design the display area in the center for premium viewing.

The exciting "Quick Draw" and auction will be held Saturday afternoon. Artists will paint before the strolling audience, which will have an immediate opportunity

to bid on the finished piece. An awards dinner and evening art auction will take place Saturday evening. A special invitational party and pre-sale viewing for collectors and artists will be held Friday evening.

All proceeds from the show will be used to further the arts and historical appreciation of Southern Nevada through construction of a cultural center and a museum in Boulder City.

For more information about the Black Canyon Juried Art Show events and tickets, call the Boulder City Chamber of Commerce at 293-2034. **AA**



Barry Holstun Lopez.

'Mystic' writer next in series

The third "Desert Readings" poetry series, with the theme of "Doublethink 1984" named for the Orwellian year, has been drawing audiences of 75 to 100 with such highly acclaimed poets as George Starbuck and well-known figures as Eugene McCarthy.

Next up in the series, on Tuesday, March 29, 7 pm., in Flamingo Library Auditorium, Barry Holstun Lopez will read. Known as a mystic, an "artist in language" as Edward Abbey calls him, Lopez' work *River Notes* was called "a prose poem, an almost primeval prayer to the power of nature." All his work in fact has been described as "the rare blend of ritual, mysticism and lyricism that inspires haunting combinations of the strikingly real and the elusively Jungian."

The series is sponsored by the Allied Arts Council and funded by a grant from the Nevada Humanities Committee.

Each speaker in the series reads from his work and, in keeping with the "Doublethink 1984" theme, also comments on the deterioration of language in America and the role the writer plays amid the deterioration. George Starbuck commented that he wasn't sure that poets *don't* contribute to the deterioration of the language, considering some of the liberties taken in the name of poetry.

The series will conclude with the animated film version of George Orwell's *Animal Farm*, on April 25, 7 pm., at the Flamingo Library Auditorium. Dr. Wilber

SIGN

by George Starbuck

*Virgin, sappy, gorgeous, the right-now
Flutters its huge prosthetics at us, flung
To the spotlights, frozen in motion, center-ice.*

*And the first rows, shaken with an afterslice
That's bowled them into their seats like a big
wet ciao.
O daffy panoply O rare device*

*O flashing leg-iron at a whopping price
Whipping us into ecstasies and how,
The whole galumphing Garden swung and swung,*

*A rescue helicopter's bottom rung
Glinting and spinning off, a scud of fluff,
A slash of petals up against the bough,*

*A juggler's avalanche of silken stuff
Gushing in white-hot verticals among
Camels and axels and pyramids, oh wow,*

*Bewilderment is parachute enough.
We jolt. A sidewise stutterstep in chorus.
The other billboards flicker by before us.*

*Gone! with a budded petulance that stung.
So talented! So targeted! So young!
Such concentration on the bottom line!*

*We vanish down the IRT. A shine.
A glimmer. Something. Nothing. To think twice
Was to have lost the trick of paradise.*

TEN COMMANDMENTS FROM MY FATHER

by Eugene J. McCarthy

*Don't lend money to the operator
Of the threshing rig.
To a travelling preacher.
To the man who plays the fiddle at the dance
To the handler of the stud horse.
To the owner of the sorghum still.
Don't trust the horse-trader
Who carries a Bible, along with a bridle.
The man who gets up in the morning
Before everyone else.
The one who walks too fast,
And the neighbor who offers to cut
Your side of the hedge.*

SUPPLEMENTAL ADVICE

by Eugene J. McCarthy

*Never put a horned steer
In a lot with a bunch of dehorners.
Don't buy a horse with four white legs
Unless it's a Clydesdale.
If the farmer says his dog is safe
Pick up a stick or a stone.
Calf buyers are marginal.
Start pigs fast, in a panic,
Let them slow down to a stop
When you have them where you want them.
Start cows slowly. Sing to them.
Speed up the drive, near a stampede
When you get them headed
Where you want them.*

Stevens of UNLV, a nationally known poet and Orwell scholar, will introduce the film and moderate a discussion on Orwell, the film, and the series in general.

Starbuck's reading on February 7 lived up to his reputation as one of America's finest contemporary poets. During the discussion period following the reading, he described himself as a "stand up comic masquerading as a poet," and certainly the audience enjoyed his rollicking, pun- and parody-filled verse, demonstrating enthusiasm with spontaneous applause and laughter. **AA**

"Drought"

From *River Notes: The Dance of the Herons* by Barry Holstun Lopez; excerpt from "Drought."

One moonlit evening I dreamed of a certain fish. The fish was gray-green against light-colored stones at the bottom of a deep pool, breathing a slow, unperturbed breathing, the largest fish I had ever imagined living in the river. The sparkling of the water around him and the sound of it cascading over the creek bed made me weak and I awoke suddenly, convulsed. I knew the fish. I knew the place. I set out immediately.

The dry riverbed was only a clatter of teetering stones now, ricocheting off my feet as I passed, bone weary, feeling disarmed by hunger, by the dimness of the night, and by the irrefutable wisdom and utter foolishness of what I was doing. As I drew near the mouth of the creek the fish began to loom larger and larger and I could feel—as though my hands were extended to a piece of cloth flapping in the darkness—both the hope and the futility of such acts.

I found the spot where the creek came in and went up it. I had seen the fish once in a deep pool below a rapids where he had fed himself too well and grown too large to escape. There was a flow of night air coming down the creek bed, rattling dry leaves. In the faint moonlight a thousand harlequin beetles suddenly settled on my clothing and I knew how close I was to a loss of conviction, to rage, to hurling what beliefs I had like a handful of pebbles into the bushes.

The beetles clung to the cloth, moved through my hair, came into the cups of my hands as I walked, and as suddenly were gone, and the area I stood in was familiar, the fish before me. The rapids were gone. The pool had become a pit. In its lowest depression the huge fish lay motionless, but for the faint lifting of a gill cover. I climbed down to him and wrapped him in my shirt, soaked in the pool. I had expected, I think, a fight, to be punched in that pit by the fish who lay in my arms now like a cold lung.

Climbing out of there, stopping wherever I could to put his head under in some miserable pool, hurrying, I came to the river and the last trickle of water, where I released him without ceremony.

I knew, as I had known in the dream, the danger I was in but I knew, too, that without such an act of self-assertion no act of humility had meaning.

By now the river was only a whisper. I stood at the indistinct edge and exhorted what lay beyond the river, which now seemed more real than the river itself. With no more strength than there is in a bundle of sticks I tried to dance, to dance the dance of the long-legged birds who lived in the shallows. I danced it because I could not think of anything more beautiful.

Karl Haas concert for KNPR

"Hello everyone." This common greeting is made uncommon by the sonorous voice of "Adventures in Good Music" program host Karl Haas who opens his weekday radio program with those words. Haas will undoubtedly greet his live Ham Hall audience in the same way on Monday, April 23, when he performs in a benefit concert for KNPR 89.5 FM, public radio.

The pianist, conductor, writer and radio program host performs an evening of Viennese Classics as part of his Spring concert tour. This is Haas' first performance in Las Vegas. Included in the evening's performance are works by Beethoven, Mozart and Haydn.

Born on the shores of the Rhine in Southwest Germany, Haas studied piano, composition, conducting and art history at the Conservatory of Mannheim and the University of Heidelberg as well as at Wayne State University. Haas is the recipient of eight honorary doctorates in music, fine arts and the humanities and the winner of the coveted George Foster Peabody Award, the "Emmy" of broadcasting.

In addition to his national tours and his weekday national radio program, Haas is currently engaged in a much acclaimed series with the New York Metropolitan Museum of Art and in an annual series at Wolf Trap. This Spring will also see the publication by Doubleday of a book by Haas entitled "Inside Music," an elaborate reference work dealing with all phases of music including the interrelationship of music, the arts and current events. It also includes a section on how to build a home record library.

Tickets for the Karl Haas benefit concert are available from KNPR. Reserved seating is \$10 or, for concert-goers who would like the opportunity to visit with Haas in a reception following the 8 pm. concert, premium seats may be reserved for \$44.75 (\$89.5 per couple). Call KNPR at 456-6695 for more information or to order tickets.

Mozart's 'Requiem' to be performed

Wolfgang Amadeus Mozart's *Requiem Mass* will be performed in Las Vegas on Sunday, March 18 at the Charleston Heights Arts Center, by the Southern Nevada Musical Arts Society. The program, scheduled for 3:00 pm. and free to the public, will also include a little known work by Johan Hummel, *Te Deum*, and the *Scena Di Berenice* by Joseph Haydn.

Mozart composed his *Requiem Mass* in 1791 while in failing health and died before completing it. The unfinished sections of the work were completed by Mozart's pupil Franz Süssmayr. The mass is perhaps one of Mozart's best known works and has been performed at the death of many notable persons including Ludwig Van Beethoven and Felix Bartholdy Mendelssohn.

Hummel's *Te Deum* will be performed from an unpublished manuscript of the 1831 edition. Hummel was Joseph Haydn's successor as the Esterhazy

Royal Concertmaster in Austria from 1804-1811. The director of the Musical Arts Society, Dr. Douglas Peterson, learned of the score while attending a seminar in Austria last summer, and obtained permission to perform the work from the unpublished manuscript.

Haydn's *Scena Di Berenice*, written for the most famous prima donna of his day, will be performed here by soprano soloist Pat Dawson. Mrs. Dawson is an accomplished singer, having been a soloist with the Roger Wagner Chorale and the Mormon Tabernacle Choir, and is now a member of the Musical Arts Society.

This will be the first concert of 1984 for the Musical Arts Chorus and is made possible by grants from the U.S. Recording Industries, with assistance from the Musician's Union Local 369 and the National Endowment for the Arts. **AA**

—Lenadams Dorris

Channel 10 needs YOU

On March 3, Channel 10, the local Public Television station, will begin its annual spring membership drive. "Festival '84" will run from March 3 - 18. During that time Channel 10 offers special PBS programming, with appeal breaks interspersed.

Volunteers are needed to answer phones and perform the numerous other functions necessary to run the sixteen day event. Channel 10's on-air hosts recognizes the volunteers, whether individual or organizations for contributing

their time.

The theme of this year's Festival is "TV worth watching is TV worth paying for." To make the theme a reality, Channel 10 extends and invitation to community groups and organizations or to individuals to come participate in the drive.

Call C.J. Bradham, Joan Aiello or Charlotte Hill at 737-1010, ext. 263 or 217 from 9:30 am. to 5:00 pm, Monday through Friday.

LAS VEGAS ARTISTS CO-OP MEADOWS MALL UPPER LEVEL

Next to Miller's Outpost

877-0761

Classes are available—call to inquire.



Two at the Four Queens

by John L. Smith

John L. Smith, currently a sportswriter for the Las Vegas Sun, reviews a January and a February concert from Alan Grant's Monday Night Jazz series at the Four Queens.

The jazz trombone is an acquired taste, and Carl Fontana and Phil Wilson are master chefs.

Fontana and Wilson, among the world's finest players, treated a fortunate few to some downright delicious trombone-oriented jazz recently at Alan Grant's Monday Night Jazz show at the Four Queen's French Quarter Room.

With saxophone and trumpet the most prevalent jazz horns, the trombone has been pushed into the background of modern music. Often, radio stations bust with cynical sax tones and shrill, extreme trumpet blasts, leaving the trombone in a nice-guy netherworld.

Wilson knows better. As a longtime

instructor at Boston's Berklee School of Music (the starting place for hundreds of top musicians and composers, including Quincy Jones), he has seen the horn's popularity rise and fall. Wilson and Fontana agreed the trombone sound is gaining a following.

"In recent years the trombone has become very popular. Younger guys are getting around," said Fontana, a Las Vegas and, like Wilson, a veteran of Woody Herman's big band. But that growth has taken time, and both said the listening public still has misconceptions about the trombone.

"The first thing you think of is the circus," Wilson said. "They think of it as a circus instrument. There are a lot of bad trombone players. A lot of new guys just don't have a head for the slide. With the trumpet and saxophone, you get buttons to push. I call them button mashers."

While the jazz world is filled with mashers, a clean trombone player is somewhat rare. Wilson and Fontana were touched musically early in life, and they prize the experience they received in Herman's troop. Hornmen Ernie Royal, Herbie Green, Don Radar and especially J.J. Johnson and his big blue sound were among Wilson and Fontana's major influences.

"I was influenced by all of them. As a teenager I listened to all of them," Fontana said.

In the end, however, the greatest influence must be musical honesty. "It's a personal music," Wilson said. "Your playing better reflect your personality or it isn't honest."

"It [trombone] is a lot harder than you think it is."

Monday night, before a capacity audience, Fontana and Wilson made it look easy. In a performance broadcast by

Public Radio KNPR 89.5 FM, the jazz journeymen proved the trombone is smooth, blue and easy to love.

And they had more than enough rhythm. Vince Falcone, former conductor and pianist for Frank Sinatra, helped see to that. Falcone, currently finishing an album for his own Pianissimo label, played impeccably. Bass player Carson Smith weaved tightly with Falcone and drummer Tom Montgomery, knitting a rhythm that easily could have been a feature in itself.

The group opened with "St. Thomas" and maintained true to the piece's Latin style. Falcone's piano work was bright, and he bounced off Smith's bass play with alacrity.

Wilson and Fontana alternated solos, each revealing a hint of the quality sound that was to come. They began exhibiting the trombone's great emotional and musical range. "St. Thomas" was full of sunny, upbeat images.

On "Just the Way You Look Tonight," Fontana showed his high-low range versatility, and Wilson crafted some surprisingly high notes on one solo. The jazz was clear, but the group stayed within the song's outline.

"Wave," a standard and the group's third selection, saw Wilson push his instrument from the edge of accessibility to the sweetest of mainstream sounds. Fontana remained softer and smoother, and together they were a testament to the trombone's versatility.

"I Wish I Didn't Love You So" featured Fontana in a tearfully blue rendition that proved the sweetest sound of the evening. His steady, emotive piece was contrasted by Wilson's modern interpretation of "Sentimental Mood."

"Sentimental" was anything but schmaltzy. Wilson's trombone soliloquy was soft, defined and experimental. While the group chose several well known pieces, they handled them in fresh ways. The soloists, including Falcone and Smith, made certain of that.

The group jumped with piano, bass and, of course, trombone solos throughout its final selection, "Stella by Starlight." The upbeat finish wrapped the set in a neat package. Wilson closed with a trombone burst and scat singing that brought loud applause from the audience. He said the voice and the trombone are closely linked.

"The trombone is the voice that comes closest to the human voice," Wilson said. "The trombone is an instrument that has not yet reached its full development. There are new horizons."

And, as long as there are fresh sounds to mix, Fontana and Wilson will keep cooking with the trombone.

* * *

Eddie Harris wasn't in a talking mood; he preferred to let his tenor saxophone and piano fill quotation marks. What pieces would his trio play?

Jazz at the Four Queens: Carl Fontana, left, Jack Sheldon, center and Al Hirt.



PHOTO: DAVID BROWN

"I don't know myself until I get up there," said Harris, backstage at the Four Queens French Quarter Room.

Harris was silent until his big city sax broke the buzz on stage 20 minutes later. His performance was more planned than he let on.

Bass player Larry Gales and drummer Bruno Carr said plenty verbally and musically. Their mere presence behind Harris told of the kind of respect the sax man commands.

Gales was goliath bopper Thelonious Monk's bass player and also played behind the likes of Clark Terry, Herbie Mann and Johnny Griffin.

"Since 1969 [when he played for Monk] I've been trying to get my foot in the door," he said. "It [jazz] is one of the things that's kept me kind of alive. You look at it this way: Music is the food of life. If you don't play, you don't eat."

Gales recently coordinated two jazz bands, one a five bass fiddle, two cello operation.

"I'm ready to do an album right now," said Gales, 48, who teaches in Los Angeles when not touring.

Carr, a distinctive 56 year old drummer who has performed with jazz and soul's best, including John Coltrane, Sarah Vaughan, Joe Williams, Ray Charles and Aretha Franklin, knows his place in a group and his spot in the music industry.

"Everything is so spontaneous. You go by how you feel. There's no fixed way of doing it," Carr said of his music. "Without the drummer, there's nothing happening. If the drummer isn't doing it, it just isn't happening."

Both made it happen by supplying a solid rhythm for Harris, who grew from a moody indifference to the audience early on into a humorous, slightly sarcastic entertainer before the set ended.

The trio opened with "Just Friends" and followed with "Autumn in New York." Both pieces featured Harris' city-horn sax and Gales' fine, defined bass play.

"If you like it, holler," Harris said before the set was finished. "or if you don't like it, holler anyway."

His tenor sax and piano had the audience calling for more. "Lover," an intriguing piece that began with Harris playing finger bells and tapping the sax pads in fast-paced syncopation, revealed his willingness to experiment.

"Those of you who have not understood any tunes I've played thus far, don't feel alarmed," Harris said. "I haven't understood it either."

In the final 20 minutes, Harris' attitude blossomed and he smiled and bantered with the audience. He closed with "How Can You Live Like That," a blues ghost from the past.

The blues number complete, the set finished, Harris and company left the audience wanting more of their special talk. **AA**



Greg Cooper at work in KNPR office. Photo: Virginia Mulloy-Dambach.

Greg Cooper dies

Gary "Greg" Cooper, former community affairs director for KLAS-TV Channel 8, died February 4 of a heart attack, the final complication of his long struggle with diabetes and kidney disease. After nine years in his position with Channel 8, he began working recently as volunteer community relations coordinator for Public Radio KNPR 89.5 FM, and with KVBC-TV Channel 3.

Cooper, 39, faced severe and recurring illness and an almost certain early death with a spirit that was admired by all who knew him. His unwavering

friendly assistance changed this community for the better and helped set a tone for personal relations in the process.

The arts community in particular owed many debts to Cooper's dedication. He used all of his resources to focus the public's attention on local cultural events as well as other community activities. His death is a saddening loss.

Donations in his memory may be made to the Kidney Foundation of Southern Nevada, the Juvenile Diabetes Foundation, United Way of Southern Nevada, or Make A Wish. **AA**

AUSTINE WOOD

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

"Paintings in Polarized Light"

Visit the home of the amazing work of world-renowned artist Austine Wood, inventor of "polage." Her metamorphic changing images defy description.

Open — 10 am - 5 pm

Closed Sunday



Billboard art winners to be told March 18

Judges Minnie Dobbins, Mike Miller, and Wayne La Fon, all local artists, have chosen the three winners of "Art in the Great Outdoors," the billboard art competition, who will be revealed to the public March 18 at a 2 pm. reception at Donrey Outdoor Advertising, co-sponsor of the competition with Allied Arts Council.

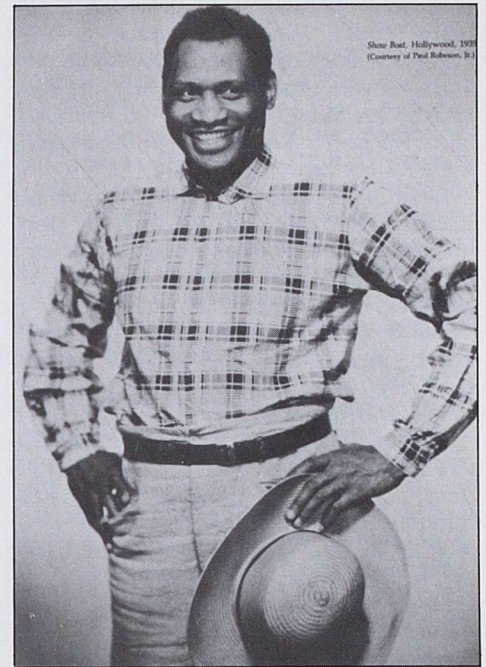
The 64 entries in the second annual competition will all be displayed at the reception, and for the following week.

"The judging was very interesting," said Judge Dobbins. "I thought I'd just walk in and pick out my three choices, but it wasn't like that. Picking pieces that would work on a forty foot billboard while you drive by at 55 miles per hour was complicated."

The full scale billboard-size reproductions of the winning pieces will be unveiled at the reception, and they will be placed in various locations around Southern Nevada the following day, after which they will be moved from spot to spot for several months.

"The public's reaction to these pieces will be fun to watch," says Allied Arts Council Director Patrick Gaffey. "One in particular is going to get all kinds of responses and should become a common topic of conversation."

Last year's winners moved from location to location around the Las Vegas Valley for eight months. The new winners will carry the inscription "Allied Arts Council" along one side. **AA**



Paul Robeson in 1935 production.

Directory competition deadline March 28

Photographers, painters; artists in pastel, charcoal, and collage, will contend for a place in every home and office in Southern Nevada in the Second Annual Directory Cover Art Competition, co-sponsored by the Allied Arts Council and Centel. "The competition is going to be hot this year," says Allied Arts President Mark Tratos, "after artists saw the exposure Tad Schutt got last year."

Tad Cheyenne Schutt, who won with her now very familiar watercolor of hot air balloons, "Sunrising," agrees. "Having my work seen by so many people has been delightful. You would not believe how many times I have signed a check and have had someone in a store recognize my name. People would ask if I was the artist who painted the cover and then ask me to sign their phone book!"

Since winning, her name and face have appeared repeatedly in the newspapers and on television. She painted a work similar to the directory cover art for the cover of the 1983 North Las Vegas Fairshow program. That painting was raffled off at the Fairshow. She also appeared at a public reception with the music group The Fifth Dimension.

In addition to the exposure, the first place winner of the competition receives

\$500 in cash. Two equal runners-up receive \$250 each. A People's Choice Award winner, who may be one of the winners of the place prizes, will receive a \$100 gift certificate for the Meadows Mall.

Entries may be signed in between 10 a.m. to 4 p.m. March 19 through 23, at 3207½ Las Vegas Boulevard South, which will be the new offices of the Allied Arts Council. Entered works will be exhibited April 9 through 15 at the Meadows.

Entry forms are available at Allied Arts Council offices, at Centel offices, and will be distributed to art supply stores in the area as well as the Las Vegas Art Museum and Clark County Community College and UNLV.

Judges for the competition will be Roger Thomas, curator of the Valley Bank art collection, who is also an art collector and consultant; Wayne La Fon, artist and director of the Visual Arts Division of the Allied Arts Council; Terry Gann, owner of Sunrise Lithographers, who is a photographic reproduction specialist; Joann Cooper, art instructor at Clark County Community College; and Kay Focht, artist and director of the Las Vegas Art Museum.

A \$10 fee for each entry goes to the Allied Arts Council.

Robeson tribute rescheduled for March

There is an old adage in show business that "the show must go on." Sometimes, however, that is just not possible, which was the case with the Las Vegas production of the musical reincarnation of Paul Robeson, "Let My People Go!" The show, originally scheduled for January 28 and 29 at Artemus Ham Hall, has been rescheduled for a single performance at the university on March 30.

"Let My People Go!" has, from the beginning, been a two-man effort, with Ben Loewy the author, producer, and director; and Joe Carter the performer, singing the music from Robeson's career and acting the script, created out of direct quotes from Robeson's autobiography and other writings.

The Las Vegas performance on March 30 will be dedicated to Lola Loewy, who died on January 25. For further information regarding this performance, call the university after March 1. There will also be announcements in local newspapers giving the exact location, time, and where to purchase tickets. **AA**

—Linda Joy Murnane

Allied Arts welcomes new members

Gold Patrons

M.J. Christensen Jewelers
Caesars Palace Hotel
First Western Savings

Business Patron

Galleria Perfumeria

Patrons

Joseph P. Baldez
Individual/Family
Jeannette Ormsly
Cpt. Lester C. Soldz
Judy Monroe
Janet C. Walback
Michael Sells
Ms. Margo Mansergh
Lee K. Balick
Gwenda L. Toddre
Elizabeth J. Stevenson
Maida Dacher
Philip A. Kempster
Hannelore M. Lowrey
Brenda Norton
Steve Parker
Kristin Talley
Alan Kingolver
Gary Hoffman, M.D.
Birgitta Fathie
Nicholas F. Naff
Robert & Jean Stanzler
Ralph T. Scott, M.D.
Robert S. Ball
Karen & Chris French
Marilou & Nimrod Ramey
Angela Paessler
Julie Johnson
Dr. & Mrs. Robert Cranley
Judy Conaway
Jerry and Cecile Crowe

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
Art of the Empress
Austine Wood Studio Gallery
Beckley, Singleton, De Lanoy & Jemison, Chartered
Bertha's Gifts and Home Furnishings
Bill C. Hammer, Ltd.
Bullocks
Boomtown
Boulder City Hospital
Boulevard Mall
Burk Gal'ry
Caesars Palace
Centel
Donrey Media
Desert Inn Hotel & Country Club
Desert Springs Hospital
First Western Savings
Fletcher Jones Chevrolet
Four Queens Hotel & Casino
Galleria Perfuméria
Gallery Las Vegas
Gaudin Ford
Grand Plaza Apartments
Greater Las Vegas Chamber of Commerce
Habitat
Kenehan International Services
Las Vegas Loan & Jewelry
Las Vegas Review Journal
Las Vegas Scenery Studio
Las Vegas Sun
Lawrence Ross Galleries
Levi Strauss
Looney's and the Icon Gallery
M. J. Christensen Jewelers
Marshall & Rousso
Morse & Foley
Neallia Incorporated
Nevada National Bank
Nevada Power Company
Newsom's Art Gallery
R & R Advertising
Raleigh Hills Hospital
Reynolds Electric & Engineering Co., Inc.
Rissman & Rissman Associates
Ryan Galleries
Shop for Pappagallo
Southwest Gas Corporation
Summa Corporation
The Upper Ear
Vegas Cabinets
Valley Bank

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

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