

ARTS ALIVE

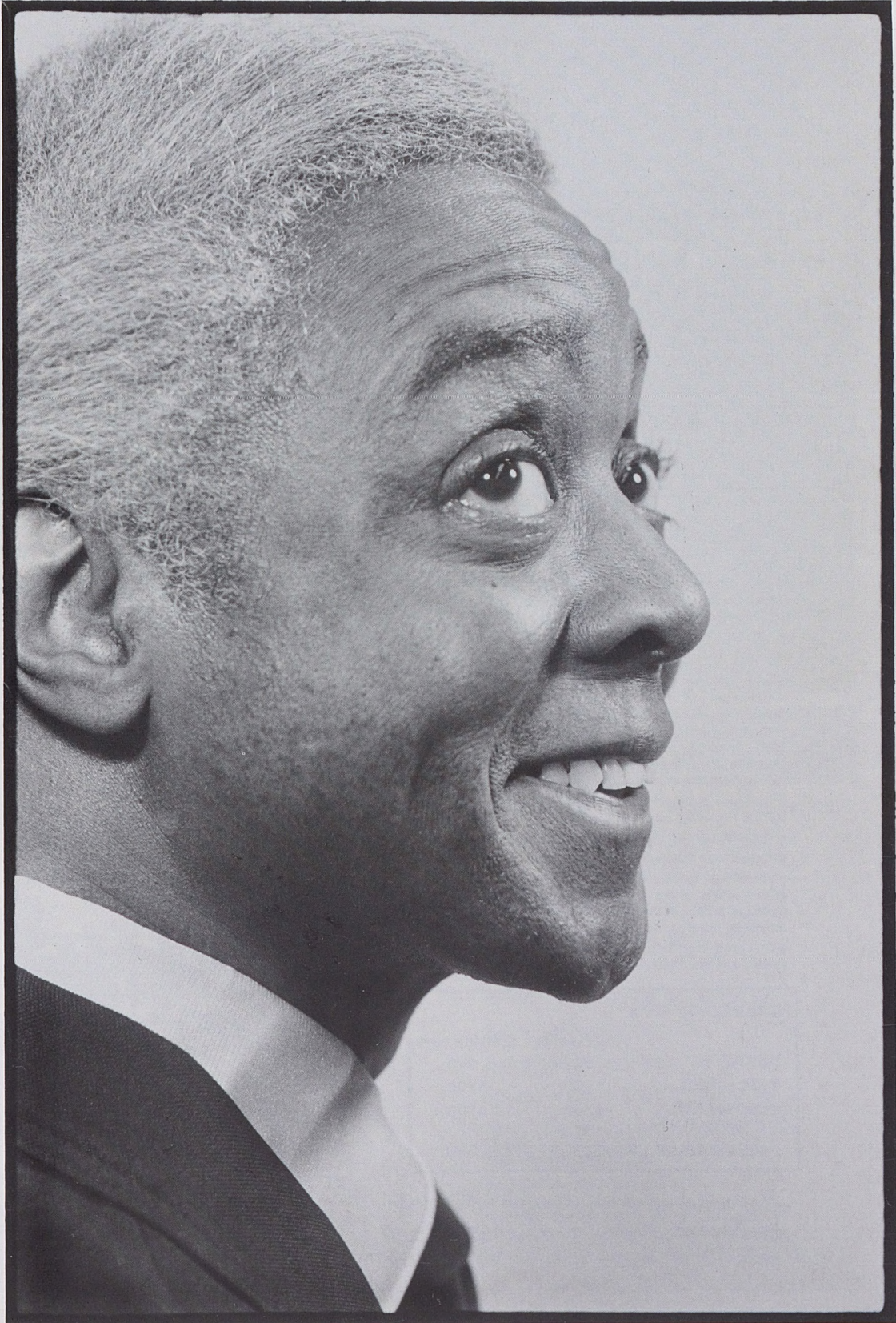
JAZZ MONTH

TAP
DANCER

**BUNNY
BRIGGS:**

HOPPING
FROM
THE LINDY
TO
LAS VEGAS

ALLIED
ARTS
COUNCIL
MAY/JUNE 1984
VOLUME 4, NUMBER 3



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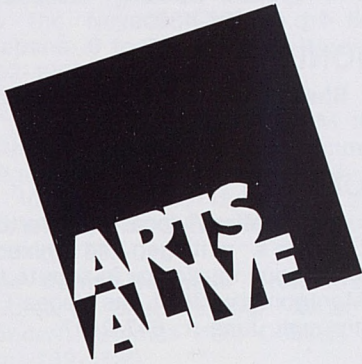


PHOTO: PATRICIA MORTATI



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.
 Advertising Director: Don Drake.
 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.

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Arts Alive is typeset through the courtesy of the *Las Vegas SUN*, its staff, and its computer services. The Allied Arts Council is partially funded by the Nevada State Council on the Arts, 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. •

Arts Alive is published bimonthly at the subscription price of \$20 a year by the Allied Arts Council of Southern Nevada, 420 S. 7th Street, Las Vegas, NV 89101. Second class postage pending at Las Vegas, Nevada. Postmaster: Send address changes to: Allied Arts Council, 420 S. 7th Street, Las Vegas, NV 89101.

COVER PHOTO:

Tap dancer
 Bunny Briggs;
 photo by
 Patricia
 Mortati/
 David
 Brown,
 1984.



(See story,
 p. 16.)

New Works by the CCCC Art Dept. Faculty will be on exhibit at the Gallery at First Western Savings June 4 through 29. Artists' reception will be held at the Gallery Friday, June 8, 4 to 5:30 pm.

New national show: works on paper

A new national art show presented by the Allied Arts Council is being advertised in *Artweek* and many other national arts publications. Pat Caldwell, head of CCCC art department has been tapped as sole juror of the show. The location of the show will be announced in time for the exhibit which will run from September 12 through 26, 1984.

Cash awards will be given out for the

winners of the "Works on Paper" show. Any media on paper is acceptable for jurying, to any artist in the United States. A fee of \$10 per slide, with a three slide limit, is assessed for entrants in the competition. Slide deadline is August 1, 1984.

For more information send a stamped self addressed envelope to Allied Arts Council, 3207½ L.V. Blvd. South, Las Vegas, NV 89109. **AA**

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

MAY EXHIBITS

01 TUESDAY

Dorothy Connor, watercolors and oil paintings, Henderson Library, through May 31. 565-9247.

The Las Vegas Artists Co-op presents featured artist Floyd Young, pottery; upper level, Meadows Mall, through May 30. 877-0761.

Deborah Butterfield, sculpture, UNLV Fine Arts Gallery, through May 4. 739-3893.

"The Desert is an Art Movement Underground," juried student exhibition, Clark County Community College Artspace, through May 29. Opening reception time TBA. 643-6060.

Nevada Watercolor Society exhibit, First Western Savings, 2700 W. Sahara, through May 31. 871-2000.

Ella Bell and Maxine Mansor, mother-/daughter exhibition of basket weaving and fiber art, Charleston Heights Arts Center, through May 25. Opening reception, April 29, 1 to 3 p.m. 386-6383.

10th Annual Art-A-Fair, Flamingo Library, sponsored by the Clark County Library District with the cooperation of the Allied Arts Council, through May 4. 733-7810.

Clark Country School District's Best of Show exhibit, Reed Whipple Cultural Center; opening reception, 2 to 4 p.m. through May 17. 386-6383.

"Captive Images," photographs by Frank and Narda Walters, Valley of Fire State Park Visitor Center, 8:30 a.m. to 4:30 p.m., through May 11. 885-4360.

Affaire of the Arts at Flamingo Library.

05 SATURDAY

Three Woman Art Show; works by Viki Richardson, Mary Jo Harding, and Chris Neild, Boulder City Art Guild Gallery, May 5 and 6, 10 a.m. to 5 p.m. 293-9961.

Four Women Watercolor Show, Boulder City Art Guild Gallery, featuring Mary Jo Harding, Chris Neild, Viki Richardson, and Mary Shaw; their Second Annual Show, 10 am. to 5 pm. May 5 and 6. 293-9961.

Black Canyon Juried Art Show, presented by the Boulder City Chamber of Commerce, Boulder City Recreation Center, May 5 and 6, 10 am. to 4 pm. "Quick Draw" Saturday afternoon. 293-2034.

Boulder City Art Guild Art Show in conjunction with the Black Canyon Juried Art Show, Senior Citizens Building, Arizona Street, Boulder City, May 5 and 6, 10 a.m. to 5 p.m. 293-9961.

Barbara Sullivan and Spike Ress, oils and watercolors, Burk Gal'ry, Boulder City; opening reception, 11 a.m. to 3 p.m. May 5 and 6; through May 17. 293-3958.

06 SUNDAY

"High Water Mark," Mary Manning's photographic series showing the first floodgate spill at Hoover Dam after the Colorado River surged above flood stage in 1983; Flamingo Library Upstairs Gallery, through June 1. 733-7810.

20th Annual Helldorado Western Art Show, Las Vegas Elks Lodge, 1 p.m. to 7 p.m., through May 11. 385-3191.

"Faces of China: Unity in Diversity," photo exhibit by Tom Zetterstrom, UNLV Dickenson Library, through May 31. Opening reception, 2:30 p.m. 739-3286.

National Small Sculpture Show, Main Gallery; Marilyn Green, oils, and Kachinas/Storytellers, Nevada Gallery; and Garside Jr. High, Youth Gallery; Las

Vegas Art Museum, Lorenzi Park, through May 30. Opening reception, noon to 4 p.m. 637-4300.

07 MONDAY

Senior Show, UNLV Fine Arts Gallery, through May 11. Opening reception, 5 to 7 pm. 739-3893.

08 TUESDAY

"Music on My Mind," local writer/artist Beni Casselle's writings and mixed-media of famous musicians in tribute to Monk Montgomery, West Las Vegas Library, through June 1. 647-2117.

12 SATURDAY

Artworks IX arts festival, sponsored by the City of Las Vegas and the Las Vegas Artists Co-op, Freedom Park, 10 am. to 6 pm. May 12 and 11 am. to 6 pm. May 13. 386-6384.

14 MONDAY

Juried Student Show, UNLV Fine Arts Gallery, through May 25. 739-3893.

19 SATURDAY

Watercolor Workshop with Charlotte Baklanoff, Boulder City Art Guild, 9 a.m. to 4 p.m. \$20. 293-9961.

Barbara Di'Anne, impressionistic oils, Burk Gal'ry, Boulder City, through May 31. Opening reception 4 to 8 p.m. May 19 and 1 to 4 p.m. May 20. 293-3958.

20 SUNDAY

James Conaway, paintings, Reed Whipple Cultural Center, through June 8. 386-6211.

25 FRIDAY

Paul Abrams, Jr., John DeMott, Norbert "Buddy" Reyes and William Verrill, special exhibit, Newsom's Gallery, 1141 S. Maryland Parkway, May 25 and 26. Opening reception, 6 to 9 p.m. 384-9865.

29 TUESDAY

Hogarth: The Rake's Progress and the Harlot's Progress; exhibition of 14 pieces on loan from Arizona State University at Tempe; Charleston Heights Arts Center, through June 22. 386-6383.

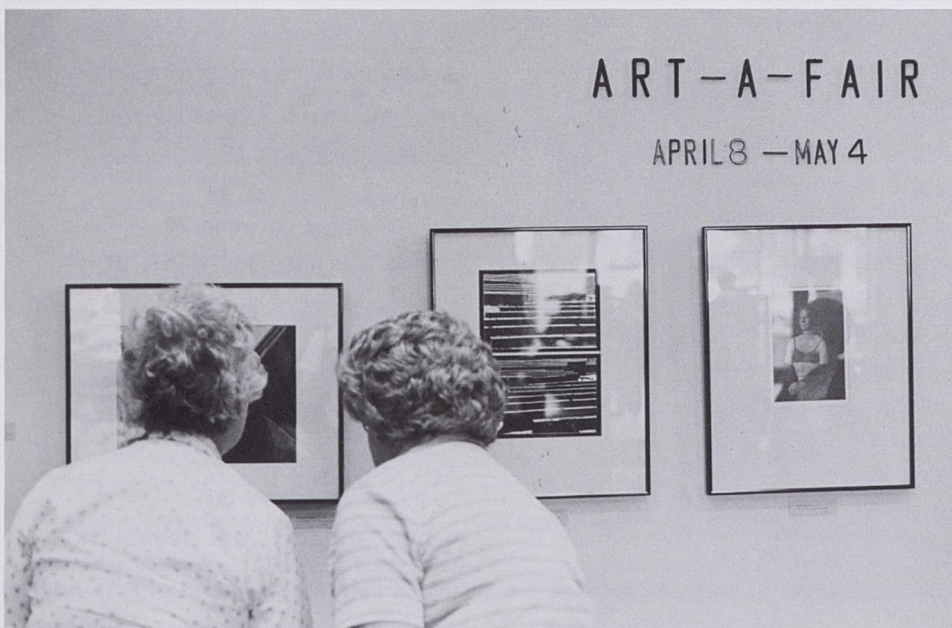


PHOTO: GINGER BRUNER

MAY EVENTS

01 TUESDAY

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

02 WEDNESDAY

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

03 THURSDAY

"Chapter Two" by Neil Simon, Las Vegas Little Theater, 8 p.m. May 3, 4, 5, 10, 11, 12, 17, 18, 19, 24, 25, and 26. with 3 pm. Sunday matinees May 6 and 20. 735-0167.

The Danish National Orchestra, conducted by Sixten Erling; Master Series concert, Artemus Ham Concert Hall, 8 pm. 739-3535.

Jasmine Gamal, free lessons to senior citizens in the art of belly dancing, Derfelt Center, Fridays at 1 p.m. and at the Middle Eastern Dance Studio, Thursdays, 10:30 a.m. 649-3060.

04 FRIDAY

"East of the Sun and West of the Moon," Rainbow Company, Reed Whipple Center, 7 pm. May 4 and 2 pm. May 5 and 6. 386-6553.

"Terra Nova" by Ted Tally, Judy Bayley Theatre, UNLV, presented by the Department of Theatre Arts, 8 pm. May 4, 5, 10, 11, and 12; 2 pm. May 6 and 13. 739-3801.

"Chapter Two." See 5/3.

Las Vegas Civic Ballet Company, 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 p.m. May 4 and 11; and 2 p.m. May 5, 6, 12, and 13. Adults, \$6.; students and seniors, \$5. 386-6211.

05 SATURDAY

"East of the Sun and West of the Moon." See 5/4.

Las Vegas Civic Ballet Company. See 5/4.

"Terra Nova." See 5/4.

"Chapter Two." See 5/3.

06 SUNDAY

"Jazz Expressions," a multi-media art exhibit by Sally Doyle featuring the world of jazz, Flamingo Library main gallery, through June 1. Opening reception, May 6, time TBA. 733-7810.

"East of the Sun and West of the Moon." See 5/4.

"Terra Nova." see 5/4.

Las Vegas Civic Ballet Company. See 5/4.

"Love All People" in concert, Sahara Space Center, 3 p.m. every Sunday. Free. 731-0502.

"Chapter Two." See 5/3.

Las Vegas Flute Club Concert, featuring the Flute Quartet, soloists and accompanied sonatas; a benefit for the Flute Club Scholarship, co-sponsored by the Allied Arts Council. Alta Ham Hall Room 132, 4 p.m. \$3. general admission, \$2.

seniors, students, and military. 385-7345.

Sunday Jam Jazz with the Las Vegas Jazz Society Quintet, Club Rouge, 900 W. Bonanza, 6 p.m. to midnight. 386-5827.

07 MONDAY

Allied Arts Council board meeting, council offices, 5:30 pm. 385-7345.

"A Song to Remember" with Cornel Wilde, Merle Oberon, and Paul Muni, part of the Classic Musicals Film Series, 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.

The Carl Saunders Jazz Orchestra 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.

09 WEDNESDAY

Japanese floral art classes. See 5/2.

10 THURSDAY

Great Books Discussion Group; topic: "The Merchant of Venice" by William Shakespeare, Flamingo Library, 7 pm. Open to the public—each selection must be read in advance of the discussion. 733-7810.

"Terra Nova." See 5/4.

"Chapter Two." See 5/3.

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MAY EVENTS CONTINUED

11 FRIDAY

"Terra Nova." See 5/4.

"Chapter Two." See 5/3.

Las Vegas Civic Ballet Company. See 5/4.

Popular Music Symposium, UNLV Education Auditorium, 10:30 am. to 5:30 pm., followed by an 8 pm. concert by the UNLV Jazz Ensemble in Artemus Ham Concert Hall. Symposium continues 9 am. to 5:30 pm. May 12 and 8 am. to noon May 13. 739-3332.

12 SATURDAY

Popular Music Symposium. See May 11. "Big Red," with Walter Pidgeon, children's captioned film for the deaf (with sound), Flamingo Library, 2 pm. Free. 733-7810.

Las Vegas Civic Ballet Company. See 5/4.

Julius Baker flute master class, presented by the Las Vegas Flute Club, Artemus Ham Hall, 3 p.m. \$10. 382-6624.

"A Portrait of American Music from 1900 to 1984," Jazz Month concert featuring vocalist Deborah Ann Bonner; library card for admission, West Las Vegas Library, 3 pm. 647-2117.

"Terra Nova." See 5/4.

"Chapter Two." See 5/3.

13 SUNDAY

Popular Music Symposium. See 5/11.

"Terra Nova." See 5/4.

Mother's Day Concert with pianist Dennis O'Sullivan, Flamingo Library, 2 pm. Free. 733-7810.

Las Vegas Civic Ballet Company. See 5/4.

"Love All People." See 5/6.

Sunday Jam Jazz with the Las Vegas Jazz Society Quintet, Club Rouge, 900 W. Bonanza, 6 p.m. to midnight. Free. 386-5827.

14 MONDAY

5th International Belly Dancers Convention, with seminars and a bazaar 9 a.m. to 5 p.m. May 14 and 15; and seminars 9 a.m. to noon, a luncheon fashion show noon to 2 p.m., and "A Night at the Casbah," at 8:30 p.m. May 16. Sands Hotel. 734-6262 or 870-5508.

Community Drama Workshop. See 5/7.

Nevada State Ceramic Association, monthly meeting, 8 pm., Denny's, W. Sahara and Rancho. 877-1614.

Charlie Rouse, the great 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.

15 TUESDAY

5th International Belly Dancers Convention. See 5/14.

16 WEDNESDAY

5th International Belly Dancers Convention. See 5/14.

Japanese floral art classes. 5/2.

17 THURSDAY

Library Tour with Beverly Carlino, Flamingo Library, 1 and 4 p.m. Free. 733-7810.

Professional Photographers of Nevada, monthly meeting, El Jardin, 610 Naples Drive, 6:30 p.m. 873-1673.

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

"Chapter Two." See 5/3.

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

18 FRIDAY

Las Vegas Symphony Orchestra benefit featuring piano soloists, opera singers, and the entire Symphony at the home of the Hart Family on Sixth near Charleston, 7:30 p.m. 739-3420.

"Nuts" by Tom Topor, presented by the Joseph Bernard Acting Studio, Clark County Community College Little Theatre, 8 p.m. May 18, 19, 25, 26, June 1 and 2; and 2 p.m. June 2. 643-6060.

"Chapter Two." See 5/3.

Luciano Pavarotti in rehearsal with the Las Vegas Symphony.



PHOTO: DAVID LEE WAITE

Artist Jose Bellver peruses the Bill Leaf exhibit at The Gallery at First Western Savings.

19 SATURDAY

Pickout at Old Vegas, sponsored by the Southern Nevada Bluegrass Music Society. Time TBA. 382-6308.

"A Portrait of American Music from 1900 to 1984," Jazz Month concert with vocalist Deborah Ann Bonner, West Las Vegas Library, 2 pm. 647-2117.

Jazz in the Park, free jazz concert featuring the Jay Cameron Quartet with Edie Aikels and the Doug McDonald Trio, Lorenzi Park, 3 to 5 p.m. 386-6511.

"Chapter Two." See 5/3.

"Nuts." See 5/18.

20 SUNDAY

"Love All People." See 5/6.

"Tap 'n Jazz," a tap dance concert in honor of Jazz Month featuring the great Bunny Briggs, Maceo, Johnny Dee, Scott Nichols, Ivory Wheeler, the Russ Black Quartet, and MC Alan Grant. \$5. adults, \$3. students, seniors, Allied Arts members. 386-6211.

Baroque Festival Concert by the Musical Arts Singers and Orchestra, Charleston Heights Arts Center, 3 pm. Musicians Performance Trust Fund concert; free. 386-6383.

"Chapter Two." See 5/3.

Sunday Jam Jazz with the Las Vegas Jazz Society Quintet, Club Rouge, 900 W. Bonanza, 6 p.m. to midnight. 386-5827.

Allied Arts Council Dance Division meeting, council offices, 11 a.m. 385-7345.

21 MONDAY

Community Drama Workshop. See 5/7.

Plas Johnson, tenor saxophone, 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.

23 WEDNESDAY

Japanese floral art classes. See 5/2.

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

24 THURSDAY

Trio Serenata, the violoncello ensemble in a concert of works by well-known classical composers, Flamingo Library, 7 pm. Free. 733-7810.

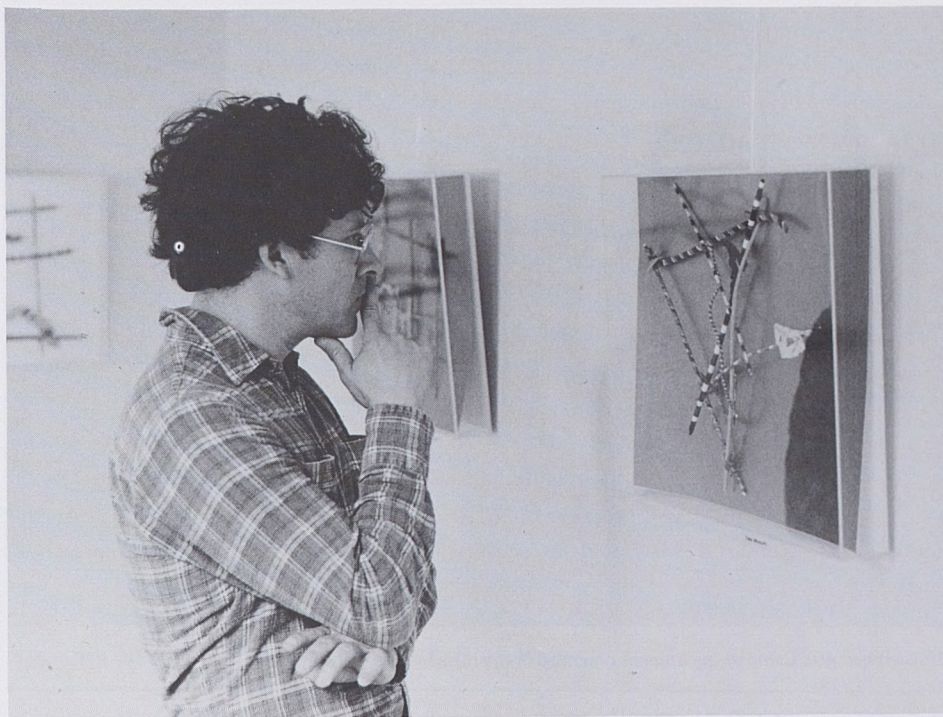


PHOTO: GINGER BRUNER

Great Books Discussion Group; topic: "The Judgement" and "The Burrow" by Franz Kafka, Flamingo Library, 7 pm. Free. Selections must be read before the discussion. 733-7810.

"Chapter Two." See 5/3.

25 FRIDAY

"Chapter Two." See 5/3.

"Nuts." See 5/18.

26 SATURDAY

Las Vegas Flute Club Juried Membership Competition, for an expense-paid trip to Chicago's National Flute Association convention; UNLV Alta Ham Hall Room 132, 2 p.m. Open to the public at no charge. 382-6624.

Las Vegas Music Teachers Association presents the winners of the Ninth Annual Bolognini Scholarship Awards Program, in recital, Artemus Ham Concert Hall, UNLV, May 26, 7:30 p.m. 734-6977.

"Chapter Two." See 5/3.

"Nuts." See 5/18.

27 SUNDAY

"Love All People." See 5/6.

Sunday Jam Jazz with the Las Vegas Jazz Society Quintet, Club Rouge, 900 W. Bonanza, 6 p.m. to midnight. 386-5827.

Jazz Picnic, presented by the Las Vegas Jazz Society as part of Jazz Month, Lorenzi Park, noon to 6 p.m., featuring the Carl Saunders Sextet, the Larry Schlect Quintet, the Bruce Harper Big Band, and the Las Vegas Jazz Society Quintet. Free. 386-5827.

28 MONDAY

Community Drama Workshop. See 5/7.

Emily Remler, guitarist, 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.

29 TUESDAY

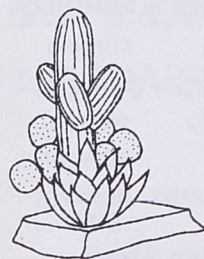
"The Anderson Tapes," with Sean Connerly and Dyan Cannon, captioned film for the deaf (with sound), Flamingo Library, 6:30 pm. Free. 733-7810.

30 WEDNESDAY

Japanese floral art classes. See 5/2.

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NSA Summer Arts Camp string student practices in the forest.

PHOTO: PATRICIA MORTALI

Beni Casselle with some of his paintings. His Jazz Month show, "Music on My Mind," opens May 8 at the West Las Vegas Library.



PHOTO: DAVID BROWN

JUNE EXHIBITS

01 FRIDAY

Jolene Augspruger, watercolors, and Ellen Nelson, pen and ink, watercolors, and oil paintings, Henderson Library, through June 30. 565-9247.

The Las Vegas Artists Co-op presents featured artist Delores Strickland, pastels and acrylics, upper level, Meadows Mall, through June 30. 877-0761.

03 SUNDAY

"Wood Expressions," Ted Lockrem's contemporary sculpture, Flamingo Library Main Gallery. Opening reception, 3 p.m. Through June 29. 733-7810.

"The Beginners' Circle," photographic exhibit by the Nevada Camera Club, Flamingo Library Upstairs Gallery, through June 29. Opening reception, 3 pm. 733-7810.

Juried Membership Show, Main Gallery; oils by Jackie Gagnebin, Nevada Gallery; and the Museum's Suitcase Gallery in the Young People's Gallery; Las Vegas Art Museum, Lorenzi Park, through June 27. Opening reception, noon to 4 pm. 647-4300.

04 MONDAY

Clark County Community College Faculty Show, First Western Savings, 2700 W. Sahara, presented by the Allied Arts Council, through June 29. Opening reception, June 8, 4 to 5:30 p.m. 385-7345.

05 TUESDAY

"As We See It..." mixed media works from pop art to impressionism by Clark County Community College art students, Sunrise Library, through June 30. Opening reception, 7:30 pm. 453-1104.

08 FRIDAY

20th Annual Ceramic Show presented by the Nevada State Ceramic Association, Holiday Inn - Center Strip, June 8, noon to 5 pm., June 9, noon to 9 pm., June 10, 10 am. to 4 pm. Awards breakfast, June 9, 9 am. 877-1614.

09 SATURDAY

Floral Exhibit by members of the Ikenobo Ikebana Japanese floral art society, June 9 and 10, Meadows Mall. 452-1920.

24 SUNDAY

Jack Malotte: a contemporary exhibit of native Nevadan land and people; a series of ten mixed media drawings; Charleston Heights Arts Center; opening reception, 1 pm. June 24. 3866-6383.

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JUNE EVENTS

01 FRIDAY

"Roses and Briars," by Rainbow Company, Charleston Heights Arts Center, 7 pm. June 1 and 8; 2 and 7 pm. June 2 and 9; 2 pm. June 3 and 10. 386-6553.

"Nuts." See 5/18.

02 SATURDAY

"Nuts." See 5/18.

Auditions for Nevada Dance Theatre, UNLV P.E. Bldg., Studio 2, 2 pm. 739-3838.

"Roses and Briars." See 6/1.

03 SUNDAY

"Roses and Briars." See 6/1.

"Love All People." See 5/6.

Organ and Chamber Orchestra performing Bach, Handel, and Kerhll, St. Francis de Sales Church, 7:30 pm. 645-6546.

04 MONDAY

Allied Arts Council board meeting, council offices, 5:30 p.m. 385-7345.

"The Great Zeigfeld" with Luise Ranier, part of the Classic Musicals Film Series, Charleston Heights Arts Center, 7 pm. \$1. 386-6383.

Community Drama Workshop. See 5/7.

Lew Tabakin, saxophone and flute; and Carl Fontana, trombone, 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.

05 TUESDAY

Las Vegas Poetry Group, Flamingo Library conference room, 7 pm. Bring your favorites or your own selections for reading and discussion. 733-7810.

06 WEDNESDAY

Japanese floral art classes. See 5/2.

07 THURSDAY

Great Books Discussion Group; topic: "To Room Nineteen" and "The Day Stalin Died" by Doris Lessing, Flamingo Library Conference Room, 7 pm. Selections must be read in advance of discussion. 733-7810.

PHOTO: JON WINET



"Days: New Orleans, Louisiana, October 28, 1983," by Jon Winet.

08 FRIDAY

"Roses and Briars." See 6/1.

Queens, 9 pm. to 2 am. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

09 SATURDAY

Woodsy Owl Day, featuring children's theater, singalongs, and clowns, Spring Mountain Ranch State Park. Free. 875-4141.

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

"Roses and Briars." See 6/1.

13 WEDNESDAY

Japanese floral art classes. See 5/2.

14 THURSDAY

"My Old Friends" by Mel Mendel and Norman Sachs, Las Vegas Little Theater, 8 p.m. June 14, 15, 16, 21, 22, 23, 28, 29, 30, July 5, 6, 7, 12, 13, and 14; and 3 p.m. Sunday matinees June 17 and July 8. 735-0167.

15 FRIDAY

"My Old Friends." See 6/14.

16 SATURDAY

"The Cowboy Tour" with songs, "big windy stories," fiddling and poems by real cowboys and buckaroos, with a barbecue, Flamingo Library, 2 p.m. \$5 per person. 733-7810.

"My Old Friends." See 6/14.

LAS VEGAS ARTISTS CO-OP MEADOWS MALL UPPER LEVEL

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Classes are available—call to inquire.

JUNE EVENTS CONTINUED

17 SUNDAY

"**Love All People.**" See 5/6.

"**My Old Friends.**" See 6/14.

The Genius of Victor Herbert; excerpts from "Sweethearts" and "The Red Mill," for soloists, chorus, and orchestra; Musical Arts Society, Dr. Douglas Peterson, conductor, Charleston Heights Arts Center, 3 pm. Free. 386-6383.

18 MONDAY

"**Cover Girl**" with Rita Hayworth, Gene Kelly, Otto Kruger, and Phil Silvers, part of the Classic Musicals Film Series, Charleston Heights Arts Center, 7 pm. \$1. 386-6383.

Community Drama Workshop. See 5/7.

Kenny Barron, piano, 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.

20 WEDNESDAY

Library Tour with Beverly Carlino, Flamingo Library, 1 and 4 pm. Free. 733-7810.

Japanese floral art classes. See 5/2.

21 THURSDAY

"**Mountain Visions,**" multi-slide show with music, sundown, Spring Mountain Ranch State Park, June 21, 22, and 23. Free. 875-4141.

Professional Photographers of Nevada, monthly meeting, El Jardin, 610 Naples Drive, 6:30 p.m. 873-1673.

Great Books Discussion Group; topic: "Emma Zunz" and "The South" by Jorge Luis Borges, Flamingo Library, 7 pm. Selections must be read in advance of discussion. 733-7810.

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

"**My Old Friends.**" See 6/14.

Clark County Library District board of trustees monthly meeting, Flamingo Library, 11 a.m. Public welcome. 733-7810.

22 FRIDAY

"**Mountain Visions.**" See 6/21.

"**My Old Friends.**" See 6/14.

23 SATURDAY

"**Mountain Visions.**" See 6/21.

"**My Old Friends.**" See 6/14.

24 SUNDAY

"**Love All People.**" See 5/6.

25 MONDAY

Community Drama Workshop. See 5/7.

26 TUESDAY

"**An Affair to Remember**" with Cary Grant and Deborah Kerr; captioned film for the deaf (with sound), Flamingo Library, 6:30 pm. 733-7810.

27 WEDNESDAY

Japanese floral art classes. See 5/2.

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

28 THURSDAY

Trio Serenata, concert by the Library's ensemble-in-residence, 7 pm. Free. 733-7810.

"**My Old Friends.**" See 6/14.

29 FRIDAY

"**My Old Friends.**" See 6/14.

30 SATURDAY

"**My Old Friends.**" See 6/14.

UNR Art Professor Ed Martinez does on-site 'take' of Deborah Butterfield's horse sculptures at UNLV's Fine Arts Gallery. Both on exhibit through May 4.

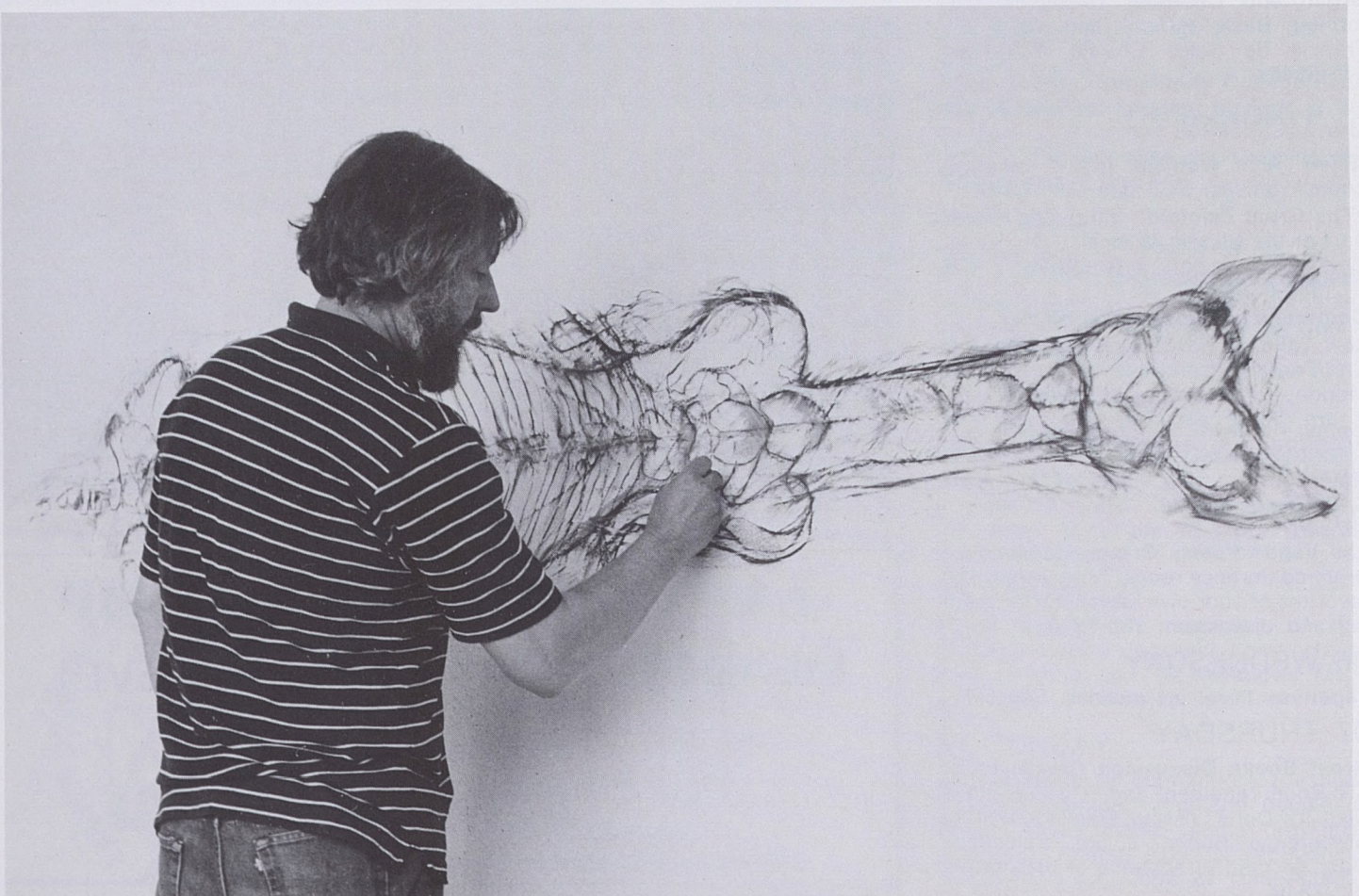


PHOTO: PATRICIA MORTALI

Steps

Keeping ahead of the coat by Morag Veljkovic

For its second consecutive year, Nevada Dance Theatre set off on a 25-city tour this February under the auspices of Community Concerts. As goodwill ambassadors for Nevada, they piled their pointe shoes and tutus into a bus. Fifteen dancers and Company Manager Norman Cain took to the hinterlands of America.

What are you taking when you take ballet on a bus?

"Besides bodies?" quips Norman. "We have a technical crew of three which travels with us by van, our lights, floor and effects; but what we're really doing is taking dance to people who rarely get an opportunity to see it."

"Yes," agrees dancer Eileen Pryce-Kim. "Remember that man who drove 300 miles because he'd never seen a live performance?"

This was Eileen's second tour and touring is an invaluable experience.

"You learn to adapt and perform on a wide variety of stages. We danced in the magnificent and ornate Coronado Theatre in Illinois, where the fittings were imported from Europe. From that we followed a cattle auction into a rather pungent auditorium. The cattle had been on stage the previous day and *phew*, did the smell linger!"

They danced on basketball courts, paddled to dressingrooms through floods with boots over their pointe shoes and performed in silence and the dark when power failed. Miraculously, they made it always together. Square, long, round, small and large, if it was vaguely a stage, they danced on it. Up at dawn, a quick exercise, a hurried breakfast and back to the bus, was the routine with Norman organizing, nagging and joking them into order. The bus became home to birthdays and balloons, sleep and food.

"If you looked down the aisles as we whizzed along, you always saw dancers hanging on to the seats and dancing in the aisles. They would be doing a barre and stretching their muscles." They had to, explains Eileen, because there was always a performance impending. "Plus, doing our barre is also mental discipline."

On arrival the company would pile out of the bus, head for the theater and do

PHOTO: GINGER BRUNER



Nevada Dance Theater troupe departs on tour.

class while the technical crew set up the sound, stage and lights.

There were times when the curtain would raise and a weary group of dancers would face the "why are we here?" syndrome, but when they heard the reception they received, faces would lighten and feet quicken. "Who will come?" was another phrase frequently heard as the bus pulled into some small building in nowhere land. And the people came in droves, through blizzards and tornado watches, to see live ballet.

How does a company manager deal with a weary group of dancers?

"On a bad day, which was rare, with a sense of humor," says Norman. "This company had a high morale and all of them, including our crew, were marvelous, so when they grouched, I mothered them. We all helped each other."

There's always a myriad of tales to tell on tour, like the time a dancer forgot her coat in Mississippi. They promised to post it on to her. By the time she reached six below weather in North Dakota, she was anxious. And the coat always missed her. Where it was traveling became of interest to all the company. Its frozen owner in borrowed woolens would peer hopefully toward the next outpost. Did the coat turn up?

"Not while we were on tour, it didn't," laughs Eileen.

When the company departed, Artistic Director Vassili Sulich prepared for the 1985 season. It will be a busy year. Having attended the annual Dance Magazine Awards party in New York, he flew to Arizona to stage *Mantodea*, his internationally acclaimed ballet, for the Arizona Dance Theatre. Then he's off to guest teach the New Zealand Ballet, in Auckland, New Zealand. There, too, he will stage *Mantodea* for the company. Back in the States, he will prepare for the Fall opening of Nevada Dance Theatre and once again choreograph for the San Francisco Opera Company; this time the Mussorgsky opera *Khovanshchina*.

Nevada Dance Theatre was on tour for 31 days and the company performed in front of seventeen thousand fifty-two people. Touring extended the working season for the dancers by five weeks and it showed to America that Nevada has an established professional ballet company. The reaction was surprised and positive.

"I don't know where they came from," says Norman. "There were places where there was no sign of life on the snowy plains but an odd animal." But they came in their snow boots and mufflers to see the ballet company from the desert town of Las Vegas. **AA**

AA

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Art Engler (left) with Jan Stearman and Harry Willard in a scene from *I'm Getting My Act Together and Taking It on the Road*.

Bob Dunkerly gambles on fresh theater

by Jackie Corbett



In the middle of the "Hello, Dollys" and Neil Simon comedies is a bastion of fresh, contemporary theater tucked away in North Las Vegas.

Clark County Community College defies the normal college theater stereotypes—the cliquy group of theater majors, student productions, experimental theater, an artsy assortment of theater professors.

Instead it produces a variety of contemporary theater guest-directed and performed by devoted area actors. There is no band of theater groupies because CCCC offers no theater degrees. Nor is there a collection of colorful eccentrics running the theater department.

CCCC's theater department is essentially a one-man show, and its one and only "colorful eccentric" is Robert Dunkerly.

Looking like a cross between a blond Barry Bostwick and a throwback to the student activist days of the early 70's in his olive drab Army jacket and sawed-off T-shirts, Dunkerly exudes boyish charm mixed with an inherent savvy of good theater, reflected this year in his season of challenging if unfamiliar shows.

Nothing was a safe bet, from *Children of a Lesser God* to *True West*. Even the musical offering, *I'm Getting My Act Together and Taking It on the Road*, is basically unfamiliar and thus a gamble. But that doesn't faze Dunkerly in the least. "Sure, I could play it safe and bring a lot more people in with a different product. But I try to do contemporary shows never done anywhere in town. I look for fresh quality—regional theater in the West, shows that just left Broadway, shows enjoying a revival on Broadway. I look at small cast shows so I'll have enough talent to fill the ranks. If I could, I'd do a season of one-person

shows—*The Belle of Amherst* or *Oscar Wilde*.

"I think if you want to see theater that's acted by some of the best actors in town, theater that's directed by some of the best directors and productions that stimulate, you can't do better than CCCC," says the matter-of-fact Dunkerly.

"Other groups don't do anything to expand their audience. When people ask me who killed the Meadows Playhouse, I say, Bernard Slade—the Meadows did three of his shows in one season," says the man who also confesses to hating Neil Simon, "the late Neil Simon," he qualifies.

"I think people are bored with the theater they are given, and theater can be a negative experience because it never lives up to the viewers' expectations. You have to be dedicated to go and sit there," says the man known for his outspoken observations. "Those who think they 'know' theater don't know what kind of damage they do. The public is so often treated to a shoddy production, they won't go again.

"Theater is a real disposable economy. It's a lot of crap that everyone wants and needs theater. In Las Vegas people (in the theater) expect to lose money. They're delusionary. There's a sense of desperation here to prove we're cultural. If you paint faces on Mr. Potato Head, you're an artist. You'd never see someone pick up an instrument for the first time and give a concert. But in the theater, everybody acts, directs, does sets. It's morally and ethically wrong."

That's not dissimilar from his attitude about student productions. "It's ludicrous to give someone a show to do with no experience. It's like asking a doctor who's only seen an operation on 'General Hospital' to operate. I feel what

we do is very significant for a community college. UNLV has a responsibility to its theater majors. It has to make a special effort to pull off the classics. That's not the thing community college should even attempt."

A community college may be somewhat limited in its theater curriculum, but the students and community actors who do perform in the season's offering definitely get a learning experience. Dunkerly books a variety of well-known local directors as well as picking up the gauntlet himself. When Jim Semmelman had to pull out of *I'm Getting My Act Together...*, Dunkerly stepped in. "I hate musicals, but oddly enough I enjoyed this show. It says something about very frank, honest relationships."

Also surprising is the way this opinionated director directs. Liking his directing to that of parenting, Dunkerly says, "I give them [the actors] free rein first and let them try their wings. I want to encourage but don't want to be too forgiving," says this self-taught director who has a master's degree in acting. "I make very direct directions. I wouldn't hesitate to show how it's done. Then I let them refine the part."

CCCC's final production is *Nuts*, a courtroom comedy presented in May by Joseph Bernard and company. "I think he's [Bernard] given a lot to the community, and I wanted to help him out."

Dunkerly believes in giving directors and casts the opportunity to showcase their talent, but he doesn't guarantee blind devotion if the final product isn't up to par. "People think if you direct theater, you're supposed to be a cheerleader, always positive. But I can't support theater efforts if they're not good." And that goes for CCCC shows as well as other theater groups. Dunkerly gives no quarter. **AA**

Lights

Sand does 'Alice'

—by Jonathan Smead

Sand Productions owes its name, as well as its artistic inspiration to George Sand (*nom de plume* of the brilliant nineteenth century French novelist, Amadine-Aurore-Lucie Dupin, Baronne Dudevant). Like Sand, who entertained a wealth of fresh experiences in what is generally considered her "first period," this theatrical troupe strives for the new and innovative in their embryonic offerings to the Las Vegas theater going public.

In April their Spring offering was a new adaptation of Lewis Carroll's *Alice in Wonderland*. Carroll was really Charles Lutwidge Dodgson, a somewhat retiring mathematics don at Christ's Church, Oxford. In *Alice* he employed a mathematician's logical clarity to create an illogical world where systems and order break down, where nonsense rules, and where fun prevails. Short of the Bible, no other book has been so widely or frequently translated or quoted. And if it is true that the most enduring qualities of *Alice in Wonderland* are its sense of wonder and laughter, then the Sands production is a success.

Production Managers Rhochel Faigh Wright (the Queen of Hearts) and Sylvie Varen Ijams (doubling as Alice's Older Sister and the Mock Turtle) have succeeded in avoiding the disjointed and confused (confused with *Through the Looking Glass*) longuors of the Disney filmic version of *Alice*. Instead, Sand Productions' adaptation maintains the story's continuity, while at the same time delivering a fast-paced, energetic, and always amusing escape from "dull reality."

Linda F. Kizzia, who plays the Cheshire Cat (and who it turns out, is an accomplished musician), also acts as the play's narrator. After an inventive musical introduction provided by house pianist Nick Rissman and Ms. Kizzia, she appears onstage to establish an immediate rapport with the many toddlers and preschoolers who have thronged the stage apron. Soon, Alice, played by a perfectly charming and pretty actress named Stacy Mathis, appears and the afternoon's performance is swept away to a fantasy land of lazy memory and the river-bed dreams of a predominantly



PHOTO: LEE ZACHICK

The White Rabbit (Kimberly Jackson) addresses Alice (Stacy Mathis) at a Meadows Mall preview of *Alice*.

adult audience in whose presence there abides an ever present belief in a faery land of magic.

The adaptation itself highlights Carroll's cleverness with language, and it also introduces bits of colloquial humor that work most of the time. The music and lyrics, by Linda and Lori Kizzia respectively, add to the enchantment created by Terry McFall's imaginative costume design. Scenic design, always a hindrance within the confines of the cramped Reed Whipple Studio Theater, was aided greatly by the originality of Melissa Colton's lighting. In fact, my only

quibble with this production was in some questionable casting choices. As unquestionably captivating as was Ms. Mathis as Alice, and as thoroughly commanding a presence as Diana (Asabi) Aird lent to her part of the Duchess, Rhochel F. Wright was a far too attractive Queen of Hearts. Equally, Aaron Abbey, while he is humorous hidden behind a mushroom in the part of the Caterpillar, was too tall and handsome as the King of Hearts to make any convincing display of obsequiousness toward his shorter, rather svelt and vampish Queen.

See ALICE, p. 20.

Notes

The Tenor

by Esther Hoffman Weinstein

Ordinarily as a matter of policy, music critics tend to write off purely commercial ventures as crass and unworthy of serious attention. But obviously, just because an event makes money does not necessarily make it unartistic.

The recent big splash of the concert season, Luciano Pavarotti's March 24 program at the Riviera Hotel Convention Center, was a case in point. With ticket prices at \$30, \$85 and \$175, the intent was rather clear. And the visions of dollar signs went beyond the box office take to the more significant "drop" at the casino gaming tables for the weekend.

Luciano Pavarotti is greeted by Las Vegas; the Riviera Hotel's Tibor Rudas in background.



PHOTO: LEE ZAICHICK

Still, the talent is tremendous, and any circumstances (within the law) that enable us to share it have contributed in a positive way to our cultural lives.

Pavarotti's concert had elements in common with both a Las Vegas show-type production and a pops concert. The handsome, menu-like, gold, white and pink programs reinforced that what we were all really there for, what was of consummate importance was, of course, The Tenor. Orchestra personnel were not even named, an almost unheard of omission for a classical concert, and guest conductor Emerson Buckley's name appeared at the bottom of the program.

The pacing was that of a show, too. The star whetted our appetite and then cut out; gave us a further taste, then took a break. My most recent contact with a Las Vegas show was the Frontier Hotel's Siegfried and Roy extravaganza, and I clearly recollect the "ho-hum" feel for the "in-betweens" I had to wait through until the real action started again. The sensation was quite the same for the interludes at the Riviera. It's not that the Las Vegas Symphony Orchestra was bad—but I wasn't there to hear them.

The orchestra in essence provided the pops concert filler and relaxed foil for the tremendous intensity that is Pavarotti's style.

Audience members chatted during the overtures and orchestral excerpts, the air conditioning was turned on and support personnel were more noisy, almost to signal a break.

But what of The Voice, as he is fondly called? Riveting. Mesmerizing. Charismatic. It's all true. Like the man himself,

Riveting. Mesmerizing. Charismatic. It's all true.

the voice *is* larger than life-size, and when Pavarotti sings, everything else fades into inconsequentiality. The appeal is immediate, universal and all encompassing, and it reaches out not just to opera fans and classical music lovers, but to other entertainers, professional athletes and politicians. I spotted them all in the audience—Shecky Greene, Marvin Hagler, Governor Bryan and Mayor Briare, to drop a few names.

Pavarotti has the ability to make each member of the audience feel like the communication coming across is a per-

sonal one. And for a female, that can offer an ultimate romantic fantasy. How many admirers could possibly court us as magnificently as Rodolfo appeals to Mimi in Puccini's *La Boheme*, with "Che gelida manina," Pavarotti's first encore? Quite simply, none. Such wooing must in part account for the legions of female groupies Pavarotti attracts. There is a definite flirtation and courtship that goes on between performer and audience, and some of the vocal gestures can best be described as caresses or even tickling—like those trills in "O Solo Mio" (second encore) that elicited screams of delight. It all goes to build the rapport that creates the electricity that makes the whole experience an exceptional one.

A few "behind the scenes" details reveal what an Event this really was. In addition to the uniformed guards in my area, plainclothesmen manned walkie-talkies throughout the entire concert, relatively quietly. Every time Pavarotti entered the stage, the report went in "He's on the stage," and similarly every time he departed. At one point, the guard looked genuinely panicked for a 30-second interval, evidently between the time Pavarotti left his dressing room before he made it to the stage, when he must have been out of sight. Such care, of course, helps create part of the mystique that surrounds any star personality and must stem from a certain amount of rational concern. I would have preferred not hearing it, though.

When it comes to electronic amplification of sound for classical music, I tend to be a purist and reject the idea categorically. In this case, though, the miking was done skillfully enough not to intrude. The early feedback during the opening Rossini Overture to "Semiramide" was eliminated, thank heavens, for trouble-free functioning throughout the remainder of the concert. To the casual observer, the entire event, in fact, appeared surprisingly trouble-free, especially considering the number of things that could go wrong in dealing with this many people. (There were approximately 6,200 in attendance.)

I think we all have a certain fascination with The Best, the world record holders like the fastest runner, the strongest man, the champion chess player. Many devotees consider Pavarotti the world's greatest tenor. Frankly, I have little interest in the yea or nay of a vote. What concerns me is that the talent is as big as the hype, that Pavarotti's voice in person surpasses the "canned" versions, that the evening's experience was exhilarating. There is something unusually wonderful about 6,000 people inspired and moved by genuine talent. It was terrific. **AA**

The New World Brass Quintet: Tom Gause and Walter Blanton, trumpets; Jim Firkins, trombone; Kurt Snyder, French horn; and Garry Russell, tuba.

New record for New World Brass Quintet

"I don't care how good they are. I'm not going to hire a group called the Las Vegas Brass Quintet." With that statement and the weight of similar sentiment, the Las Vegas Brass Quintet, a name gathering more respect both here and nationally, died.

The Quintet itself; Tom Gause and Walter Blanton, trumpets; Jim Firkins, trombone; Kurt Snyder, French horn; and Garry Russell, tuba, plays on under a new name: The New World Brass Quintet.

"Now we've picked a name that doesn't have any kind of a hook on it at all," says Blanton, "...and something that kind of arouses the imagination. Some people hear it and think we play Renaissance music; some hear it and think we play New Music; some think it means we play jazz—it's good that way."

So is the Quintet. They do play Renaissance music, New Music and jazz, not to mention Baroque, Classical, Romantic, Third World rhythms and the songs of whales.

But what was wrong with a perfectly sonorous, explicit name like the Las Vegas Brass Quintet? The group was warned by some in the beginning that the name would be trouble, "but we took a chance." And, in the end, "there was just some really negative response to the name in certain areas of the country—it goes along with people's concept of the area. People associate show music—lounge music—with Las Vegas. They have a one-dimensional view of the city. And many people here—hotel owners and others—don't want to expand that image."

It was a representative of SWAP Northwest who told the Quintet's agent so directly that he wouldn't hire them because of their name. SWAP Northwest is the consortium that controls bookings throughout Washington, Oregon and Idaho. Consequently, the quintet, the only serious music group touring from Southern Nevada, has had no bookings in those states. The old name hurt in the East as well. "In Texas," says Blanton, "it's almost an enhancement. We've had no trouble in New Mexico, but we have had difficulty in Arizona. Southern California is a tough nut to crack because of the name. We have never worked in Southern California."



PHOTO: TONY SCODWELL

There are only three brass quintets on the continent other than a few local or regional ensembles. Beside the New World, there are the Canadian and the Empire, from New York, and of the three, the New World Brass Quintet stands out for a number of reasons. The most obvious is the New World's varied repertoire. Not that the others are one-dimensional, but the New World's repertoire is *various*. Besides, "When we play jazz, we really play jazz. We don't just do caricatures of jazz. Almost everything the others do is a caricature. They are both good groups, but they're too much into show business at this point."

Sometime this summer anyone may hear precisely the music that makes the New World Brass Quintet unique with the release of the new album, *Desert Dawn*. The group has a fine Christmas album still in release under its old name, but *Desert Dawn* will feature the group's jazz and New Music repertoire. The title piece, by Tom Gause, is jazz influenced, with some improvisation, recorded with overdubbing to give the effect of a brass choir with percussion.

"Ornette" is Blanton's tribute to idiosyncratic avant-garde jazz saxophonist Ornette Coleman, a stunning success in that it could have been written by Coleman himself. "Whales" echoes the songs of the humpback, with Quintet members featured on one of their specialty instruments: Wineglass. "Events VI" is Blanton's New Music piece in four movements. "Three Pieces for Brass Quintet" by Tom Gause is again New Music, "very McCoy Tyner-influenced,"

according to Blanton. What Tyner would play, apparently, if instead of piano he played brass quintet.

The new album should give the Quintet some well-deserved attention. The Christmas Album received a very good review in *Chamber Music Quarterly*. This year the International Trumpet Guild gave the Quintet "a fantastic review," according to Blanton, not only of the Christmas Album, but also of the group's compositions and arrangements. An entire album of the music which sets this group apart should earn it much more attention.

Southern Nevada had the opportunity to hear the Quintet in April, due to some last minute reshaping of the Las Vegas Chamber Players' concert season. That was the first public appearance in the area by the Quintet in over a year, making it Las Vegas's best-kept cultural secret.

The reason is an old one: The hero still receives no honor in his own country. "We've done about everything that there was to do around here, and the publicity has been good; everybody knew we were playing, and we still didn't draw." The New World Quintet has no present concert plans for Southern Nevada.

"We will tour Montana at the end of April. This summer we'll be in residence at the Nevada School of the Arts Summer Music Camp, and we have a 5 day residency in El Paso in August."

Southern Nevadans who want to hear the New World Brass Quintet should watch their record stores.

—Patrick Gaffey AA

Bunny

...definitely no

Once a five-year-old tap dancer, he rose to greatness and became 'The Dancer' and now calls Las Vegas home.

A month for jazz

May is Jazz Month in Las Vegas, and this year it will be celebrated by concerts through the month, culminating in a Jazz Picnic in Lorenzi Park on the 27th.

"Jazz Expressions," a multi-media art exhibit by Sally Doyle focusing on jazz opens May 6 at Flamingo Library.

"Music on My Mind" is artist Beni Casselle's mixed-media tribute to the late Monk Montgomery, May 8 to June 1 at the West Las Vegas Library.

A popular music symposium at UNLV begins May 11 and will feature performances by jazz veteran Garvin Bushell as well as the UNLV Jazz Ensemble.

Deborah Ann Bonner will appear in "A Portrait of American Music" May 12 and 19 at the West Las Vegas Library.

Saxophonist Jay Cameron and his quartet with singer Sheree Lee and the trio of guitarist Doug McDonald will perform at 3 pm. Saturday, May 19 in a free concert in Lorenzi Park.

Bunny Briggs [See accompanying feature] will star in "Tap 'N Jazz" at Reed Whipple Cultural Center, 3 pm. Sunday, May 20, with Maceo, one of the original Step Brothers, Ivory Wheeler of the 4th generation Steps, John Dee, and Scott Nichols, who recently appeared in "Speakeasy" at Reed Whipple. Music will be performed by the Russ Black Quintet, and Alan Grant will m.c.

Alan Grant's Monday Night Jazz at the Four Queens will feature the Carl Saunders Jazz Orchestra; Charlie Rouse, tenor saxophone; Plas Johnson, tenor saxophone; and young guitar sensation Emily Remler, in that order, on the four Mondays in May, from 9 pm. to 2 am.

The Las Vegas Jazz Society has arranged a series of Sunday evening jam sessions centering around the Las Vegas Jazz Society Quintet, from 6 to midnight at Club Rouge, the old Moulin Rouge at 900 W. Bonanza, at least through May.

Jazz Month will climax May 27 with a Jazz Picnic sponsored by the Las Vegas Jazz Society, from noon to 6 pm., featuring the Carl Saunders Sextet, the Larry Schlect Quintet, the Bruce Harper Big Band, and the Las Vegas Jazz Society Quintet. The picnic is free. **AA**

"I was dancing in the street and this gentleman—later I found his name was Porkchops—asked my mother if I could go with him to dance. There were two other fellows with me. One was Paul White, who later became the Shadow for Ted Lewis, and a fellow by the name of Junie Miller. The name of the act was 'Porkchops, Gravy, Rice, and Cabbage.' And we danced in the dancehalls, where they would have marathons, ten cents a dance, and they'd throw money. And that's how I started."

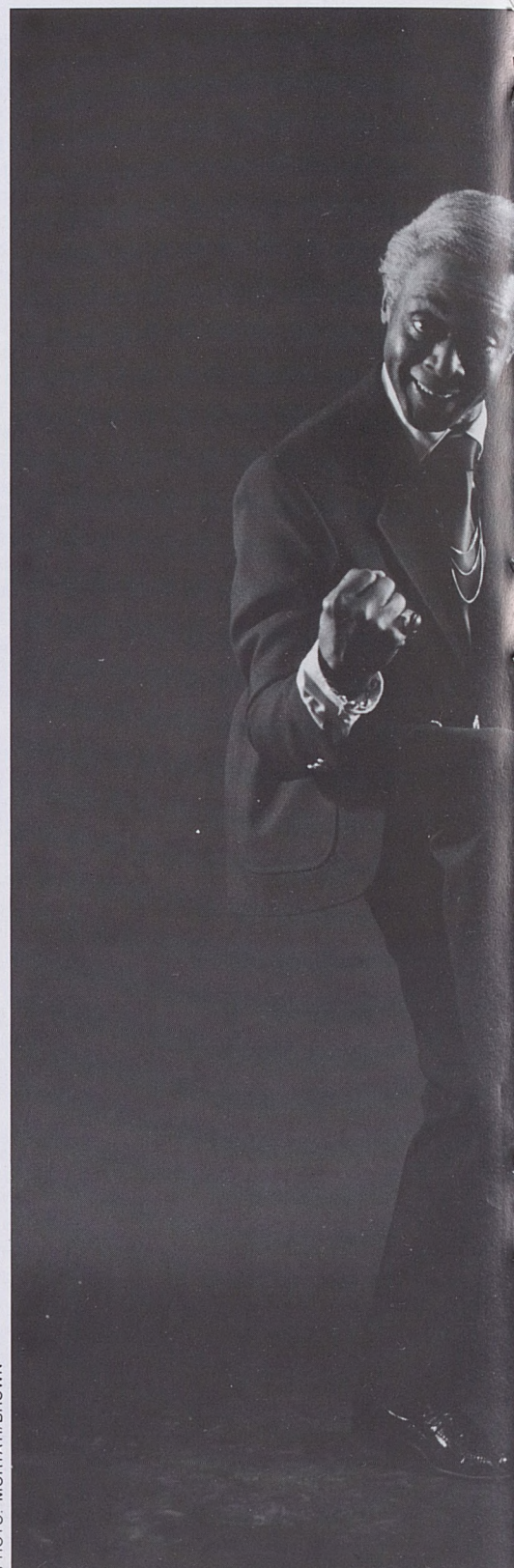
That's how Bunny Briggs started, at the age of five. He went on to become one of the greatest tap dancers of all time. He danced the Sacred Concert with Duke Ellington, is acclaimed around the world and known to many through the PBS television special "No Maps on My Taps," and recently completed another PBS special dedicated to the works of the late composer Thelonious Monk, "Monk Time," with Dizzy Gillespie and Carmen McCrae.

Now Bunny Briggs lives in Las Vegas. He will help celebrate Jazz Month with a special concert May 20 at 3 pm. at Reed Whipple Center. [See accompanying Jazz Month feature for details.]

He speaks softly, emphasizing certain words to create the smooth, shifting rhythms of a sand dancer. "I've been in this business now for about fifty-seven years, dancing—and, boy, am I *tired!*—a little joke there. I started dancing the latter part of the Twenties. I danced for Texas Guiner, a white woman who had a speakeasy and used to greet everybody with 'Hello, Sucker!' because she charged enormous prices for the drinks. She used to be in a high chair, and I would sit on her lap. And on the bill, believe it or not, was George Raft. I was so young, I didn't know who was who. I just did my little Charleston, and that was it. And also, Eleanor Powell was on that show."

By the age of eight, Briggs was performing before this country's royalty; New York's Four Hundred—the Vanderbilts, Wanamakers, Rockefellers, and Vincent Astors. "How we got into one of the people's homes I don't know, but Lucky Roberts was there, and he saw me, and he came to our house and asked my mother if I could work with him. And that's when I started working for all of the bluebloods, the very rich people. We'd go to Florida and work there, because that's where they'd go on their vacations. And polo was sort of popular at that time, and Alfred Hitchcock would send for us to come to Aiken, South Carolina—that's where

PHOTO: MORTATI/BROWN



Briggs

ot tapped out

dancing on the streetcorner,
stardom as 'Duke Ellington's
as Vegas home.



they played polo—and dance there. I danced all over the place.

"I was very fortunate to dance for people like that, because it gave me a different attitude on dancing. Sometimes it was a private affair, and they would sit on the floor, because the floor was *spotless*—like the Astors and the Whitneys—and I would have to dance soft—not a lot of noise. And by doing that, I learned to dance *soft* and *hard*, and it helped me tremendously, working with people like that. I didn't work nightclubs, things like that. We had what they call a society band."

Who taught Bunny Briggs to dance? "Nobody! Nobody. My mother told me something that I'll never forget. She said that when she was carrying me around, she used to sneak out of the house and go to dances. She loved dancing. My mother loved dancing. And she would *dance*, and do the Lindy Hop or whatever dance was popular at that time. And she told me that when I was born, that my legs were going like that! Just moving! I called her one day—she told me this—and I said mother come here quick, and she said when she came into the room, I was standing on my head!

"The first music that I ever heard was a man by the name of James P. Johnson. At that time they would have what they called house rent parties, and who came out of those house rent parties was a *Who's Who*. Fats Waller. J. P. Johnson. And a great pianist, named Kid Lippey, who was the highest paid in the house rent parties. They said he could beat J. P. Johnson and Fats Waller, and they would come, these two gentlemen, to hear him play, wherever he would play. This was the type of music I heard when I was a little kid. So I'd get up and dance.

"Now here's where we come into Bill Robinson, who was my idol. My aunt was a chorus girl. She was known as a pony. Why they called her a pony, she danced. In the chorus, you have what you call showgirls. They're pretty, but can't dance, so they walk. They just show themselves. But the ponies, they're the ones that did the dancing, and my aunt was a pony.

"So one day, she told my uncle to bring me to the theater, which was the Lincoln Theater in Harlem. They had to sit me on the armrest, because I was so short that if I'd been in a chair I wouldn't have seen nothing. So they put me on this armrest, and I saw my aunt dancing.

"It was just like a whole new era opening up for me—it was—Hey!—all these pretty girls, and bands playing and

glamor, big hats, so I sat there in awe—I just couldn't believe it. It was another world for me. And out walks Bill Robinson. He was the star of the show. And he danced so beautifully. I could already dance! But he influenced me. I never tried to do his steps, because I believe that if you copy somebody, the person that's watching you will think of the person that you're copying from. And I don't want that. I want to be Bunny. So I would watch him and would try to dance his way, but none of his steps. I would do my own, because everybody at that time was copying from him—put their hands on their hips, dancing up steps, things like that, but I never did that, because I wanted to be original. He was the one that influenced me. Bill Robinson. The man was a beautiful dancer. He made everything look easy, which is hard to do. He was the greatest of them all. People knew Bill Robinson before they knew Fred Astaire or Gene Kelly, or anybody. He was the first tap dancer to get recognition as a tap dancer. He started the whole thing. He's the daddy." Bill "Bojangles" Robinson.

"Fred Astaire, he's different. He's what I would call a picture dancer. He's pictures—props—things like that. He's the greatest in his field. I would come out of the theater and do some of his steps down the street—I would kick up my heels—if I'd seen him do anything, just try to do what he did, down the street.

"Gene Kelly—his famous thing was *Singin' in the Rain*, and as soon as I walked out of the theater, believe it or not—I know this sounds very funny, but it's the truth—it was raining. When I came out of the theater, it was raining. And I danced all through the rain."

And all that time, Bunny Briggs' career was growing. "It just started building, building, until I started working with the bands—Lucky Millinder, Paul Whiteman—I did just one date with him—Chick Webb.

The only man that stands out in my mind in Chick's band was Chu Berry, because he played such a beautiful saxophone—oh, he was an excellent saxophonist—and Taft Jordan—he was in the band at that time. And Chick wanted me to come with his band, because there was a dance hall called the Savoy Ballroom, and that's where Chick played. He was the house band, believe it or not. And I was too young to go with him. I feel very bad about that, because I wish I could have worked with that band. It was a good band.

"Bands then would usually have just

one dancer, unless it was the Lindy Hoppers. They had a dance group called the Lindy Hoppers—Whitey's Lindy Hoppers—and they worked the theaters, but usually for tap dancers, it would just be one. There were so many of them at that time, because tap dancing at that time—well that was the big thing. If you didn't have a tap dancer, well your show was no good.

"If you didn't have a tap dancer, well, your show was no good."

"But I was hopping from band to band, like at one time I was working with Earl Hines. And I was *perfectly* satisfied there. I didn't want to go nowhere, because the band was great. This is when Billy Eckstein was his vocalist, Sarah Vaughn was his vocalist, he had Dizzy Gillespie in the band, Charlie Parker, he had Shadow Wilson on drums, Benny Harris...all great jazzmen. The band was just terrific. This was the time that Earl Hines was famous for 'Jelly Jelly,' 'Second Balcony Jump'...everything was just *great!*

"I had a manager by the name of Louise Crane, who was a millionairess, and her hobby was booking acts, and she booked me. One day she came to me and said 'You're going with Count Basie.' So I said, 'I don't want to go,' because I was perfectly happy...with *Earl*. So I had no say-so in the matter. I had to go. So I walked in and heard this band, and—*boom!* I'm gone *again!* Because everywhere I was going there was great people! Now Basie at that time had the originals. He had 'Sweets'—Harry Edison. He had Walter Page on bass, 'Papa' Jo Jones on drums, Dickie Wells, Al Killian, Buck Clayton... Wherever you walked there were greats. So I was happy *there*. Didn't want to leave him.

"And that's when she booked me with Charlie Barnet. And he broke the contract and kept me. I don't know how he did it. And he said, 'From now on, you're working for me.' So I stayed with him for years. That's where I learned all my craft. Everything is Charlie Barnet, who I still keep in touch with. I talk to him quite a bit. And there's another band!

"At that time, he had Chubby Jackson, and Oscar Pettiford! *Both of them!* He had Trummy Young, Peanuts Holland, Howard McGee, Paul Cohen, and several other *great* musicians. On drums he had a gentleman by the name of Lou Fromme. Lou went with Harry James later. Excellent drummer. Excellent drummer. All the men in the band were great. When they'd heat up, they'd drive you out of the place, the band was so strong. And later on Doc Severinson

came with us, and Clark Terry—*both* of them in the band together, and Maynard Ferguson. So you can see the trumpet section was as strong as *anything*. And Ray Whetsol. All four of them. All these men were top men.

"So when I'd walk out to dance, it was wonderful. It was a shame to take the money, because I was enjoying *myself*. Barnet had a great band. In fact there were only two bands he could not whip, and that was Count Basie and Duke Ellington. Anybody else, he'd run 'em out the house. And that went for Stan Kenton. He'd run Stan out. Or Woody, he'd run out. Anybody that played against him. We'd have like a big band challenge, he'd always run 'em out. He had that kind of band.

But of all the great bands he worked with, Briggs began working in the late forties with the very best—Duke Ellington. "He had men in there that



PHOTO: MORTATI/BROWN

Briggs with jazz harpist/singer/actress Olivette Miller in 1984.

were stars themselves. He had Cat Anderson, Paul Gonsalves, Johnny Hodges, Sam Woodyard on drums, Lawrence Brown.... Wherever you looked, there were stars. I didn't have to rehearse with them. Just said, 'well, I do so and so...' and they hit that and it sounded like a symphony. And no music. They didn't have any music. And Cat would be hitting them high notes to take me out—things like that. Danced with Duke on and off for years.

"And then I did the Sacred Concert with him. I didn't want to do it, because it was to be in a church, for Bishop Pike in San Francisco at Grace Cathedral. I said to Duke, in Canada, I said 'Duke. I can't be funny. I can't go for applause. I can't go for...anything! How do you dance in a church?' Duke said, 'You'll be able to do it.'

"He wrote this song called 'David

Danced Before the Lord With All His Might,' and I told him David never danced, because I read the Bible quite a bit. He said yes he did. Duke was an amazing man, by the way. So right away, I opened my Bible to find out where David danced. And I found it. David danced in front of the Ark, when they were bringing it in to Israel somewhere. But he danced with no clothes on. But he was happy that they were bringing the Ark in and he danced. And it had in there, 'David danced before the Lord with all his might.'

"I said, 'I can't do it, Duke. I don't know what to do.' And he said, 'You'll do it.' Eventually, it turned out all right. It was more than I expected. Bishop Pike was sitting in the front row. I had to close it. When I finished, everybody stood up and gave me a standing ovation. It was a very good experience for me. Duke was about the best band I ever worked with."

One of the acts in Ellington's show thirty years ago was jazz harpist, singer, actress Olivette Miller. Bunny and Olivette became very close, but eventually, "We parted and went our separate ways." Olivette later moved to Las Vegas. Two years ago, Briggs came here for a job. "When I came out here, we started talking about the old times, and that's when I said 'Let's get married.' It was one of the greatest things that ever happened in my life. She made me say, 'Hey! There's still life out here! You can make it!' I feel very honored to be her husband."

Briggs speaks with feeling of the two happy years he's spent in Las Vegas. "This is a beautiful place. It's sort of God's country here. I worked here in 1950 with Nat Cole in a place called the Thunderbird. It's different now. When I first arrived here in Las Vegas, I couldn't stay around town. We had to stay on what they called the Westside, which we called the Dust Bowl, and we couldn't walk around the casinos. We had to come in the back way. If we wanted something to eat, they'd have to send it to us. We couldn't go out in the dining room or anyplace like that to eat. We had to stay in the back. I'm just amazed how it's changed. But I was never bitter. I was never bitter, because I was making plenty of money. Not that I *love* money, but money sort of soothes the surface. And I had a good time."

Briggs shed some light on the mysterious death of the great bop saxophonist Wardell Gray, who disappeared during a 1955 Moulin Rouge engagement. After Gray's body was found in the Las Vegas desert, his death was variously ascribed to drugs, racism, and the mob. "He died from an overdose. It was a big scandal. Teddy Hale, who was a great tapdancer—they were doing their thing, I guess, and Wardell died, and Teddy

See BUNNY BRIGGS, p. 20.



Zoot Sims at the Four Queens

by Caryn Shetterly

In comparison to many jazz saxophonists, John Haley "Zoot" Sims is silent and conservative. But Sims seems unconcerned with what others think—his few smiles come from special songs and old friends.

One of the "Four Brothers" who played with Woody Herman, Sims has perfected his tenor saxophone technique through such greats as Bobby Sherwood and Benny Goodman. He shared his talents March 19 with an audience at Alan Grant's Monday Night Jazz Sessions at the Four Queens Hotel.

"My brother [Ray] played [trombone] with Les Brown and Harry James, and my parents were in Vaudeville," he said. "So music just came naturally."

Sims, 58, started playing clarinet as an elementary school student, then tried the tenor sax at age 13, picking up an education in Sherwood's band instead of in high school.

The craggy-faced music master followed his big-band roots, keeping his tunes clean and concentrating only on the necessary keys of his instrument.

Accompanied by pianist Tom Ferguson, conductor for Keely Smith; Carson Smith, former bassist with Stan Kenton, Gerry Mulligan and Charlie Parker; and drummer Tom Montgomery, who accompanied Kai Winding and Herman, Sims stayed with four standard songs that pleased the overflowing, quiet listeners.

"Comes Love" opened the set with a sneaky, Latinesque beat surrounded by determined, oddball chords from Ferguson's piano. Sims gave his tenor saxophone one gurgling blast to finish off the otherwise conservatively treated song.

The quartet followed up with "Emily," Johnny Mandel's low, smooth ballad. Montgomery brushed the drums with a soft wrist, adding an almost inaudible effect, and Smith overstretched the strings of his bass, letting them come back to the wood in echoing, moaning



PHOTO: MORTATI/BROWN

Zoot Sims onstage at the Four Queens for Alan Grant's "Monday Night Jazz."

tones.

Sims has had his beaten, dull-finish sax since 1947, and he treats it with paternal care. He considers the saxophone most adaptable to one kind of music.

"There have been some classical pieces written for the saxophone, but it's just not a classical instrument," he said. "It's great for jazz, though."

"It Had To Be You," the Gus Kahn-Isham Jones classic, assembled the trio's work with Sims' style. Despite the upbeat rhythm it was given, the song created a tender mood, and the well-blended tune was finely constructed, using Sims as a highlight rather than

an outstanding feature.

The group closed with "I Remember April," and Sims brought out a heavy, be-bop tempo through quick turns of the tongue. The song proved to be a refreshment for the audience as well as for the musicians, with Montgomery reaching for every drum he could find and Smith extending his range to the full neck of his bass.

Sims recently was honored by the state of Arizona for his contributions to jazz over the years. He lives in New York and performs primarily on the East Coast, but from Las Vegas he traveled to Los Angeles to start work on an album of Mandel tunes. **AA**

'Singers and Songwriters'

“When the history of music in the New World is written,” musicologist Charles Seeger said, “it will be found that the main concern has been with folk and popular music.” Whether Seeger is correct will perhaps be found in Las Vegas during the weekend of May 11 to 13.

“Singers and Songwriters: Their Contribution to Society, the Popular Arts and Culture” a program presented by the UNLV Music Department and funded by the Nevada Humanities Committee will hold six sessions in the Education Auditorium at UNLV.

Papers will be presented by experts from popular music critic Arnold Shaw to former *downbeat* magazine editor Dan Morgenstern, illustrated by performances by Las Vegas' classic jazz veteran Garvin Bushell, the UNLV Jazz Ensemble, and folksinger Alex Hassilev of the Limelighters.

For more details, call the UNLV Music Department, 739-3332. **AA**

BUNNY BRIGGS, from p. 18.

took him out to the desert somewhere, which he shouldn't have done, but I guess he panicked. Now Teddy Hale is dead, too.”

“A lot of people in show business fall into that category, but what's so bad about it is that there's only a few, but it's blown out of proportion so the ordinary people think that *all* show people are dope addicts and yakking it up every night—we're family people just like anybody else.”

Briggs played Las Vegas for years as an opening act. “The first time was with Dean Martin and Jerry Lewis. I stayed two weeks with them. It was just before they broke up, at the Sands. Jack Entratter was the manager there. And then Frank Sinatra kept me with him. He followed them in, and the last night he caught the show and asked if I could stay with him. Of *course!* Gladly! So that was three weeks, and I came back with Pearl Bailey, and we worked the Flamingo. And I came back with Theresa Brewer, with the great Bobby Hackett, one of the greatest trumpet players who ever lived.” He continued to appear here through the 60's.

Since, he played the Catskills and other East Coast locations before moving West, as well as a number of George Wein jazz festivals in Europe, which he thoroughly enjoys.

So why a dance concert to celebrate Jazz Month? “Tap and jazz go hand in hand. Because a tap dancer is a drum-

Schedule of Events

FRIDAY, MAY 11

10:30 am to 12:30 pm: Registration. Education Auditorium.

12:30 to 3:00 pm:

1. The changing sociology/technology of popular music.

FRIDAY, MAY 11.

3:30 to 5:30 pm:

2. The Jazz Syndrome. Education Auditorium.

8:00 pm to 9:00 pm:

CONCERT: UNLV Jazz Ensemble

Conducted by Frank Gagliardi
Artemus W. Ham Concert Hall

SATURDAY, MAY 12.

9:00 to 11:00 am:

3. Rock Music at Home and Abroad.
11:30 am. to 1:30 pm:

4. Popular Music as a Dramatic and Allusive Force. Education Auditorium.

3:00 pm: Music Break: The piano music of Arnold Shaw: performed by Sylvia Roetter. Education Auditorium.

3:30 pm to 5:30 pm:

5. Folk and Country Influences in Popular Music. Education Auditorium.

Sunday, May 13.

8:00 am:

Breakfast Business Meeting, IASPM members: Election of Officers, Future Meetings, etc. Restaurant TBA.

9:30 am to 11:30 am:

6. The Black Contribution to Popular Music. AA

ALICE, from p. 13.

Notwithstanding these apparent interpretive malfeasances, *Alice in Wonderland* was a wonderfully adapted production which I hope is indicative of the level of performance the Sand Production players will bring to our community. And if good theater is essentially a feeling—and I think it is—then *Alice in Wonderland* was a success. In the words of the White Rabbit (played to excellence by Kimberly Jackson, a black woman), “Wonderland's like feeling and motion—all mixed together so you can't tell what's what. It makes you hop until your toes tingle.”

Vive Alice!

Vive Baronne Dudevant!

Vive la gran bagatelle! **AA**

mer. A jazz drummer. Like Max. Max Roach. He's tap dancing on the drums. And Buddy Rich. Tap dancing on the drums. Now, Buddy was a tap dancer himself, before he played the drums. It all goes together. I played drums with Lucky Robinson.

“I love good drumming. Buddy Rich is one of the greatest drummers who ever lived. I did a date with him at the Paramount Theater in New York. Buddy would only play *his* music. For the show, they had another drummer. And one day, Buddy walked into my dressing room and said ‘Can I play for you?’ Oh, hey. This is a great honor. So I said, why of course. And when he played for me, I didn't have to dance. All I had to do was go through the motions. Because he caught *every step that I did!* If I did that, bop! He would catch it. He never was in my way. He didn't try to overshadow me. He's what you call an exceptionally good drummer.

Three of the greatest drummers I ever worked with are Buddy Rich, Louis Bellson, and Sam Woodyard. They keep the tempos right there. I will dance behind the beat sometimes and sometimes ahead of the beat. You can't depend on me. But what I do is set a tempo. Now, after I set the tempo, you keep it there and don't follow me. Because I might go ahead of it, back of it, or all kind of ways, but I'll wind up back at the tempo that I set. And a lot of drummers can't do that. A lot of drummers,

if you go ahead, they will follow you. And then everybody's in trouble. And you'll go crazy.”

The Jazz Month concert will include “Some of the new dancers, but mostly tap, because not too many people understand tap dancing like they used to. The gentlemen that I have working with me on this particular engagement are *ace* musicians. Russ Black. He's an accomplished musician. He was conductor for Ray Bolger and Ethel Merman, people of that caliber.”

Even a few break dancers will appear. Of the latest dance manifestation, Briggs says, “It's very, very good,” but he doesn't disguise his own preference.

“You always will come back to tap. You have to. Tap dancing is an art, so you have to come back to it. Like when I was coming up, the Charleston was the big thing, then the Shag. But tap dancing was always there, because it started with the Irish, and progressed right on up to the tap dancers down South, with bottle caps under their toes; they danced barefoot. That's where sand comes in. The sand dance. That started originally with the slaves. They didn't want the master to hear them. So instead of having shoes on, they'd take their shoes off and put sand down. Tap dancing just comes right on up from Ireland. You always come back to tap.”

—Patrick Gaffey **AA**

Flute Club members Jo Marcune and Jane Moreo.

Las Vegas Flute Club benefit concert

The Las Vegas Flute Club will conclude its third year in May with three exciting events of interest to music lovers and flute enthusiasts alike. Founded in 1981 and directed since then by UNLV professor and Las Vegas Symphony principal flutist Richard Soule, the club is composed of professional and amateur players, students and lovers of flute music.

On Sunday, May 6 at 4 pm., outstanding performers from the club's membership will give a benefit concert at the Alta Ham Concert Hall, under the sponsorship of the Allied Arts Council. A celebration of flute music of all kinds, the program ranges from flute solo works to accompanied flute and flute ensemble pieces. Carl Vickers will play the Debussy "Syrinx." Carol Naveira and Julie Ivy, finalists in the 1983 Flute Competition, will offer accompanied sonatas. Also featured is the flute quartet of Jane Moreo, Jo Marcune, Mary Walters and Karen Blake, four artists already familiar to Las Vegas audiences for their work with the Las Vegas Symphony and other professional groups. Admission to this concert is \$3 general and \$2 for students, military and senior citizens.

The membership recital will be followed by a master class with Julius Baker on Sunday, May 12. World renowned as a soloist and recording artist, Mr. Baker is principal flutist with the New York Philharmonic and professor of flute at the Juilliard School. The master class setting offers the audience an intimate experience of the artist's performance and of his views on musical interpretation. Julius Baker's appearance in Las Vegas promises to offer some extremely fine playing as well as invaluable critique. Sponsored by the Flute Club in conjunction with the Drum Shop and Yamaha Flutes, this very special event takes place in Artemus Ham Hall at 3 pm. Admission is \$10.

PHOTO: PATRICIA MORTATI



Rounding out the year's program is the second annual juried Membership Competition. Performers under the age of 28 and who are club members, will be playing short works and excerpts before a panel of distinguished judges. The winner receives an expense-paid trip to the National Flute Association convention in Chicago. The event is open to the public at no charge. Competition begins at 2 pm. on Saturday, May 26

in the UNLV Alta Ham Recital Hall room 132.

These three events during the month of May illustrate the broad scope of activities through which the Las Vegas Flute Club aims to enhance appreciation of all kinds of flute music. For further details about these events or about the Flute Club, call 739-3377 or 642-9588.

AA

—Muriel Lem

Attention: Dancers and Choreographers

The Dance Division of the Allied Arts Council recently elected Nancy Andolin and Mary Scodwell the new co-chairmen. Plans are now underway for the next Choreographers' Showcase scheduled for January 26 and 27, 1985. First auditions will be held Sunday, October 28, 1984 at Noon at the Las Vegas

Dance Theater Studio, second and final audition will be December 9, 1984 also at the LVDT Studio. Anyone 15 years of age or older is eligible to participate. Watch this publication for further announcements or attend the next Dance Division meeting, Sunday, May 20 at 11 am. at the Allied Arts Council offices. AA

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Guests at the 10th annual Art-A-Fair reception banquet queue up in the foyer of the Flamingo Library where selected entries are exhibited, top; Pat Caldwell, head of CCCC Art Department, and Wayne La Fon, AAC Visual Arts Division Director and their 'Tag Team Art' product 'Penetrating the Square' at the outdoor art fair in front of the library, bottom.



PHOTO: GINGER BRUNER

Lee Sido wins Art-A-Fair

Lee T. Sido won first place with his mixed media "Bungalow," second place went to Alan Platzer for his photo "Oasis Trailer Park, NLV," and Muriel Areno took third place with her acrylic "Fire and Ice," in the 1984 Art-A-Fair competition. In the Clark County Library's 10th Annual Art-A-Fair, fifty

paintings, photographs, ceramics and works in other media have been selected for exhibit from 311 pieces submitted by artists living in the Las Vegas and the Southern Nevada area.

Art-A-Fair is sponsored by the Clark County Library District with the assistance of the Allied Arts Council.

Entries for Art-A-Fair will be on exhibit in the Library until May 5th. Most works in the exhibition are for sale, but may not be removed until after the exhibition. For artist information, contact the Programming Department at 733-7810, ext. 26.

In addition to the place awards, three Clark County Library Purchase Awards were given for Thure Johnson's watercolor/pastel "One Thing After Another," Rita Schoonmaker's mixed media "Elegant Seduction," and Arlene Solomon's pottery "Vase."

Sole juror of the exhibition was Harold Nelson, curator and director of the Touring Exhibitions Program of the Art Museum Association of America in San Francisco.

"When I came to Las Vegas, I didn't have any idea of what to expect in terms of the kinds of objects that would be submitted. If I had any expectations at all it was probably that Las Vegas would have an influence on the artists which might be reflected in the use of garish colors and the glitter and glitz commonly associated with that type of environment. This was not the case, and I was both surprised and delighted with what I found," says Nelson.

"As I looked through the work I began to see a few trends emerging. I was amazed at the number and quality of the photography submitted. There seems to be a connection not only in the photographs but in some of the paintings also to this place, to Southern Nevada and the desert—desert images, dried and parched and brown, but with a beautiful underlying motif, a low-key sensuousness, perhaps. The sky is a dominant feature in a number of the works—low horizon lines and the vastness of the Nevada sky. Also the quality of light seems to have influenced the artist's color sensibilities—dominant red-purples and bright, vivid pastel colors derived from the color of the skies and the bright, brilliant sunsets and sunrises.

"The diversity and quality was a surprise in painting, sculpture, photography and in wood, ceramics and watercolors. I feel that the quality work being produced in this area is of a level comparable to any of the major metropolitan areas where good art is thought to be produced—it can stand alongside that of New York, Los Angeles or San Francisco and hold its own. The community should be supporting it through attending exhibitions, purchasing the work and treasuring the specialness of the work being produced by its artists." AA



PHOTO: PATRICIA MORTATI

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Artworks IX Juried Festival

Patricia Harris, Gallery Director for the City of Las Vegas, has had May 12 and 13 circled on her calendar for months; the 9th annual Artworks Festival will be held on those dates.

All the pieces for the festival are juried into the show. "About half the entries are arts and half are crafts," says Harris. "Most of the out of town falls in the crafts category and most local are arts oriented. So far, nine out of town entries have been juried into the festival; the local entries will be judged closer to the the actual date of the festival."

The juried festival, cosponsored by the City of Las Vegas and the Las Vegas Artist Co-op, will run Saturday, May 12, 10 am. through 6 pm., and Sunday, May 13, 11 am. to 6 pm., in Rotary Park, 900 Hinson Street.

Bluegrass band "Dry and Dusty" will entertain on Saturday from 1 to 2:30 pm. and on Sunday from 3 to 5 pm.; rock band "L 17" entertains from 3 to 4:30 pm. Saturday; and rock band "Good Vibrations" plays Sunday from 1 to 3 pm.

Exhibitors are encouraged to do working demonstrations during the festival and "original and unique artwork only" is one of the stated requirements for entry into the festival. Works at the festival range from fine arts categories such as painting, drawing and sculpture to the craft categories of one of a kind weaving, hand-made quilts, batik, original leather designs, macrame and woodworking. Kits, decoupage, beaded jewelery, velvet paintings are strictly unacceptable for this show.

(Closing date for entry into the festival was March 5, 1984.) AA

DUET

*In Taipei the egret stands by the water buffalo
In the morning paddy which lies beside the
Small factory which borders the highway
The egret is watching for the ticks
Abounding around and among the gleaming
Sweat of this fine ancient beast.*

*Riding by I catch and harbor continuing looks
At the white bird standing in such quiet
Courtly loyalty in the steamy August mud
In the shoots new planted with statuesque
Pauses and steady gentle plunges
Planters in motion bird and beast at rest.*

*How long the watching and waiting have been
Nobody can count but the performance survives in light
Outshining the stench of progress prevailing the roads
The leap of the bird to the back has been
A loving flap and rhythm close to forever
The sentry lover waiting for the bugs to bite.*

*So the great beast stands solid in muck
He controls nothing except the presence
Of such an opposite being whose plumage
In dawning shadow adorns him only
The noble ugliness and the thankless beauty
Wait out the centuries in the Chinese field.*

—A. Wilber Stevens

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JOHN LA BOUNTY

CHRISTIAN BRISEPIERRE

Some of John La Bounty's best work may never be viewed by the gallery going public because his pieces are tucked away in private homes as cabinetry, custom-made doors, or one-of-a-kind chairs and tables.

The public will have the chance to sample La Bounty's work in a show later this year, however, in November at the Flamingo Library. "I've had a very full year," he says. "It will be a show of what I do—as a cabinet maker, a furniture maker, a maker of 'things.' There will be 11 or 12 pieces; some of them will be painted wood." La Bounty has exhibited locally and regionally, in Colorado two years ago along with 22 other woodworkers, and in Oregon.

La Bounty, woodworker, and a Las Vegas resident for 26 years, give or take some time spent in the service and in the state of Colorado, sees Las Vegas as just a place to live. "I like the city for its utilitarian aspects—it is easy to get around. It's a good place for me to be because I can make a living at what I do," he says. The neon and the gambling are completely incidental, forming no part of the inspiration for his work or life. "I am working in an old world type of art form, after all, and that is basically unaffected by the things Las Vegas represents."

La Bounty does claim inspiration from the surrounding desert, however. "It's a stark thing—an understated environment. You have to seek the beauty—it is very sculptural—you can see the lines, they are not obscured by foliage...and I like the rocks," he says.

La Bounty has worked with radio station KNPR in its annual Craftworks Market. "It was nice to do something administrative with KNPR. Las Vegas is a good place for a craftwork show of this sort. I have seen some of the best talent per capita here in Las Vegas; you can corner the market in your field here because the competition is not very broad.

"Michael McCollum got me into woodworking 10 or 11 years ago. He saw that I was enjoying some lathe work and suggested that I pursue it. He was my advisor while I was working for my BFA at UNLV in general studio art, painting, drawing, sculpture."

La Bounty keeps busy at his craft. "They've got my feet nailed to the floor. I've done some bidding for the front doors of the Spanish Trails golf course. I work a lot on a commission basis. People think my house must be furnished with pieces that I've done—but sometimes I'll finish a piece and wish that I could afford these things.

"Designs are dictated by people's taste in cases like that, but my preference is for a feminine look. 'The Chair' is my first love—it is very sculptural,

Eight years ago Christian Brisepierre left Paris and his native France to come to Las Vegas as a dancer for the Dunes Hotel. But after five years, he traded his dancing shoes for a woodworkers' tools.

"I used to be a jazz dancer on TV in France," says Brisepierre, "which is how I came to know choreographer Ron Lewis, who works in Las Vegas. I paid my own way to Las Vegas to audition for the Dunes, got a job, and ended up dancing for five years at the Dunes. At 32 I decided that I had to quit before they told me to...I still had some years to go, but I wanted to get into woodworking.

"My interest in woodworking developed out of necessity. I didn't have furniture, and wanted to make some. It is one of the passions of my life now.

"I began woodworking while still dancing. I worked with wood during the day and did some carving between numbers. I learned with books—I just tried my own thing, so I'm basically self taught. I did attend some classes in Aspen, Colorado, sort of a summer camp. I could see what my level was by comparing with other woodworkers. Since I have developed this new skill, I look at my environment with new eyes—on a trip back to France I found myself staring at doors I had seen a hundred times without really seeing them.

"It is possible to make a living here woodworking—although I am a better woodworker than businessman. I teach at Clark County Community College. In teaching, I get feedback from my

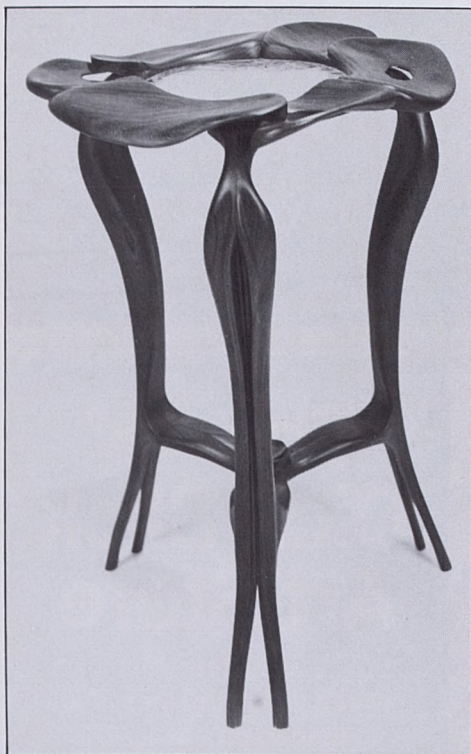
but it *has* to be comfortable. I'm always playing with that design—so in my show there will be a number of those pieces."

La Bounty prefers working in American walnut. "It is my favorite wood. I like it because it is a forgiving wood, it is aesthetically beautiful and it lends itself to making things. Although I am a functional woodworker, I look at it from a sculptural standpoint. I like the feminine line. I push a piece and make it light. Some people say that I push too far, that my work is almost fragile. But that is the line that I seek, a very fragile, feminine look."

Woodworkers Sam Maloof and Wharton Escherick, of national reputation, are admired by La Bounty. In fact, La Bounty was responsible for bringing Maloof, a major figure in contemporary woodworking, to Las Vegas in March in a lecture/demonstration. Maloof, a prolific worker, recently had a rocking chair installed in the permanent collections of the White House and the Boston Museum of Fine Arts.

—Cynthia Gaffey AA

Chair, by John La Bounty, top; table, by Christian Brisepierre.



students—I can make only so many pieces, because of the time required, but I can see an idea worked out by the students.”

Briseperre had a show at the Flamingo Library in early 1984, exhibiting a variety of woodworking styles. One piece was a long table in golden oak, with a masculine, solid look to it, another an Art Nouveau little table with feminine flowing lines. Also shown were an armoire and a chair.

“I’m into African paduk—a wood whose colors range from bright orange to dark red,” he says. “But I don’t have a style of my own yet. I should be able to do anything—like country or sophisticated or masculine or feminine. I like the idea of the humanist or renaissance man—to be able to do it all. When I do a piece on commission, I am not free to choose the design I would necessarily prefer—Italian legs on a table, or something like that.

“But I don’t consider myself a sculptor. I make functional pieces. I think of myself as an artisan—‘artist’ is too overused—it loses its power and should be reserved for a few who deserve the name. I like to do furniture because people live with it.

“But I don’t mind incorporating sculptural concepts into my woodworking. As a dancer I’m very sensitive to movement. When you see a dancer, you see a certain carriage. The way a dancer moves reveals the muscles and strength in the body. And with furniture, I see the tension, a sense of movement held back. It is almost as if it is going to get up and walk.”

—Cynthia Gaffey AA

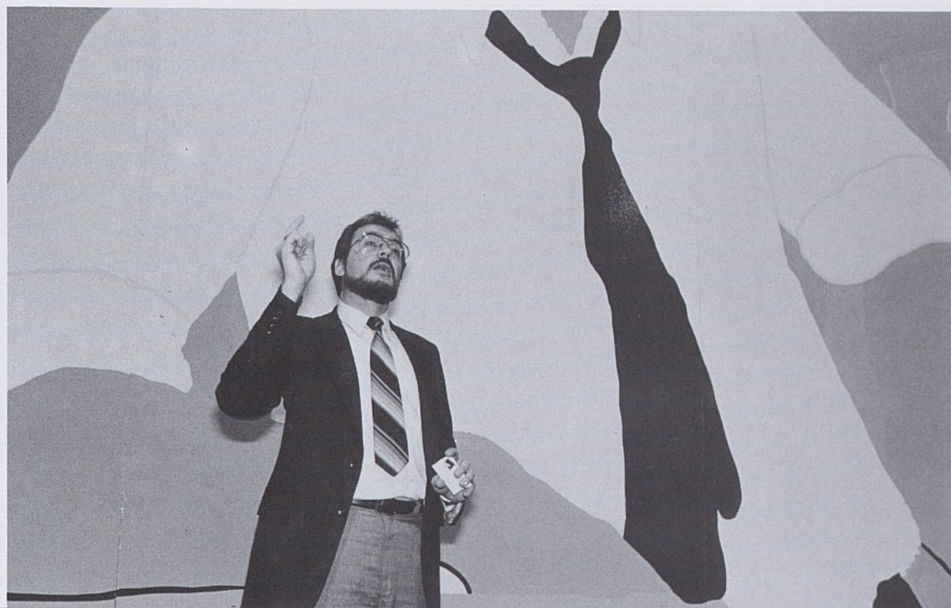
Invitation to Craftfair

San Francisco in September will host the American Craft Council Craftfair to be held at the Showplace Square. The Craftfair, largest and most prestigious fair of its kind held in the Western States, will include 400 exhibits in wood, ceramics, glass, leather, fiber, jewelry, metals and assorted media.

Paul Haines, local woodworker/craftsman, is organizing a trip to San Francisco on September 21 which will include admission to the Craftfair. Two nights’ hotel accommodations (double occupancy) have been reserved at the Americana and/or Carriage Inn. Shuttle service between the hotel and the fair is complimentary. The cost of the trip is \$247 per person including round trip air transportation from Las Vegas, round trip airport/hotel transfers, hotel for two nights, admission to the Craftfair and taxes.

For more information contact Paul Haines at (702) 878-5037. AA

PHOTO: PATRICIA MORTATI



Allied Arts Council President Mark Tratos addresses crowd at the Donrey/Allied Arts sponsored billboard art competition reception; Donna Beam's billboard-sized winning art in background.

Art in the Great Outdoors

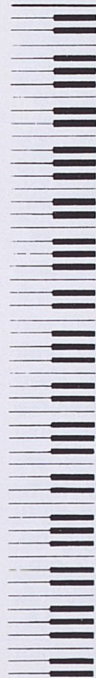
“It really surprised me. I couldn’t believe it!” Orpah Backus’ reaction summed up the feelings of the three winners of “Art in the Great Outdoors,” the billboard art competition co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising.

The three equal winners, Backus, Donna Beam, and Regina Holboke, were honored at a show of all the entries in March, and the 48-foot billboards are now on display throughout the Vegas valley: Beam’s “Day in the Life of Bobby K.” on Charleston east of Casino Center facing West; Backus’ “Home on the Range”

South of Sahara near Maryland Parkway, facing North; and Holboke’s “Cold Shoulder” on I-15 near Sahara, facing North.

The judges of “Art in the Great Outdoors,” artists Minnie Dobbins, Mike Miller and Wayne La Fon, selected a variety of styles to reflect the work being done by Southern Nevada artists today.

This is the second annual version of “Art in the Great Outdoors.” The winning works from the first competition were rotated from one Southern Nevada location to another for eight months. AA



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Woody Owl leads the way to Super Summer fun.

Super Summer

Cold nights may have brought down the curtain on a successful Super Summer '83 at Spring Mountain Ranch, but it didn't send the State Parks Cultural Arts Board into hibernation.

When the last spotlight was packed and the refreshment stand nailed shut, the board moved back into town and immediately plunged into planning an equally exciting Super Summer '84.

Not known as an organization to rest quietly on past successes, the group recently announced an expanded season packed with enough theatrical variety to entice any theater-devotee to the scenic outdoor arena, located only 20 miles west of Las Vegas.

The board's program includes Woody Owl Day, Mountain Visions, "Barnum," "A Midsummer Night's Dream" and the second annual Community Sing-Along.

Woody Owl Day, billed as the last great "freebie" for youngsters, opens the park's Super Summer '84 season June 9. The daytime event is filled with children's theater, sing-alongs, clowns and other activities arranged just for the youngster. Adults seem to have an equally good time.

Mountain Visions, June 21, 22 and



23, is a multi-image "concert," consisting of a mixture of music and photographs from wilderness sites throughout the United States and Canada. Nine programmed slide projectors splash collages across a 36-foot wide screen. Gary Grimm and Katy Flanagan, the Mountain Visions team, toured throughout the country to share this rare entertainment treat. Last year's near sold-out engagement merited a definite "brought back by popular demand" tag.

"Barnum," the major production of the summer, runs for three consecutive weekends (Thursday, Friday and Saturday), beginning July 12. Based on the life of America's greatest showman, P.T.

Barnum, the show traces Barnum's life from 1835 to the year he joined Bailey to form the Greatest Show on Earth. Lively music, dances and songs will be performed within an exciting circus atmosphere.

Jody Johnston, one of the community's best known and highly respected directors, brings in the award-winning musical.

Expanding the season to include a weekend of Shakespeare, the board answered the requests of numerous people who wanted to see the author's work performed at the ranch. Theater Exposed, under the creative direction of Marguerite Gowan Hall, will debut *A Midsummer Night's Dream* August 9, 10 and 11.

To close a great summer, the group opted for the second annual Community Sing-along, August 24 and 25. Bouncing balls, handlebar mustaches and the voices of the mighty will fill the arena at its second Concert Under the Stars.

So, the State Parks Cultural Arts Board spent the winter planning a great Super Summer '84. Can the members sit back and rest now?

Hardly. Come June, they'll be selling tickets and refreshments, parking cars and cleaning the meadow.

Spring Mountain Ranch is located 20 miles west on either Charleston Boulevard or Blue Diamond Road. Admission is \$3 adults, \$1 students, handicapped or seniors; children under six are free. Gates open at 6 pm., and close at 8 pm. or when the parking lot is full.

Audiences are reminded to come early, bring a blanket, a sweater and a picnic supper.

Additional program information is available by calling 875-4141 or 385-0264.

Belly dancers convention



Marliza presents the fifth International Belly Dancers Convention May 13, 14, 15 and 16. The convention opens on Sunday, May 13th with a "meet and greet" no host cocktail and hors d'oeuvres party with live Middle Eastern music and dancing. Conventioners are encouraged to bring their costumes and join in at the Sands Hotel.

"A Night at the Casbah" show, open to the public, will be presented Wednesday, May 16, 8:30 to 11:30 pm. Monday and Tuesday, May 14 and 15, dance seminars will be held from 9 am. to 5 pm. with lunch break at noon and a rest period in the afternoon.

Classical Egyptian, cabaret style and classical Persian are among seminar topics to be taught by Gamila Asfour, Ali Assan and Tanya George. Wednesday, May 16, seminars in music theory, stage make-up and costuming will be presented. A luncheon fashion show with the latest in creative costuming will be shown Wednesday from noon to 2 pm. All the vendors participate in this and give away door prizes. **AA**

Tanya George and Amad.

—Larry Spittler **AA**

Bricks

Post modern jailhouse

by Lenadams Dorris

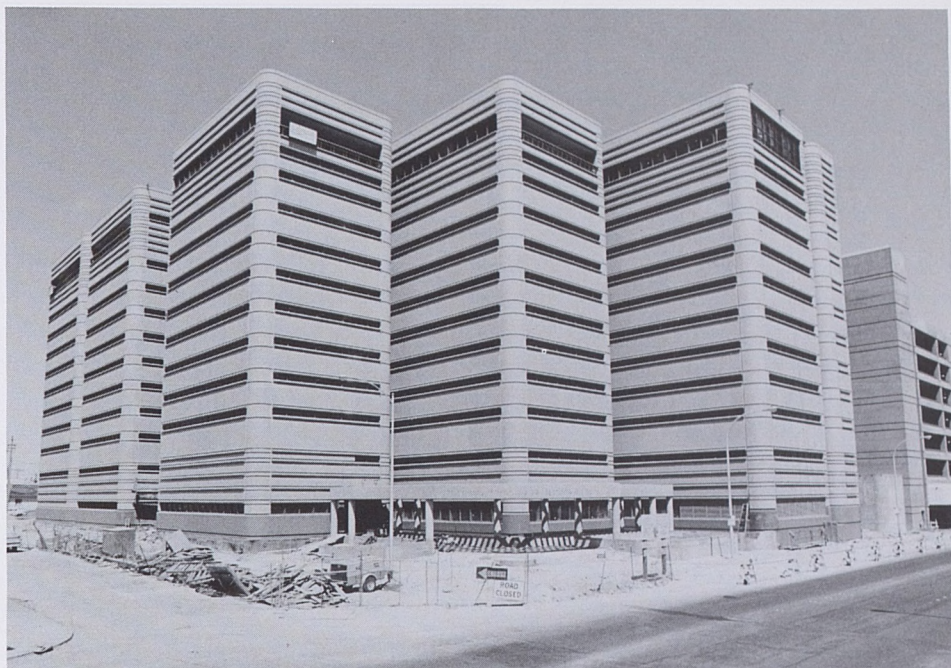
Las Vegas is a city of monstrous and monumental proportions. We have the world's largest hotels, the planet's grandest casinos, the universe's brightest lights. Nearby we have the world's largest manmade lake, one of the biggest dams in the world, the lowest point on the continent, the highest point in the lower 48, the deepest canyon imaginable.

Our city has been built much more with an eye toward the temporary visitor than the lifelong inhabitant. Walking is a chore here not only because of the heat and immense distances between points, but because what one would have to walk through and by is so inhuman in scale.

We do not have a tradition here of great or grand spaces for man. An inventory taken five or so years ago of the notable public structures in Las Vegas would have turned up a very unimpressive list, but perhaps due to an influx of people used to better things or simply due to the sheer number of people now living here, our architectural direction has recently changed.

One particularly fine example of new trends in planning is the marvelous new building going up downtown next to the County parking structure at 2nd and Clark. Viewed from the West (going North on I-15) it is a striking addition to the Las Vegas skyline and bears some resemblance to the controversial Portland Building designed by Michael Graves. Noticing it for the first time recently, I was fascinated by what appeared to be the first bonafide post-modern building in Southern Nevada. (Post-modern is simply a rather modern return to the old style—what is being built *now* in reaction to the decades of glass boxes that sprung up all over the world. It seems to be characterized by a return to more human scaled elements and classical features.)

The thing that struck me most about this building was that it seemed to be alive and have a texture and form which set it quite apart from other buildings downtown or on the Strip. While being tall and impressive as a skyscraper should, it has some interest to it—



The new Clark County jail, designed by Las Vegas architectural firm Jack Miller and Associates.

rounded corners, places for light and shadow to play and a surface texture I liked but couldn't figure out. At first I thought it was a new hotel—but, while being quite pretty, it wasn't gaudy enough. (For the current state of the art in hotels, see Bob Stupak's new Vegas World Tower, replete with painted almost lifesize moons on both sides.)

I was in, for quite a shock when I finally arrived at the construction site and discovered that this remarkable new building was not a new hotel, was not a major financial institutions headquarters, was not a new office complex. It was...*the new county jail!*

When I recovered myself, I found that the building was still quite beautiful, no matter its intended use. I quickly arranged to tour the new building. I have to admit that I harbored a bit of a spiteful suspicion that under that gorgeous facade was a rat-trap and I had full intention of discovering it.

I rendezvous-ed at the construction site with Sgt. Frank Tucker of Metro and Harry Wilson, the representative of the local firm Jack Miller and Associates, who had designed the building in liaison with Helmut-Okassa-Kassabaum of San Francisco. I was told that the beautifully textured exterior that soared twelve stories above our head is a type of architectural brick used for facings, which had been chosen for its durability and compatibility with surrounding buildings. It is a pleasant golden-beige color, with the appearance of glazed quarry tile, which covers the building in its entirety except for a few columns at the entrance on ground level (which are concrete painted in a compatible color.) While Mr. Wilson explained the practical aspects of the tiles, I could not help but think of the marvelous way they caught and reflected light, and that the

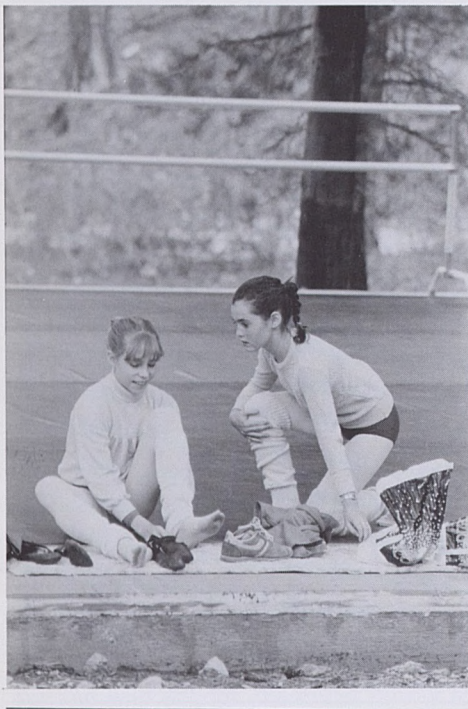
pleasantness and sense of scale which the individual hand-set bricks conveyed.

Due to budget limitations, a choice had to be made between the exterior or interior finishing treatment. Because the interior walls were to be mainly viewed by prisoners, it was decided to finish the outside surface. Insulation problems were solved by cast-pouring the concrete walls, applying a superstructure to them which was filled with insulation and then finishing off the outside with the brick.

I was shown the finest details of workmanship and engineering which had gone into making this a state-of-the-art detention facility. It is spacious, well lit, well ventilated and thoughtfully laid out. The facility has a capacity of about 850 persons. Every cell has outside light except two. This accounts for the curves and surface breakups of the building which add to its value as a city landmark.

A point of concern is the sanity of having a county jail right there two blocks from Glitter Gulch. What I saw in that jail in terms of security measures gives me absolute certainty that the people and businesses in the surrounding area are in no danger. I felt very much like Maxwell Smart going down a corridor of slamming doors, with each being controlled by the master control room on the top of the building. Pardoning my irreverence, I might say that anyone who gets out of there deserves to be out!

Overall, the building is as useful as it is pleasant. A primary goal of Jack Miller and Associates was to provide a building that did not look like a jail and blended in with downtown so as to not affect the merchants of the area. Well, I think they did a better job than even they think. Not only is the building non-jaillike, it is actually one of the finest major buildings in the downtown skyline. **AA**



Two young dancers ready themselves for class at Nevada School of the Arts Summer Camp.

PHOTO: DAVID BROWN

Summer camp for the arts

Warning: From July 1 through August 11, visitors to Lee Canyon should beware of rampant ballet dancers and actors; escaping sounds of flute, violin and saxophone; and the unexpected sight of paint covered canvas and photographic stills.

1984 marks the eighth year that the Nevada School of the Arts will present its Summer Arts Camp, situated one hour from downtown Las Vegas at the base of Mummy Mountain in the Lee Canyon Youth Camp. Students 8 to 18 can study their choice of music, dance or the visual arts in this rustic, forested setting. Special master classes for junior and senior high music and dance students allow first hand learning from exceptional artists.

Registration is in progress, and will continue until the start of the first session.

All of Nevada School of the Arts' faculty are professional educators and/or professional artists. The faculty recitals showcase the professional talent of the teachers and provide artistic examples for the students.

Four separate sessions are offered:

July 1 - July 7, Elementary I—for ages 8 through 11. No previous arts training is required, but each student becomes acquainted with the various arts. After two days of sampling classes in music, dance, drama and visual arts, the student picks three areas in which to concentrate. The rest of the week is spent developing basic skills and creativity in those areas. A final program is presented to parents on July 7.

July 8-14, Pre-Junior High—for students who have had a year of study in their chosen art form. This session includes students who have completed a year or more of instruction at a Sixth Grade Center. Dancers must have had

two years of previous study. Visual Arts majors study both photography and studio arts every day.

July 15-July 28, Junior High Division—music students perform in one or more ensemble groups and also receive individual instruction by a qualified faculty member in this two week session. Ensembles offered in music are orchestra, band, jazz band, choir and small chamber music ensembles. Classes are also taught in music theory, ear training and sight-singing. The dance program offers daily technique classes in ballet and Las Vegas jazz dance, as well as a dance theory class. Master Dance classes are also held several times a week. Visual arts majors study both photography and studio arts. This curriculum includes field trips, darkroom work, photographic assignments, art history studies and creative use of different art media.

July 29 - August 11, Senior High Division—another two week session for students seriously interested in music, dance, or visual arts. Superior performance and quality arts experiences are the goal of this session. Outstanding faculty members insure an opportunity for students to learn and perform at their maximum potential.

Courses in summer camp include choir, band, jazz band, orchestra, chamber music, musical theatre, ballet, Las Vegas jazz dance and studio arts and photography. Arts minor classes are offered in most areas for students who wish to learn about another art form other than their major. Theater arts will be offered in the prejunior high sessions only.

A day in the camp includes classes, ensembles and group or private lessons, as well as recreational time involving organized games, picnics, campfires and hiking in the mountain setting. The evening programs involve faculty, staff and campers in recitals, dance concerts, gallery openings and various recreational activities.

The Summer Arts Camp is sponsored by the Clark County Department of Parks and Recreation in cooperation with the University of Nevada, Las Vegas Music Department and the Clark County School District.

Scholarships are available to qualified students.

NSA also operates the year-round Junior Conservatory, a music and visual arts program for students ages 2½ through 18 in residence at UNLV, and the Private School Music Program. This program operates in 13 area private schools, offering band, string and piano classes to students from first grade through high school.

For more information about the Summer Arts Camp and a brochure, call 739-3502 or write to Nevada School of the Arts, PO Box 19247, Las Vegas, NV 89132. **AA**

Fundraiser for LV Symphony

The Hart family, Grammy Award winning residents of Las Vegas, will host a benefit on May 18 at 7:30 pm. for the Las Vegas Symphonic and Chamber Music Society in their lavish 26,000 square foot mansion located on Sixth near Charleston.

The Harts team up with the Las Vegas Symphony in the wake of a successful 1983-84 season. The symphony also had the privilege of accompanying famous tenor Luciano Pavarotti at the Riviera Convention Center in March before a sellout audience.

Even a sellout season barely covers one third of the expenses of the symphony, however, so the musical Harts agreed to open their home for an evening of live orchestral music. Piano soloists and opera singers will perform throughout the home and the entire Las Vegas Symphony will be featured in the grand ballroom.

For information, call the managing director of the symphony, Eileen Hayes, at 739-3420. **AA**

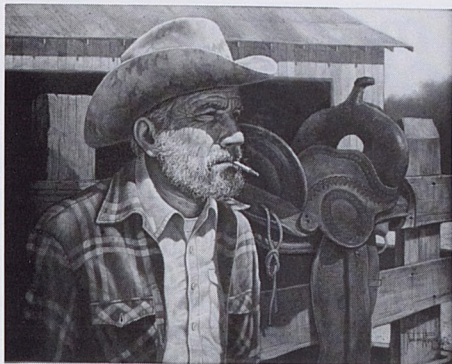
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"Sun and Leather," oil by Norbert "Buddy" Reyes. (24"x30".)

Four unique Western artists at Newsom's

Newsom's Western art gallery will showcase the works of Paul Abrams Jr., John DeMott, Norbert "Buddy" Reyes and William Verrill in a special exhibit on May 25 and 26, with a reception on May 25, from 6 to 9 pm, and continuing exhibit on the 26th from noon to 6 pm.

Newsom's is located at 1141 South Maryland Parkway, across from Circle Park.

Paul Abrams Jr., captures the essence of the American West as it was decades ago. His intricate works in oils show an affinity for the outdoors.

John DeMott, a native of ranch life, first began his career in sculpting. He soon found that water colors and oils afforded him a greater medium to express his feelings about the legendary West. His portrayal of the mountain man and the Plains Indians are becoming prized addition to prestigious collections across America.

Norbert "Buddy" Reyes works in the symbols of the American West. A native of the Philippines, he was an architect in Manila with an unending interest in the American cowboy. He became a U.S. citizen in 1973 and since coming to America has found another avenue to express his feelings towards the old West; music. He has adopted country music as a pastime and will entertain during the Newsom's exhibit.

William Verrill is an accomplished illustrator and local commercial artist. Like Reyes, he grew up with a fascination for the old West as a child in Illinois. Since moving to Nevada in 1981, he has strived to spend as much time on ranches and at rodeos as possible to obtain "original experience" needed to portray his subject matter: The modern day rodeo cowboy and the working ranch.

For more information, call 384-9865.

AA

Mary Digles wins directory competition

Local graphic artist Mary Digles won the Second Annual Directory Cover Art Competition co-sponsored by the Allied Arts Council and Centel with her colored pencil and ink piece, "Artist Trump." Her work will appear on the covers of the July Centel directories throughout Southern Nevada. In the only contest of its kind in the nation, curator Roger Thomas, printer Terry Gann, and artists Joanne Cooper, Wayne La Fon and Kay Focht selected the winner from 78 pieces submitted.

"The judging was fun," said Cooper, "because we had a many fine works to choose from."

Besides seeing her work appear on the directory cover, Digles was presented a \$500 check from Centel by County Commissioner Thalia Dondero at an April 14 ceremony at Meadows Mall, where music was provided by the Russ Cantor String Quartet.

Two equal runners-up were awarded \$250 each from Centel: William Verrill, for his watercolor "Amanda: Carrying on Tradition," and Anne Bridge, for her oil, "Red Rocks and Wild Flowers."

Visitors to the Mall during the week-long exhibit voted Pic' Smith's "Nevada—One of the 50" the winner of the People's Choice Award: A \$100 gift certificate from Meadows Mall.

Bridge also received one of nine Special Awards of Merit for her oil painting,

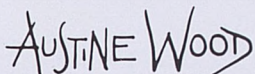
"Misty Morning on Mt. Charleston."

Awards of Merit also went to: Craig T. Burgwardt, for his untitled mixed watercolor, ink and airbrush; Joyce J. Burke, for her watercolor, "Desert Flower Fantasy;" David B. Donovan, for his penciled air "Alexander Graham Bellpepper;" Loretta Moskaluk, for her watercolor, "Continuance;" Allen L. Sandquist, for his color photograph, "Hoover Dam;" Ken Tabor, for his acrylic painting, "Dancers in the Meadows;" Doug Taylor, for his mixed watercolor, colored pencil, and pastel, "Horizon Bloom;" and Melissa Ann Thomas, for her color photograph, "Reaching to New Horizons."

"Centel is to be congratulated for the confidence it has shown in our local art community," said Allied Arts Executive Director Patrick Gaffey. "No other telephone company anywhere is doing this sort of thing. We are very pleased to have a company here with the courage and foresight to do something this daring, and that Centel has the faith in our artists and our local art experts to let them produce and select the directory cover art.

"We especially thank Centel's executives, George Kemple, Sal Cinquegrani, Larry Spitler, and Jackie Corbett for their vision and the tremendous boost this gives the arts here."

AA




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Best play to earn award

The Allied Arts Council has received a \$1,000 grant from the *Los Angeles Herald Examiner* Benefit Fund, owned by the Hearst Corporation. The grant was one of four to the local arts community arranged through the assistance of Charles Supin, general manager of the *Herald Examiner's Vegas* magazine. The grant is for an \$800 award to be given for the best original play written in the past year in Southern Nevada, with \$200 set aside for administrative costs.

The Foundation also awarded \$1,000 to Nevada Dance Theatre, \$1,000 to the Master Series, and \$500 to the Friends of the Charleston Heights Arts Center at a recent ceremony at Supin's Las Vegas home.

The Allied Arts Council's Theater Division is working on guidelines for the award, and will be reporting back shortly with recommendations to the AAC board. Applications and judging will probably take place in the Fall.

The Theater Division is also planning for the American Community Theater Association's FACT '85, a national community theater competition. **AA**

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.

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