

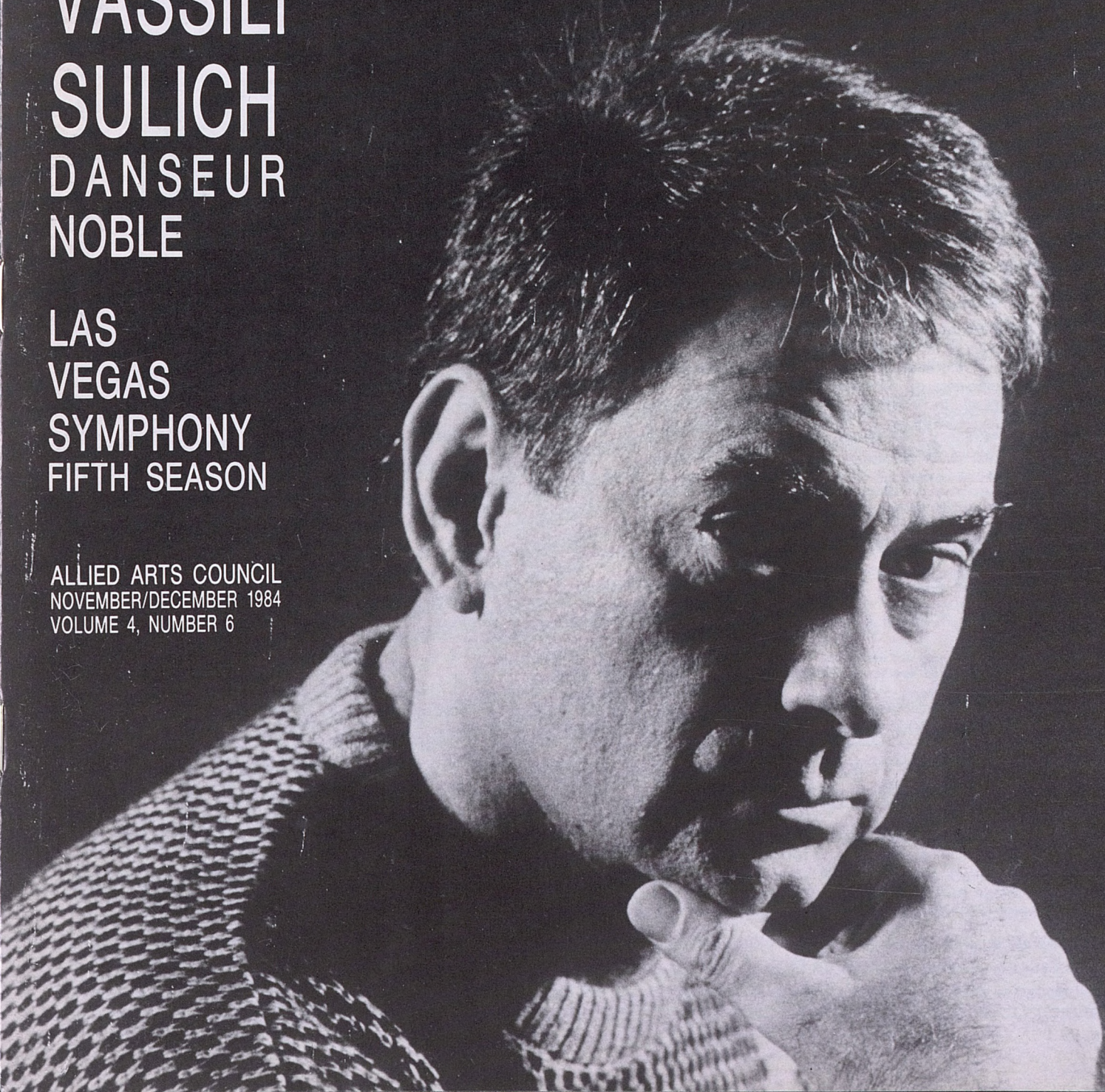
ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

VASSILI
SULICH
DANSEUR
NOBLE

LAS
VEGAS
SYMPHONY
FIFTH SEASON

ALLIED ARTS COUNCIL
NOVEMBER/DECEMBER 1984
VOLUME 4, NUMBER 6



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Arts Alive is published by the Allied Arts Council of Southern Nevada and is distributed bi-monthly to its members. Call 731-5419 for membership information.

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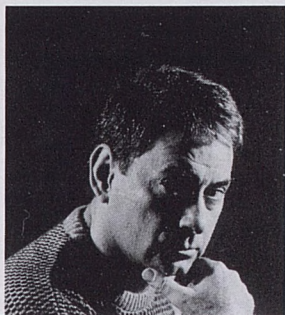
Division Directors:

Dance, Mary Scodwell and Nancy Andolina.
Music, Brenda Ishikawa.
Theater, Paul Thornton and Dorothy Schwartz.

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COVER PHOTO



Vassili Sulich, Artistic Director and Founder of Nevada Dance Theater (see story, page 16).
Photo by David Brown.

"Self Portrait," by David Brown won a Bronze Quill award. The ballerina is Lynn Morton of NDT.

'Arts Alive' wins Bronze Quill awards

Arts Alive won two Bronze Quill awards in the recent competition held by the International Association of Business Communicators.

David Brown won the association's highest award for his cover photograph "Self Portrait." The photo, for an issue of *Arts Alive* celebrating Dance Week, showed Brown, wearing a dark suit and saddle shoes, dancing cheek to cheek with Lynn Morton of Nevada Dance Theatre, who was on pointe.

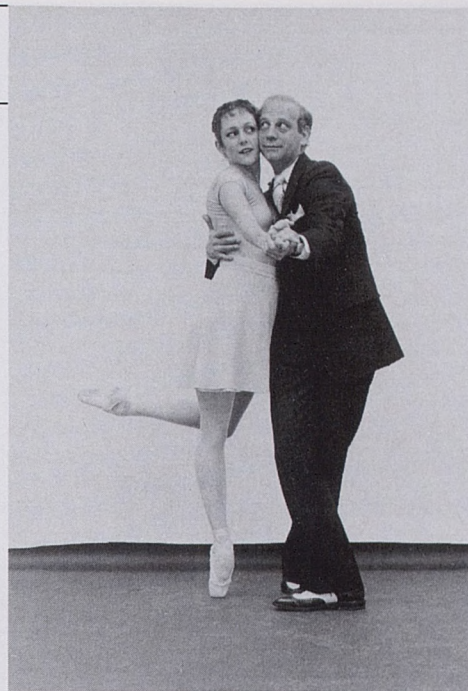
Brown won a Bronze Quill in last year's competition for "Curtain Rising," another *Arts Alive* cover photo of Nevada Dance Theatre, when the magazine also won two awards of excellence.

Patrick Gaffey, *Arts Alive* editor, was honored this year by the IABC with a Bronze Quill for his four-part series "Garvin Bushell: A Life in Jazz." The series followed the musical career of the 82-year old Las Vegas music teacher, still performing on clarinet, oboe, bassoon and saxophone.

Bushell's career followed the course of jazz. He recorded with Bessie Smith, Fletcher Henderson, Chick Webb and Cab Calloway as well as Gil Evans, John

Coltrane and Eric Dolphy. The judges, members of the Portland, Oregon IABC chapter, wrote, "A fascinating series! The writer captured the personality of the subject while packing in a history of jazz and jazz performers. Excellent!!"

The Bronze Quill Awards were presented September 14 in the Flamingo Library Auditorium. The Allied Arts Council publication was judged alongside the publications of Southwest Gas, Nevada Power, Centel and other utilities, businesses and nonprofit agencies. **AA**



INSIDE ARTS INSIDE ARTS INSIDE ARTS

Art in November 4

Art in December 7

New Brent Thomson Gallery 11

Library Photo Exhibit 12

Green Valley Sculpture 12

New Allied Arts Gallery 13

Steps by Morag Veljkovic 14

Royal Academy of Dance in Las Vegas 15

Dance Fest '84 15

Vassili Sulich, *Danseur Noble* 16

Mahoney's Music Studio 19

Notes by Esther Weinstein 20

Musical Arts Workshop 21

Las Vegas Symphony season 22

Pat Metheny concert 24

Ask Miss Music 24

FIB Grant supports *Arts Alive* 25

Slave of Love, Russian Film 25

Lights by A. Wilbur Stevens 26

John McHugh Theater Awards 27

The Matchmaker 28

Beyond Therapy 28

William Fox new NSCA director 28

Governor's Art Awards 29

Thank you, volunteers 29

Virginia Mallin Egyed 29

Pavarotti tickets on sale 30

Business Members—New members 30

The DEADLINE for the January/February issue of *Arts Alive* is December 1.

NOVEMBER EXHIBITS

01 THURSDAY

"Every Picture Tells a Story," paintings by Donna Beam, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So., through November 8. 731-5419.

The Las Vegas Artists Co-operative presents featured artist of the month Greg Kennedy, ceramics, in the gallery on the upper level of Meadows Mall, through November 30. 877-0761.

Boulder City Art Guild presents works by local artists at the Boulder City Library, through November 30. 294-9982.

Janet Ford, pen and ink, bread dough, quilting, dolls; Bell Sanner, handcrafts (crochet), Henderson Library, through November 30. 565-9247.

"Beauty and Soul;" Ron Tomlin's sensitive camera lens transcends fashion photography to capture the essence of beauty, Flamingo Library Upstairs Gallery, through November 23. 733-7810.

Joyce Jones and Phyllis Carpenter, two-woman art show, Valley of Fire State Park Visitor Center through November 16, 8:30 a.m. to 4:30 p.m. 385-0264.

02 FRIDAY

Chris Hawkins, new drawings, Artspace Gallery, Clark County Community College, through November 29. 643-6060.

Kim Kennedy, weavings, Upstairs Gallery, Clark County Community College, through November 29. 643-6060.

06 TUESDAY

Nevada '84; the tenth annual statewide

photography exhibit, produced by the Northeastern Nevada Museum, Elko; Las Vegas Library, through November 26. 382-3493.

09 FRIDAY

Amado Pena prints, Brent Thomson Art and Framing, Boulder City, through November 30. 293-4652.

Stewart Freshwater, cephachrome color prints, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So. Opening reception, 5 to 7 p.m. 731-5419.

25 SUNDAY

Connections: A preview of the first traveling exhibition of Nevada's creative, contemporary photographers, sponsored by the Clark County Library District with partial funding from the Nevada State Council on the Arts, Flamingo Library, through December 7. 733-7810.

The 18th Southwestern Invitational fine art exhibition representing the works of Arizona artists, Flamingo Library Main Gallery. Through December 21. Opening time TBA. 733-7810.

26 MONDAY

Jim Weaver; New Paintings, UNLV Fine Arts Gallery, through December 14. Opening reception, November 26, 5 to 7 p.m. 739-3893.

"Clouds and Mountains," a fiber exhibit touring from Arizona and Utah, Charleston Heights Arts Center, through December 20. 386-6383.

NOVEMBER EVENTS

01 THURSDAY

Deadline for entries to the Las Vegas National Billboard Art Competition sponsored by the Allied Arts Council and Donrey Outdoor Advertising, to be juried by artist Edward Ruscha. Juried show will be held at the Allied Arts Gallery December 15 through 27. 731-5419.

"Tell Me That You Love Me, Abie Schwartz" by Sydnee Eliot, presented by the Las Vegas Art Museum as a benefit at Reed Whipple Cultural Center Studio Theater, 8 p.m. November 1, 2 and 3 and 2 p.m. November 3 and 4. Admission: Adults, \$5, Senior citizens and students, \$2.50. Recommended for mature audiences. 457-4172 or 384-6350.

02 FRIDAY

Solaris: A Dance Company presents a concert for the deaf by Gary Gardia, Judy Bayley Theatre, UNLV, 2 p.m. November 2, 3 and 4. 739-3332.

Community Drama Workshop's Children's Theater, every Friday night, 8 p.m., Chuck E. Cheese, Decatur at Vegas Drive. 731-4291.

"Tell Me That You Love Me, Abie Schwartz." See 11/1.

"South Pacific," music by Rogers and Hammerstein, produced and directed by Ben Loewy, presented by the Nevada Musical Theatre Guild at Paradise Cove Retirement Park, 4370 Eastern Ave., November 2, 3 and 4, 8:15 p.m. Adults, \$7.50. Seniors and students, \$5. 369-1552.

03 SATURDAY

Solaris: A Dance Company. See 11/2.

All Day Workshop by Barbara Sullivan on palette knife painting with oils. Limit of 15 students; advance registration required. Fee \$20. 9:30 a.m. to 4:30 p.m. 294-9982.

"Raiders of the Lost Ark" with Harrison Ford as Indiana Jones, West Las Vegas Library, 1 p.m. Your library card is your admission ticket. Pre-registration is requested; limited seating. Part of a series of videocassette presentations. 647-2117.

"Tell Me That You Love Me, Abie Schwartz." See 11/1.

"South Pacific." See 11/2.

04 SUNDAY

Susan Duer, fortepianist, in concert, Charleston Heights Arts Center. 386-6383.

Solaris: A Dance Company. See 11/2.

Local artist Sylvana Barrett Abrams, left, and Pat Place Caldwell, who recently resigned the chair of CCCC's art department to accept a promotional opportunity in Laguna Beach.



PHOTO: DAVID BROWN

"Tell Me That You Love Me, Abie Schwartz." See 11/1.

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

"South Pacific." See 11/2.

Watercolor Workshop with guest artist Max Bunnell, Reed Whipple Center, 10 a.m. to 4 p.m. Fee: \$20. Registration deadline: October 25. 386-6211.

Calligraphy Christmas Workshop, Reed Whipple Center, 11 a.m. to 5 p.m. Instructor: Mary Ellen Schwartz. Fee: \$20. Registration deadline: October 25. 386-6211.

05 MONDAY

Allied Arts Council board meeting, Council offices, 6 p.m. 731-5419.

China Painting Workshop; a four-part course by Jacquie Tucker. Pre-registration is required. A \$10 charge covers the cost of materials. Flamingo Library, 7 p.m. 733-7810.

Joe Behar's Community Drama Workshop; emphasis is on stage technique, scenes and improvisations, River Gate Apartments Recreation Room, every Monday, 8 p.m. 731-4291.

The Russ Gary Orchestra plays big band jazz Monday nights at the Mint Hotel, 8:30 to midnight. 385-7440.

Dick Berk and the Jazz Adoption Agency at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

06 TUESDAY

Boulder First Nighters Community Theatre, monthly meeting, Boulder City Library Library, 7 p.m. 293-3613.

Auditions for the play "Message from the Grass Roots," based on the career of the late Malcolm X, to be directed by L. Leain Thompson, November 6, 7 and 8, 6 p.m., Reed Whipple Center. Blacks, Caucasians and Hispanics are needed, all types and ages. The play will run January 31 through February 10. 386-6211.

07 WEDNESDAY

Japanese floral art classes, given by the Nevada Chapter of Ikenobo Ikebana, 6 to 7 p.m. every Wednesday. 457-1920.

"The Lady Vanished," part of the Hitchcock Film Series, Charleston Heights Arts Center, 7 p.m. Admission: \$1 or \$10 for a series of 13 films. 386-6383.

Las Vegas Poetry Group, monthly meeting; open to all interested in reading, writing and discussing poetry, Flamingo Library conference room, 7 p.m. 733-7810.

The Utah Symphony, Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

08 THURSDAY

"Cantus Firmus" by Carl Orff, presented by the Musical Arts Society, Sahara Space Center, 8 p.m., part of the National Convention of the Orff Schulwerk

Association. The public is invited. 451-6672.

"Veronica's Room," a mystery by Ira Levin, Las Vegas Little Theater, 8 p.m. November 8, 9, 10, 15, 16, 17, 22, 23, 24, 29, 30 and December 1; and 3 p.m. November 11 and 25. 735-0167.

Great Books Discussion Group; topic: "The Secret Sharer" by Joseph Conrad. Please read selection in advance of discussion. Flamingo Library Conference Room, 7 p.m. 733-7810.

09 FRIDAY

"Veronica's Room." See 11/8.

10 SATURDAY

"Born Free," children's captioned film for the deaf (with sound), Flamingo Library Auditorium, 1 p.m. Free. 733-7810.

"Bad Boys" with Sean Penn, West Las Vegas Library, 1 p.m. Videocassette presentation. Library card needed for admittance; pre-registration requested; seating limited. 733-7810.

Boulder City Musical Pops '84, featuring classical, 'semi-classical,' pops and country and western music, Boulder City High School Auditorium, 8 p.m. Proceeds will benefit the Boulder City Cultural Center Building Fund. Admission: \$5 individual, \$25 family. 293-2034.

"Veronica's Room." See 11/8.

11 SUNDAY

Las Vegas Civic Symphony in concert, Reed Whipple Cultural Center, 2 p.m. Adults, \$2., Children under 12, \$1, Stu-



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Lew Tabackin - Cedar Walton - Gloria Lynn - Harry "Sweets" Edison
Eddie Harris - Kenny Burrell

NOVEMBER EVENTS CONTINUED

dents and senior citizens, \$1.50. 386-6211.

Love All People. See 11/4.

"Veronica's Room." See 11/8.

"Past Lives;" a mixed-media display of paintings by psychic, author and artist Isolde Bauer, Sunrise Library, through November 30. 453-1104.

12 MONDAY

Major Examinations in ballet by Jacqueline Ferguson for the Royal Academy of Dancing, Vicki Chapman's Academy of Ballet, November 12, 13, 14 and 15. 361-2887.

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

Community Drama Workshop. See 11/5.

The National Theater of the Deaf (on tour), Judy Bayley Theater, UNLV, 8 p.m. 739-3353.

Woody Herman and his Orchestra at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

13 TUESDAY

An Evening with Pat Metheny, Grammy-winning jazz fusion guitarist, Artemus

Ham Concert Hall, UNLV, 8 p.m., presented by Michael Schivo Productions. 739-3877.

14 WEDNESDAY

Library Tour with Beverly Carlino, Flamingo Library, 1 and 7 p.m. Free. 733-7810.

Open classes for ballet students by Jacqueline Ferguson of the London College School of Dance and Drama at Vicki Chapman's Academy of Ballet, 4:30 to 6 p.m. and 6:15 to 7:45 p.m. 361-2887.

Japanese floral art classes. See 11/7.

Rossini's "La Cenerentola" (The Cinderella Story) by Western Opera Theatre, a four hour long production, at Charleston Heights Arts Center, 8 p.m. Admission: \$10. For information and reservations, call 386-6383.

15 THURSDAY

Jacqueline Ferguson of the London College School of Dance and Drama will give a course for teachers of classical ballet at Vicki Chapman's Academy of Ballet, 9:30 a.m. to 3:30 p.m. 361-2887.

Professional Photographers of Nevada, monthly meeting, Uncle John's restaurant, 3371 Las Vegas Blvd. So., 6:30 p.m. 873-1673.

George Hitchcock, surrealist poet, will

read from his work and speak on the subject "Religion and the Modern Poet;" part of the Desert Readings series sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee. 7 p.m. Free. NOTE: THIS EVENT WAS NOT CONFIRMED BY THE PRINTING OF ARTS ALIVE. Call 731-5419 for confirmation.

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

"Veronica's Room." See 11/8.

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

16 FRIDAY

Auditions for Theater Exposed's production of William Shakespeare's "The Tempest," November 16 and 17, with a callback November 19. Have two prepared appropriate monologues not to exceed 5 minutes total. Location TBA. The production will open January 17. 386-0649.

"Veronica's Room." See 11/8.

17 SATURDAY

"Eddie and the Cruisers," West Las Vegas Library videocassette presentation; library card required for admission; pre-registration requested. 1 p.m. 647-2117.

Ceramic sculptor Marilyn Levine uncovers her "D.I.A. Bag," at the opening of the Ceramic Sculpture Invitational at UNLV.



PHOTO: PATRICIA MORTATI

"Young Mozart;" concert by fortepianist Susan Duer. Children will delight in the music of Wolfgang Mozart. Flamingo Library Auditorium, 2 p.m. Partially funded by the Nevada State Council on the Arts. Free. 733-7810.

"Veronica's Room." See 11/8.

Life's Reflections; basic photography classes by Don Walker; a six-week course. Free; pre-registration required. 11 a.m. to 12:30 p.m. 647-2117.

18 SUNDAY

"Heiligmesse" by Joseph Haydn, presented by the Musical Arts Society, directed by Dr. Douglas Peterson, Charleston Heights Arts Center, 3 p.m. Free. 451-6672.

Love All People. See 11/4.

Trio Serenata in concert; the cellos of Barbara Gurley, Rodolfo Fernandez and Patricia Satalof, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

Dance Division of the Allied Arts Council, monthly meeting; planning for the Choreographers' Showcase, 11 a.m., Council offices. 731-5419.

19 MONDAY

Community Drama Workshop. See 11/5.

Arthur Prysock, vocalist at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

20 TUESDAY

UNLV Jazz Ensemble in concert, Artemus W. Ham Concert Hall, 8 p.m. 739-3332.

21 WEDNESDAY

Japanese floral art classes. See 11/7.

22 THURSDAY

"Veronica's Room." See 11/8.

23 FRIDAY

"Veronica's Room." See 11/8.

"The Matchmaker" by Thornton Wilder, presented by the UNLV Department of Theater Arts at Judy Bayley Theater, 8 p.m. November 23, 24, 29, 30, December 1, 6, 7 and 8; and 2 p.m. November 25 and December 9. 739-3353.

24 SATURDAY

Arizona Fiber Show; a touring exhibit from the Arizona Commission for the Arts, Charleston Heights Arts Center, through December 6. 386-6383.

"First Blood" with Sylvester Stallone, West Las Vegas Library, 1 p.m. Library card required for admission; pre-registration requested; limited seating for this videocassette presentation. 642-2117.

"Veronica's Room." See 11/8.

"The Matchmaker." See 11/23.

DECEMBER EXHIBITS

01 SATURDAY

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

Group Show of work by the members of the Las Vegas Artists Co-operative in the gallery on the upper level of Meadows Mall, through December 31. 877-0761.

Connections; the public is invited to meet and honor the local contributors to this traveling photographic show (see 11/25 for description), 3 p.m. 733-7810.

03 MONDAY

Jim Kearns, Greg Kennedy, Floyd Young, group show, Artspace Gallery, Clark County Community College, through January 9. Opening reception, 6 to 8 p.m. 643-6060.

09 SUNDAY

Lynn Thomas; Western paintings, Charleston Heights Arts Center, through January 3. 386-6383.

"Freezin' in Style," a winter wonderland of fashion by photographer Gary

Weigand, Flamingo Library Upstairs Gallery, through January 4. Opening reception, 3 p.m. 733-7810.

14 FRIDAY

Juried Show from the Las Vegas National Billboard Art Competition, sponsored by the Allied Arts Council and Donrey Outdoor Advertising, juried by artist Edward Ruscha; special preview opening reception, 5 to 7 p.m. at Donrey Outdoor on Bonanza; show will continue from December 17 through 27 at the Allied Arts Gallery. 731-5419.

17 MONDAY

UNLV Faculty Show, UNLV Fine Arts Gallery, through January 18. Opening reception, 5 to 7 p.m. 739-3893.

23 SUNDAY

Nevada Watercolor Society, annual exhibition featuring recent works by members using transparent watercolor techniques, Flamingo Library, through January 12. Opening reception, 3 p.m. 733-7810.

25 SUNDAY

"The Matchmaker." See 11/23.

The Empire Brass Quintet, presented by the Community Concert Association, Artemus W. Ham Concert Hall, UNLV, 2 p.m. 648-8962.

"Veronica's Room." See 11/8.

Love All People. See 11/4.

Ernie Andrews, vocalist at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

26 MONDAY

Ron Gasowski: Mixed media works; a touring exhibit from the Arizona Commission for the Arts, Charleston Heights Arts Center, through December 28. 386-6383.

Community Drama Workshop. See 11/5.

27 TUESDAY

"The Taming of the Shrew" with Elizabeth Taylor and Richard Burton, captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

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

29 THURSDAY

Great Books Discussion Group; topic: "The Strange Case of Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson, Flamingo Library Conference Room, 7 p.m. Public welcome; please read selection in advance of discussion. 733-7810.

"The Matchmaker." See 11/23.

UNLV Chorus, directed by David Weiller, Black Box Theater, UNLV, 8 p.m. 739-3332.

"Veronica's Room." See 11/8.

"My Uncle Antoine," unquestionably the most honored Canadian film ever made, directed by Claude Jutra, presented by the Allied Arts Council and the UNLV Film Studies Department, 7 p.m., Wright Hall Auditorium, UNLV. Free. 731-5419.

30 FRIDAY

"The Matchmaker." See 11/23.

"Veronica's Room." See 11/8.

"A Holiday Spectacular" by the Las Vegas Civic Ballet Company, directed by Jim Keller, 8 p.m. November 30, December 7 and 14; and 2 p.m. December 1, 2, 8, 9, 15 and 16, Charleston Heights Arts Center. Adults, \$6, students and senior citizens, \$5. 386-6383.

"Beyond Therapy" by Christopher Durang, directed by Joseph Bernard at Clark County Community College Theater, 8 p.m. November 30, December 1, 6, 7 and 8, with an additional 2 p.m. performance on the 8th. 643-6060.

DECEMBER EVENTS

01 SATURDAY

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

"Beyond Therapy." See 11/30.

"The Matchmaker." See 11/23.

"Veronica's Room." See 11/8.

02 SUNDAY

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

Love All People. See 11/4.

03 MONDAY

Allied Arts Council board meeting,

Serigraph by Amado Pena, Jr., available at Boulder City's Brent Thomson Gallery.

Council offices, 6 p.m. 731-5419.

Community Drama Workshop. See 11/5.

Eddie "Lockjaw" Davis, tenor saxophone at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

04 TUESDAY

Boulder First Nighters Community Theatre monthly meeting, Boulder City Library, 7 p.m. 293-3613.

Wassail Concert, Alta Ham Fine Arts Building, room 132, 8 p.m. 739-3332.

05 WEDNESDAY

Japanese floral arts classes. See 11/7.

Las Vegas Poetry Group, monthly meet-

ing; public welcome; Flamingo Library Conference Room, 7 p.m. 733-7810.

Funding Resource Workshop; introduces seekers of grants and other funding to the Funding Resource Center at Flamingo Library. Pre-registration required. Flamingo Library Conference Room, 10 a.m. to noon. Free. 733-7810.

06 THURSDAY

Library Tour with Beverly Carlino, 1 and 7 p.m., Flamingo Library. 733-7810.

"The Matchmaker." See 11/23.

"Beyond Therapy." See 11/30.

"Picnic at Hanging Rock," Australian film directed by Peter Weir. "Weir creates an atmosphere, a compound of heat, isolation and sexual innuendo, that is quite singular." —Time. Presented by the Allied Arts Council and the UNLV Film Studies Department, 7 p.m., Wright Hall Auditorium, UNLV. Free. 731-5419.

07 FRIDAY

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

"The Matchmaker." See 11/23.

"Beyond Therapy." See 11/30.

08 SATURDAY

"National Lampoon's Vacation" with Chevy Chase, videocassette presentation, West Las Vegas Library, 1 p.m. Library card required for admittance; pre-registration requested. 647-2117.

"Beyond Therapy." See 11/30.

Art Fest '84, co-sponsored by the Clark County School District and the Allied Arts Council, with the winners of school-age competitions in sculpture, painting, photography, essay, and poetry; an exhibit of sculpture by J. Seward Johnson and prominent local sculptors, Nate Mack School, 2 p.m. 731-5419.

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

"The Matchmaker." See 11/23.

09 SUNDAY

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

Love All People. See 11/4.

"The Matchmaker." See 11/23.

10 MONDAY

Art Farmer, trumpet and Clifford Jordan, tenor saxophone at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See 11/5.

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

11 TUESDAY

"A Slave of Love," directed by Nikita Mikhalkov, Russian film with subtitles, presented by the Allied Arts Council and the UNLV Film Studies Program, 7 p.m., Wright Hall Auditorium. Introduction by UNLV Professor of History Paul Burns. Free. 731-5419.



Eugene Fodor, violin, Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

12 WEDNESDAY

Japanese floral arts classes. See 11/7.
UNLV Wind Symphony, directed by Harry Blake, Artemus W. Ham Concert Hall, UNLV, 8 p.m. Free. 739-3332.

13 THURSDAY

Patricia Goedicke, poet, will read from her work and speak on the subject "Religion and the Modern Poet;" part of the Desert Readings series sponsored by the Allied Arts Council and funded by the Nevada Humanities Committee. 7 p.m. Free. NOTE: THIS EVENT WAS NOT CONFIRMED BY THE PRINTING OF ARTS ALIVE. Call 731-5419 for confirmation.

Great Books Discussion Group; topic: "Of This Time, Of That Place" by Lionel Trilling, Flamingo Library Conference Room, 7 p.m. Public welcome; please read selection in advance of discussion. 733-7810.

"The Nutcracker" by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 p.m. December 13, 14, 15 and 16, with an additional 2 p.m. performance December 16th. 739-3353.

14 FRIDAY

"Oliver!" a return of Rainbow Company's successful musical production based on Dickens' "Oliver Twist," 7 p.m. December 14, 22, 27 and 28; 2 p.m. December 15, 16, 27 and 28; and 1 p.m. December 18, 20, 27 and 28, Reed Whipple Cultural Center. 386-6553.

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

"The Nutcracker." See 12/13.

Christmas Special, Las Vegas Little Theater, 8 p.m. December 14, 15 and 16. 735-0167.

15 SATURDAY

"Oliver!" See 12/14.

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

Miriam Santucci performs an award-winning program of classical works on the violoncello, co-sponsored by the Carrescia House of Music, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

"The Nutcracker." See 12/13.

"Christmas Special." See 12/14.

16 SUNDAY

Sixth Annual Messiah Sing-In, presented by the Musical Arts Society, Moyer Student Union Ballroom, UNLV, time TBA. Interested singers should call 451-6672.

"A Holiday Spectacular" by the Las Vegas Civic Ballet. See 11/30.

Christmas Pops! by the Las Vegas Sym-

phony Orchestra with Kalman Banyak in Vivaldi's "Winter" Concerto (from "The Four Seasons") and staged excerpts from Gian Carlo Menotti's "Amahl and the Night Visitors," Tropicana Hotel Tiffany Theater, 2 and 8 p.m. 739-3420.

"Oliver!" See 12/14.

"The Nutcracker." See 12/13.

Love All People. See 11/4.

Christmas Special. See 12/14.

17 MONDAY

Community Drama Workshop. See 11/5.

Gloria Lynne, vocalist at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

18 TUESDAY

"Oliver!" See 12/14.

"The Thirty-nine Steps," directed by Alfred Hitchcock, captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

Choy Lozada in a free organ concert sponsored by the Las Vegas Home Organist Club and Music World, at Music World, 7:30 p.m. 457-6869.

19 WEDNESDAY

"Peter and the Wolf" by the Las Vegas Civic Symphony, directed by William Gromko; a holiday concert free to children, Charleston Heights Arts Center, 2 p.m. 386-6383.

Japanese floral arts classes. See 11/7.

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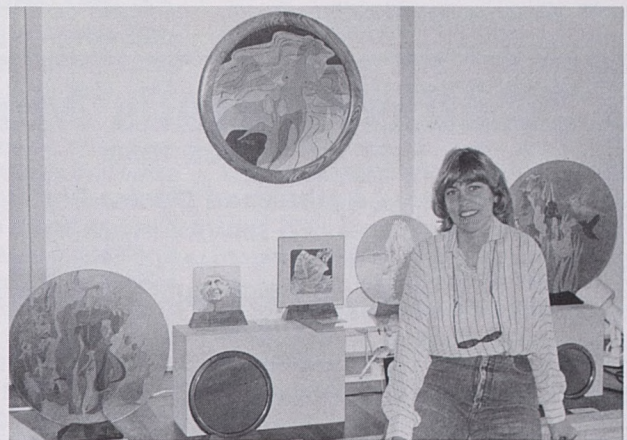
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PHOTO: DAVID BROWN

THE SIERRA WIND QUINTET will perform in concert in December at the UNLV Black Box Theatre.

20 THURSDAY

"**Oliver!**" See 12/14.

Professional Photographers of Nevada, monthly meeting, Uncle John's restaurant, 6:30 p.m. 873-1673.

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

p.m. Free instruction for anyone who would like to become a clown. 452-8877.

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

22 SATURDAY

"**Oliver!**" See 12/14.

23 SUNDAY

Love All People. See 11/4.

"**Holiday Magic;**" Trio Serenata in a concert of holiday music and poetry for the entire family. A reception will follow the performance. Flamingo Library, 3 p.m. Free. 733-7810.

24 MONDAY

Community Drama Workshop. See 11/5.

Jazz band TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

26 WEDNESDAY

Japanese floral arts classes. See 11/7.

27 THURSDAY

"**Oliver!**" See 12/14.

28 FRIDAY

"**Oliver!**" See 12/14.

30 SUNDAY

Love All People. See 11/4.

31 MONDAY

Community Drama Workshop. See 11/5.

Al Hirt, trumpet at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

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Ceramic vase by Drew Wickman.

Boulder City's newest gallery

*"We have
Pena's studio
proofs.
Very Exciting."*

"The themes are standard in Western art—cowboys, Indians, cactus. People are looking for new texture, new ways of representing these themes. It's like photography. After people have seen photographs of something, they begin to want to see something that a human being might do with those images.

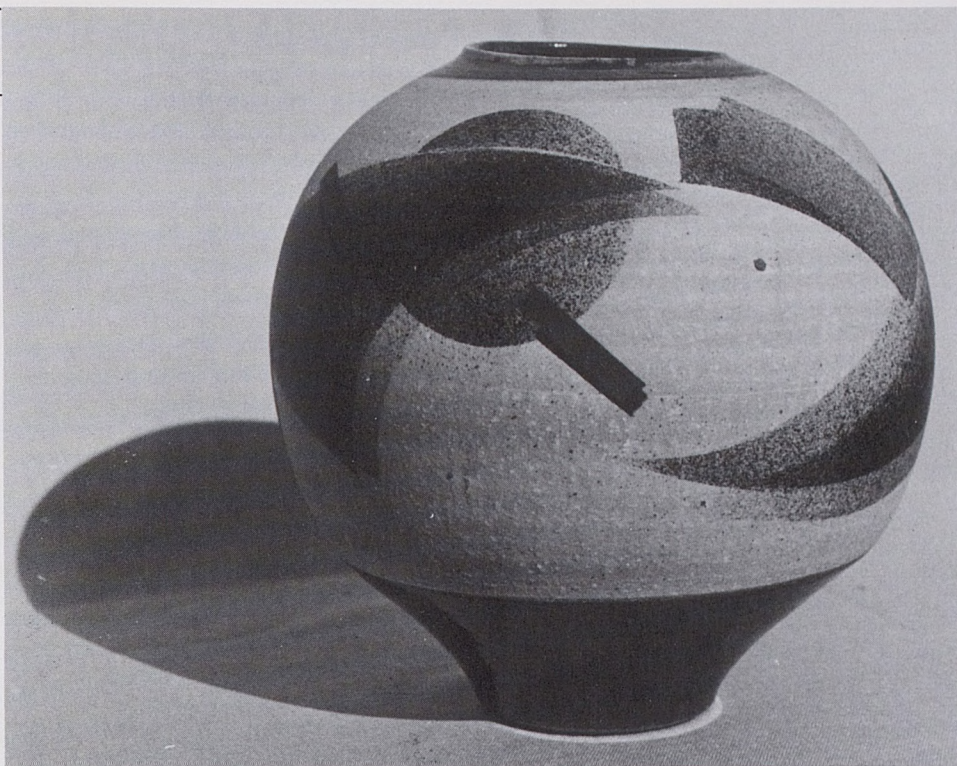
"That's what contemporary art is—you're taking risks with these traditional images. The original Remingtons were contemporary art when they were done and were revolutionary then. I relate that to what's going on right now with purple hair. That art was risky back then."

Printmaker Brent Thomson has now taken the risk, with his wife Connie, of opening Brent Thomson Art and Framing at 1672 Nevada Highway in the Marshall Plaza, Boulder City. Appropriately, the gallery, which features contemporary Western art, opened the weekend of Boulder City's annual "Art in the Park" festival.

The subdued gray carpet and walls provide a discreet backdrop to the Southwest art displayed in the gallery, which commands a magnificent view of the desert landscape around Boulder City. Connie does the framing in the large back room of the gallery. "I've been framing for about two years," she says. "Brent taught me, but I do better than he does now. He framed at Desert Decor for five years.

"We started the gallery because Brent needed some more exposure." Thomson's prints are carried by fifty galleries around the country. In Southern Nevada, "Burk's Gal'ry handled some of his things, but I wanted to show more of his work."

Prints on display in the new gallery include a fine representation of the contemporary Western school. Besides Thomson's, there are many by the out-



standing Texas printmaker Amado Pena. [See print, p. 8.] "Pena is an Indian and works in the Chicano style," says Brent. "We have a large number of serigraphs by another Texan, Ron Arena. And a local artist, Doug Taylor, has a piece here with a very contemporary styling called 'Desert Bighorn.'

"We have some blown glass, real art nouveau by John Bush of Placentia, California, and some thrown pots by Andrew Wickman which I have painted. John used to be a framer at Desert Decor.

"Pena has collected my work for about five years," says Thomson. "He bought a lot of pieces from a show in Houston four years ago," he says. Bob Seckendorf, who teaches at UNLV, owns some Penas and had Brent frame them, visited Pena in his Santa Fe studio this year. At the mention of Thomson's name, Pena became so enthusiastic that Seckendorf returned to Las Vegas and woke Thomson with a late-night phone call.

A few days later, Pena called and said he wanted to buy some of Thomson's work to sell in his galleries. Thomson sent Pena four thousand dollars worth of his prints. Pena kept all of them and ordered as many again. That allowed Brent to order lots of Pena's work in return. "We have one of everything of Pena's—many of the lowest numbers you can get of some of his prints—studio proofs. Very exciting."

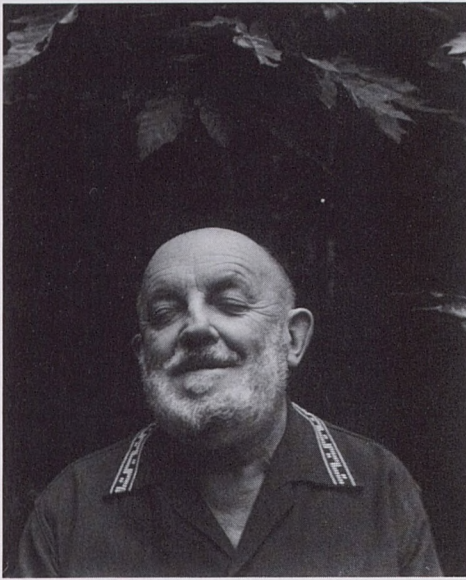
Thomson met Ron Arena, the other Texan on display in the new gallery, when Arena purchased some of Thomson's prints through *Southwest Art* magazine. Arena was selling Thomson through his gallery in Houston. Now John Scotti of Sabrina Publishing, who publishes Arena's work, is working as Thom-

son's agent in Texas. "I called and told Arena I was opening a gallery and that I'd like to sell his work, so I traded him a full portfolio of my work for a full portfolio of his, and so I have one of everything of his, and again, very low numbers and artist's proofs."

Southern Nevadans are certainly used to Western art, but the work in Thomson's gallery is quite different from the Western art usually seen here. "Pena has taken the contemporary western style that Gorman started and carried it further," says Thomson. "The thing about contemporary art is you're dealing with more composition, more color, and carrying that into the images. It's more impressionistic than traditional Western.

Something about "Observance," a Thomson print of a saguaro forest seen from overhead as though through a fisheye lens, is even reminiscent of the surrealist printmaker M. C. Escher. "I've loved Escher since I was a kid, and he influenced me a lot in wanting to do printing. That piece, however, was done because of Marcos Ducharme and Bobby Walkenshaw from Desert Decor—I was up on a ledge looking down at those two people and that gave me the idea to do a piece with a perspective like that."

The gallery is welcomed by Boulder City's other two galleries—Burk's, which specializes in traditional Western art, and Austine Wood's, a showcase for her original genre—the high tech "polage." With three fine galleries, the Boulder City Art Guild and two major annual art shows—the Black Canyon Juried Art Show is in the Spring—Boulder City is making a conscious attempt at becoming an important art center. **AA**



"Ansel Adams," by Judy Dater, 1977. Dater's work can be seen in many of the world's most outstanding collections; the Art Institute of Chicago is one example.

Nevada photos to tour West

"I have long felt that Nevada artists do not receive the recognition they deserve," says Peggy Trasatti, programming director for the Clark County Library District. As the quality and amount of photography submitted to the Library's annual Art-A-Fair has increased, her concern for Nevada photographers has also grown.

This year's Art-A-Fair juror, Dr. Harold Nelson, director of the Touring Exhibition Program for the Art Museum Association of America, was particularly impressed with the number of high quality photographic entries. When Trasatti spoke to him of her desire to showcase Nevada artists, Nelson encouraged her to assemble and tour a photographic show.

That show, "Connections," funded by a grant from the Nevada State Council on the Arts, has now been juried and will be previewed in the Upstairs Gallery of Flamingo Library November 25 through December 7. A reception for the artists will be held December 1 at

3 p.m.

Besides the NSCA grant, the tour was made possible by a \$1500 grant for matting and framing donated by Desert Decor Art Supplies.

The show was juried by Professor Robert Heinecken, UCLA department of art, design and artistry; Professor Robert Brown, UNLV department of art; and artist Judith Dater of San Francisco. Work by each of the jurors will tour with the show.

Dater is a very well known photographer with numbers of one-man and group shows to her credit. Her work is frequently published in books reviewing American photography, and she is the author of a number of publications, including *Women and Other Visions, Photographs by Judy Dater and Jack Welpott*, (1975) and *Imogen Cunningham: A Portrait* (1979). Her work can be seen in many of the world's most outstanding collections, including those of the Art Institute of Chicago, the Bibliotheque National in Paris, the Library of Congress, the Metropolitan Museum of Art and the Museum of Modern Art in New York City, and the Norton Simon Museum of Art.

Robert Brown's work may also be seen in a number of collections including those of the Massachusetts Institute of Technology and the Oakland Museum. He has twice won the UNLV Faculty Merit Award, received a 1981 Barrick Faculty Research Grant and a 1975 National Endowment for the Arts Photography Fellowship.

Robert Heinecken has had 45 one-man exhibitions. He was a Guggenheim Fellow in Art in 1976 and won NEA Individual Artist Grants in 1977 and 1981. His work is held in 30 permanent public collections and numerous private collections. He is the author of an Artists Book titled *He/She* (1980).

A special catalogue of the show will be published and distributed in lots of 200 to each of the show's exhibitor when it begins to tour several Western states following its Flamingo Library preview. At the close of the tour, the show will appear locally again, in the UNLV Fine Arts Gallery. Among the stops on the tour will be the Sierra Nevada Museum of Art, the Yuma City/County Library and the Traveling Exhibitions Program of the Arizona Commission on the Arts. Other probable bookings are in California, Oregon, Washington and New Mexico.

Trasatti emphasizes that this tour will help establish Nevada photographers. "Now we have an opportunity to show what we can do and just how well we can compete with artists in other areas more popularized as centers of culture and art." AA

Student artists in competition

Art Fest '84, a student art competition and art fair held to coincide with the exhibition in Green Valley of eight life-sized bronzes by nationally known sculptor J. Seward Johnson, is being co-sponsored by the Clark County School District and the Allied Arts Council.

Students throughout Clark County in kindergarten through 12th grade in any public or private school are invited to compete in any of the following categories: Sculpture, painting, photography, essay or poetry. It is expected that entrants will view the J. Seward Johnson sculptures before creating their entries.

First prize in each category will be a \$25 gift certificate for art supplies. Second and third prizes will also be awarded.

Art Fest '84 will be held at Nate Mack School in Green Valley December 8, with a number of exhibits, including an exhibition of works by a number of prominent local sculptors, a "Quick

Draw" demonstration by local artists, a pot-throwing demonstration by a ceramicist, and other events. The festival will run from 2 to 4 p.m. and will include the awarding of prizes to the student winners in the various categories.

Entry forms must be received by the Allied Arts Council at its offices by November 30, 1984. Actual entries must be submitted at Nate Mack School on December 5, 1984. A second entry form must accompany the actual entry.

J. Seward Johnson Jr. has populated parks and other public areas nationally with his life-sized realistic bronzes. Eight of his works will be on view in Green Valley for six weeks, ending with the December 8 Art Fest.

The bronzes are being brought to Southern Nevada and will be displayed by Green Valley's American Nevada Corporation. For more information about the Seward sculptures, call Carla Leveritt at 458-8855.

AA

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ALLIED ARTS GALLERY

Stewart Freshwater photos - November 8

Billboard competition entries - December 17

"Self Portrait with Graffiti," by Stewart Freshwater.

The new Allied Arts Gallery, which opened in September with the national "Works on Paper" show will install two more exhibits before the end of the 1984 season. Donna Beam's acrylic paintings, currently being exhibited, will continue on display through November 7.

On November 8 through December 14, Stewart Freshwater will show 25 of his color cephachrome photographic prints, and December 17 through 27 the Third Annual Billboard Art Competition exhibit, co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising, will be on display. The competition is open nationally for the first time this year.

The opening reception of the billboard exhibit will be held in the huge billboard painting area of Donrey Outdoor on Bonanza Road, where the three winners of the competition will be announced. The original art will be on display at the opening and patrons will have a chance to see the 14 by 48 foot billboards up close, before they go to various locations around Las Vegas for an eight to ten month period. The opening reception at Donrey is December 14, 5 to 7 p.m. After the opening, the original entries will be transferred to the Allied Arts Gallery for a two week exhibit.

Edward Ruscha, internationally known California artist, familiar for his own billboard artwork, "Hollywood," 1968, and for such paintings as "The Los Angeles County Museum on Fire," will be sole juror of the billboard competition.

Two other one-man shows this season in the Allied Arts Gallery were Sylvana Barrett Abrams' "From the Neo-Gothic Garden," oil and gold leaf on canvas and etchings; and Donna Beam's acrylic paintings and drawings exhibit entitled "Every Picture Tells A Story."

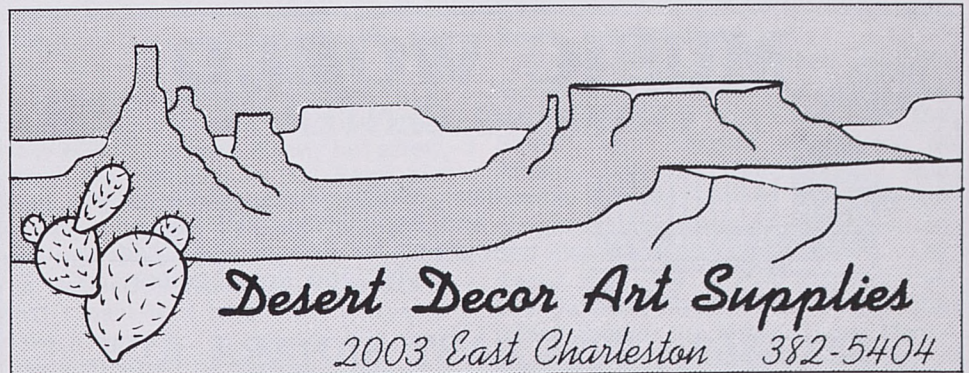
"Our goals for the Allied Arts Gallery are a little different from the goals of other galleries in the Southern Nevada area. Our main objective is to show local



artists, to give them a place to show a body of work," says newly-appointed gallery director Cynthia Gaffey. "We are particularly interested in showing recent works. The Allied Arts Council, rather than trying to turn the gallery into a money-making venture, wants to provide a forum for local painters, photographers, sculptors and ceramacists to show their work. We think there is a lot of talent in Southern Nevada, and we want the community to be able to discover it here."

The September "Works on Paper"

competition was juried by former Clark County Community College Art Department chairman Pat Place Caldwell. The First Prize of \$200 was donated by **Desert Decor Art Supplies**; The \$100 Second Prize was donated by **Bunker's Mortuary and Eden Vale Memorial Park**; and the \$75 Third Prize was donated by **J. Allen Bell of Brechler, Rice and Associates**. Wine for the opening of "Works on Paper" was donated by **J. W. Costello Beverage Company**, and beer by **Nevada Beverage Company**. AA



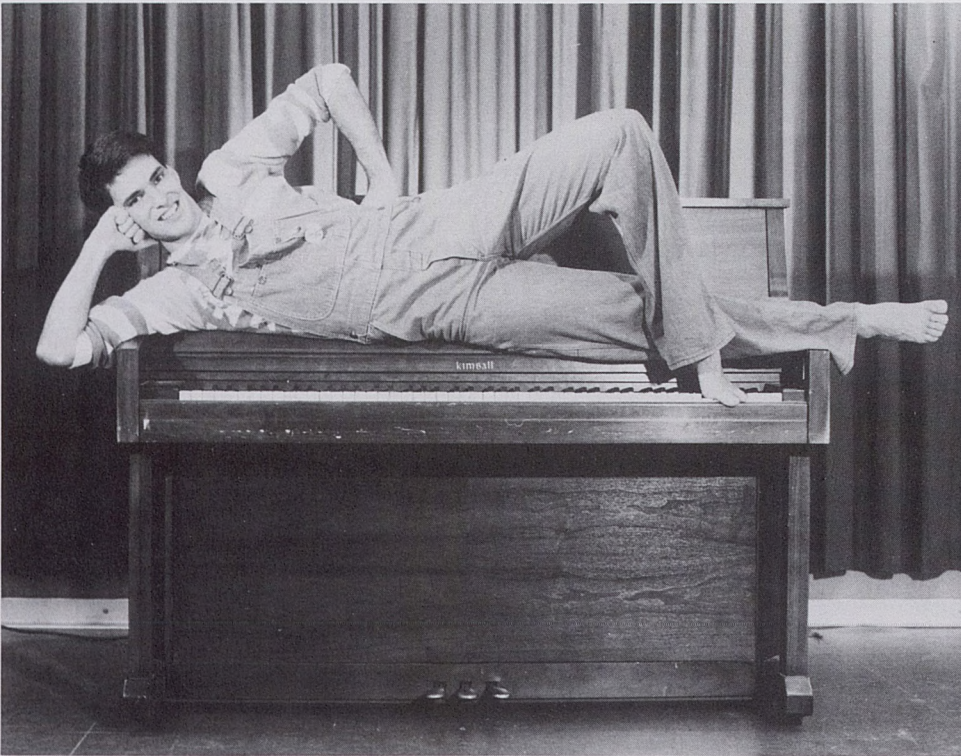
Steps

Dancing in silence

by Morag Veljkovic

Deaf dancers can feel the vibrations of the music...on the floor and in the air.

Gary Gardia.



He's tall, dark and handsome, but the first thing that you notice about Gary Gardia is his all-encompassing smile. He's a dancer on the run, doing while others talk. By night he's a chorus dancer in the Lido de Paris show at the Stardust Hotel, and by day he's a many-faceted artist.

Currently pursuing his Master's degree in dance at UNLV, Gary is hard at work rehearsing his next project, a concert for a deaf audience. The concert, which will be held November 2, 3 and 4 at the Judy Bayley Theatre, UNLV, is funded by a grant Gary received from the

Nevada State Council on the Arts.

Why dance for the deaf? Has deafness touched somebody in his life?

"No," says Gary, "but as a child my brother learned the deaf language and so did I. We used it to tell secrets to each other."

Since then both brothers have worked as interpreters to the deaf, Gary working here in Las Vegas with pupils at Helen Cannon and Ruby Thomas schools.

Have you ever seen a deaf child dance in perfect harmony with an orchestra? It is uncanny and beautiful, because when deaf dancers are close enough they can feel the vibrations, in particular bass vibrations, on the floor and in the air. But Gary will be dealing with an audience sitting in a room; how will he communicate?

"I realize all my audience won't be deaf, so half the program is conventional, although the accent is on the visual. The first half is very visual, danced to either silence or live music. I am using a drummer and a harpist and both will be on stage in view, so my audience will be able to see the rhythms. There will be an interpreter on the side, but I am very aware of making my audience see and hear for itself."

He originally went to college to work on a degree in special education, but after restarting the dance program, Gary saw a way to use his dance knowledge in another form. He's a Strip dancer making a good salary. Why doesn't he do what so many do in the daytime—sit by the pool and relax? Why bother furthering his education and struggling to further the arts in Las Vegas?

"I hate people who put down Strip dancers, because I'm one and have been one for many years, but there's a time for everything and my goal has always been to be creative. I'm ready to move on. I don't want to wait until I'm told I'm too old and they kick me out. I've seen that happen to many Strip dancers, and they're lost when it happens, because they've usually got no other job to go to. I want a challenge and I want to create."

He teaches in the University dance department for Dr. Carol Rae—advanced jazz, choreography, improvisation, and dance appreciation—"All the fun things," he notes. He's been involved in all the University dance concerts for the past five years and adds that this year has seen the biggest step forward in higher dance standards. One reason is that many Strip dancers have become involved in University dance programs and they often bring with them professional techniques from other cities and countries.

What do you learn about yourself when you communicate with the deaf?

"That the spoken language is only one form of communication. Whether we point at pictures, use signs, or watch

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Ballet students coached by Vicki Chapman and Rosemary Tall De Hart, prepare for the Royal Academy of Dancing Major Examinations.

Royal Academy visits Las Vegas

Major Examinations and open classes for ballet students from Nevada, Arizona, Utah, Texas and Hawaii will be conducted by Jacqueline Ferguson, a faculty member of the London College School of Dance and Drama, for the Royal Academy of Dancing, November 12, 13, 14 and 15 at Vicki Chapman's Academy of Ballet in Las Vegas.

Although Children's Examinations have been held here for the last three years, this will be the first time Major Examinations have been held in Las Vegas, and will mark the establishment of the city as the newest Major Center for the annual exams held by the Royal Academy, the international body created to set standards for ballet.

Examiners are sent from the Academy headquarters in London to over forty countries each year to measure the progress of students eleven years of age and older who wish to become professional dancers or teachers. Ferguson will conduct examination sessions in eight cities in the United States this Fall.

The work and reputation of Vicki Chapman are responsible for the new ballet status accorded Las Vegas. She has been entering students in the R.A.D. examinations for eight years through Los Angeles, previously the nearest Major

each others' faces, the only thing that matters is that we understand each other."

In his spare time Gary is a volunteer worker at the Nathan Adelson Hospice, a weaver at his loom and a player on his harp. Where does he find the time?

"I don't feel that I really am doing that much, or that I'm that organized. I weave and play the harp to relax after teaching and rehearsing. My house is a disaster, but I know where everything is. My work is my fun and if anything triggered all this activity, it was taking that first step to go back to school. Once you start, you just keep going on."

Las Vegas is his home, so where and what does he want for the future?

There is silence and then Gary starts to talk. His face is animated as the ideas and wishes tumble one upon the other. "What I really hope that the grant and this concert are leading to is this—I would like to form a performing company for the handicapped. By that I mean that I would like to have a company of handicapped performers. Deaf, blind,



PHOTO: DAVID BROWN

Center. Now that she has opened her own studio here, the R.A.D. decided to come to her.

Chapman was Nevada Dance Theatre's ballet mistress and teacher for children's classes from 1978 through 1983.

Ferguson will teach open classes for ballet students November 14 from 4:30 to 6 p.m. and 6:15 to 7:45 p.m. at Chapman's Academy of Ballet. A course for teachers of classical ballet will be held November 15 from 9:30 to 3:30 p.m. Teachers do not need to have a knowledge of the R.A.D. syllabi to attend the course.

The Vicki Chapman Academy of Ballet is located in Park 2000 at 2470 Chandler Avenue, suite #17. For more information, call Vicki Chapman at 361-2887. **AA**

crippled; why shouldn't they have dance in their lives? It has been done in this country and it would be wonderful to see it being done here. It would be beautiful to see a dancer in a wheelchair dancing with her arms, or a deaf dancer guiding a blind dancer on stage. I want to give these people a place where they can express themselves in dance."

Those of us who have lived here 20 years or more know that Nevada is not known for its generosity toward the arts. Sports have always won out over art and education. So why does Gary think that there is a place for one more company and one more dreamer?

"I'm already seeing the support. I even have people offering to help me financially with this project. Slowly but surely, things are changing in this State and there is a small nucleus of people who just keep moving forward. Sooner or later the others will follow. This is where I've decided to make my home and if what I want isn't here, then I have to make it happen. I'm not the first, and I certainly won't be the last." **AA**



PHOTO: MARY SCODWELL

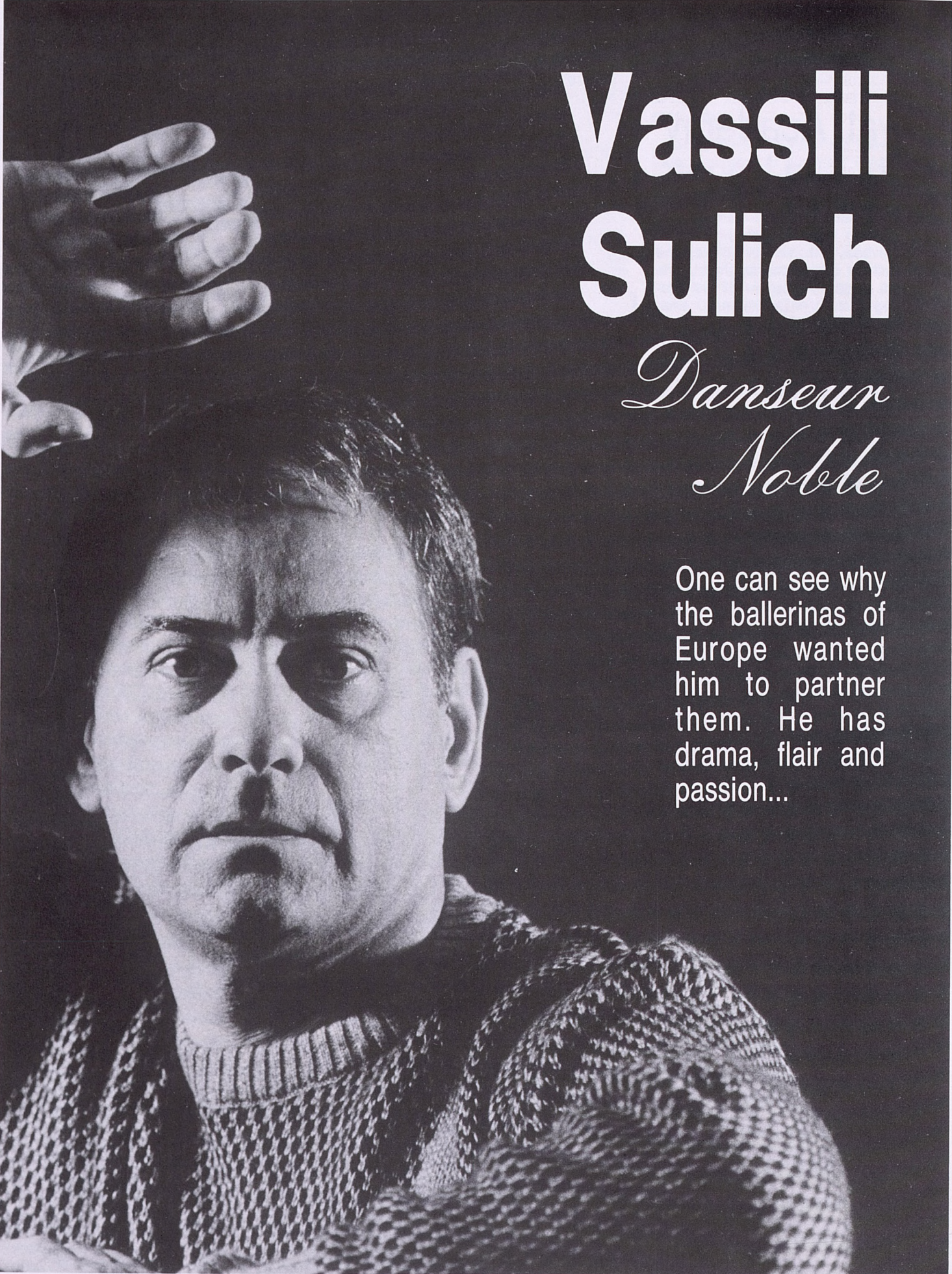
One of the ethnic dance performances at Paradise park during the Allied Arts Council Dance Division's "Dance Fest '84" in September.

Dance Fest '84

Approximately 1400 people enjoyed the performances of over 160 dancers at Dance Fest '84, September 29 at Paradise Park. Sponsored by the Allied Arts Council Dance Division, the first-time event featured ethnic dance of every variety, from belly dancing to break dancing, from Irish jigs to the Western hoedown.

The Allied Arts Council would like to thank Fred McElhaney of Paradise Park for his hard work and cooperation; Greg Smith, dance coordinator; Greyhound Convention Services for the dance floor; Smith's Food King; Albertson's and Mr. Ice for food donations.

Thanks also to the dancers: Nancy's Modern Dancers, the Arthur Murray Studio, Dance Bravo from Valley High, the Sam's Town Dancers, the Maids of Athena, Universal Dance Studio, the Middle Eastern, Break and Tahitian groups of Maya Harmon, the Spectrum and Hispanic Folklorico groups from Las Vegas High, the Al Azar Dancers, the Irish Dancers, the Leilani Dancers, Simba Dance Studio, the Magic Carpet Dancers, and the Margo Torea Dancers. **AA**



Vassili Sulich

*Danseur
Noble*

One can see why the ballerinas of Europe wanted him to partner them. He has drama, flair and passion...

by Morag Veljkovic

Vassili Sulich was born on the idyllic isle of Brac, which nestles just off the Yugoslavian Dalmation coast. It was the travelling circus performers from Czechoslovakia who first fired his imagination as a child, but it was the advent of World War II which changed his destiny. Shipped off to a refugee camp in Egypt, Vassili joined the Refugee Children's Theatre and took his first formal step into the professional world of dance.

By 1945, post war, the Children's Theatre toured the capitols of Europe performing for heads of state such as President Tito of Yugoslavia and President Benes of Czechoslovakia. At age 17, Vassili had choreographed and formed his own group of folk dancers and it was while he was performing in an amateur competition that the Prima Ballerina of Yugoslavia saw him and invited him to join the Zagreb National Opera House ballet company. It was during the ensuing five years that he received his first formal ballet training and a love for opera which has endured.

In 1952 it was virtually impossible to leave Yugoslavia legally, but Vassili used every contact he had made and acquired a passport and a scholarship to train in ballet at the Audrey De Vos studio in London. She was to prove to be one of two great influences in his life; the other being Boris Kniaseff of Switzerland.

Where did these great teachers differ?

"Audrey de Vos was classical but contemporary. What I do in choreography is a little of what I learned from her which is using a classical background without the stiffness. She taught classical dance with a wonderful freedom. Kniaseff was similar but he had something special for men. He had the power and force. What I most learned from these two people was that they are teachers who seem to have disappeared from this earth—who taught dance like a priest gives a mass in church. there was such sincerity and dedication from them that to this day I have nothing but awe and respect for what they did."

When it came to choosing between being in *Guys and Dolls*, a new musical making its London debut, or taking the train to Paris to maybe get a job in a ballet company, Vassili took the latter route. He ended up living and dancing in Paris with all the great ballerinas of Europe for 11 years. He joined French Opera ballerina Janine Charrat in her company, danced and created the role of the lover Christian in Roland Petit's *Cyrano de Bergerac* and also created the role of the lover in the beautiful ballet, *The Lovers of Teruel*, with Ludmilla Tcherina. She is known to American



PHOTO: DAVID BROWN

"La Valse," choreographed by Vassili Sulich, performed by Nevada Dance Theatre.

audiences for her dancing in the films *Red Shoes*, and *Tales of Hoffman*. He worked for filmmaker Jean Renoir, was costumed by Andre L'evasseur, Yves St. Laurent and Pierre Cardin, made a lasting friendship with Tamara Toumanova and toured with Ballet Etoiles des Paris. He partnered Colette Marchand and was directed, in Monte Carlo, by John Taras, (now assistant director of American Ballet Theatre). He'd done it all in the dance world and carried it over into films where he partnered stars such as Geraldine Chaplin and Rosalind Russell, so when Vassili agreed to star in the Lido show, in Paris, for Donn Arden, shock waves rippled through the ballet world. It was the early '60's and ballet and nightclub were light years apart. One just didn't do that in Europe.

Why did he do it? He was in demand.

"I think I did it because I wanted to go into more choreography and the option to stay in Paris and make good money was tempting. Until that time—and I was 36—I'd lived from season to season. I know I made the right choice for me."

Shortly after this, Vassili choreographed *Oedipus Rex*, which was the last thing that Jean Cocteau put on stage, in Lyons. It featured Jean Marais and George Reich and the invitation to choreograph came from the composer Maurice Thiriet. This led to more choreography for operas in Buenos Aires and Switzerland. Indeed a minor role in Geneve's cast of Mozart's *Idomeneo* was sung by a young singer with a wonderful voice, the unknown Luciano Pavarotti.

Vassili joined the cast of the Folies Bergere show in New York for the World's Fair. He wanted to study with Martha Graham, but when he was invited

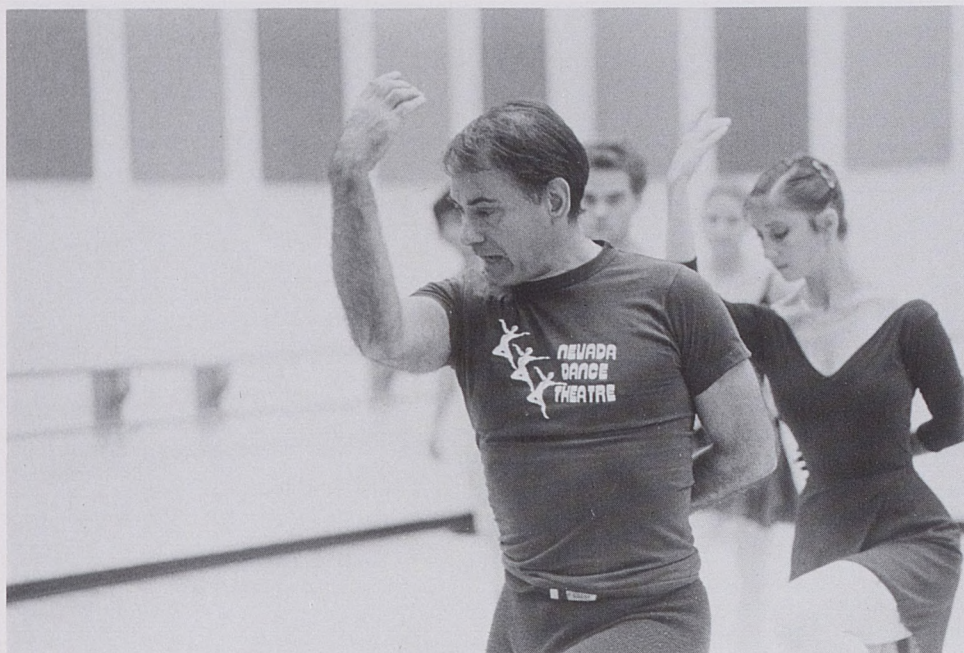
to come to Las Vegas to star in the same show with his partner Lilianne Monevecchi (the award winning star of the Broadway musical *Nine*), he agreed.

"I thought I'd done everything a dancer could do in Europe. I'd met and danced with all the important people, I loved and respected Lilianne—we were from good ballet backgrounds—and security was coming at the right time. I really wanted to move on in life and Las Vegas let me do it."

Vassili Sulich came to Las Vegas in 1966, danced on the Strip and gave ballet classes between shows. During this phase he became a noted teacher traveling with Dance Caravan, Dance Masters of America and The Professional Teachers Association. It was while he was dancing at the Folies Bergere, in the Tropicana Hotel, that he went to the university and offered his services. The only one interested in him was Ken Hanlon, chairman of the music department and with his help Vassili started a ballet program and gave his first Sunday afternoon ballet performance.

"Let me set some things straight," says Vassili. "I keep hearing how lucky I am to have so many generous supporters—and I am—but nobody gave it to me. I started from scratch. I remember walking around the university campus with Ken trying to find donors to give the mirrors which are still glued on that studio's walls. The dancers who joined me were those who took my classes and believe me, many times I taught for one or two during the early days."

That first Sunday afternoon concert was mobbed by eager dancers looking



Vassili Sulich rehearses NDT dancers.

"I keep hearing how lucky I am to have so many generous supporters—and I am—but nobody gave it to me."

to refresh their brains with something different. And the Fire Department was tearing its collective hair out as it tried to clear packed aisles. The ovations at the end of those early performances brought everyone to tears.

"Those early days were exciting be-

cause those Strip dancers brought such love and dedication that even if we were—and we were—far away from technical perfection, we came across because there was so much love. For that I thank them."

So why didn't Nevada Dance Theatre keep the Strip dancers on its roster; hadn't they supported him for the first five years?

"Because you must go forward or you stagnate and that's the first step towards death. We started giving more performances, our standards became more demanding and we went to night performances. This meant that Strip dancers had to choose and our salaries could not compete with Strip show salaries. We needed dancers who were available to rehearse a full day."

Nevada Dance Theatre is entering its 13th season no longer a local company. Vassili spent this past summer traveling the globe. Word has spread through the International dance world that a reputable ballet company exists in Las Vegas. *Mantodea*, a ballet premiered in Las Vegas, is now being shown by the New Zealand Ballet. It is also part of the repertoire of the Eddy Toussaint de Montreal Ballet company. Indeed, when this company embarks on its International tour which culminates in a New York season early in 1985, Vassili's *Mantodea* will be shown with the words on the program "premiered in Las Vegas." The Australian Ballet has expressed interest in his works as have various other European companies and if that is not enough, the San Francisco Opera Company has invited him to return as guest choreographer. This season Vassili will choreograph Mussorgsky's opera *Kovanshchina*, in San Francisco.

PHOTO: DAVID BROWN

He's been created Artist-in-Residence by UNLV which grants him freedom. Does that mean that he will abandon Nevada Dance Theatre?

Even in a faded jogging suit, Vassili retains the air of *danseur noble*. One can see why ballerinas of Europe wanted him to partner them. He has drama, flair and passion—everything a dancer needs to soar above the mundane world of everyday existence.

"Of course I'm not going. Yes, many times I've had creative lows and wondered why I bother, or been frustrated because things progress too slowly. Believe you me I know quality, I danced in it throughout my career and I wanted it all to happen here now. Of course it doesn't. It takes time. I know now that our growth has been healthy and solid. Las Vegas has been good to me and when I travel I'm not only promoting myself but Nevada Dance Theatre and the university and Las Vegas."

In a happily ongoing trend, hotels and business have become actively involved in the arts and Nevada Dance Theatre has benefitted, says Vassili. The Golden Nugget Hotel and Casino is sponsoring this season's new full length ballet, *La Fille Mal Gardee*; the Lady Luck Casino is sponsoring a night of ballets from famous operas and Mervyns and Diamonds are underwriting the Christmas production of *Nutcracker*. Those are but a few of the businesses which are backing the ballet company and it's wonderful says Vassili who remembers the days when ballet was confused with belly dancers.

"You know, I loved the desert from the first day I came here. The mountains, the height of the skies, the space, that feeling of openness. It has affected my work. Las Vegas provided me with an empty page on which to create and now I'm showing off my work to different companies and countries. It's exciting."

AA

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New studios teach music and the feeling of jazz

"Jazz is America's music...."

"Jazz is our heritage. Isn't it? Jazz is America's music, and we should do everything we can to keep it out front." Isabella Mahoney's face lights up whenever she returns to the subject. Jazz isn't just great music to her, but a cause.

Isabella has sung all her life and music has always been the family business. Now she has a new tool to push the cause of jazz, of music; she has just opened a new music studio, offering lessons from some of Southern Nevada's best musicians in a house on West Bonanza Road.

The Mahoneys have lived in Las Vegas for almost 30 years. "Mo was on the road with different bands. He couldn't get the sticks and heads he needed, and he felt the need for a shop that would handle drum supplies." 22 years ago the Mahoneys opened The Drum Shoppe, now in its third location, on Maryland Parkway. "In 1963 the Beatles were really popular, and there was a need for guitars and amps as well as drums. We slowly branched out into everything else; horns, Yamaha equipment, and lessons. Irv Kluger was one of our first teachers.

"When we first opened the Drum Shoppe, I said some day I'm going to have a music studio."

During the two years the Mahoneys had a second store on Decatur Boulevard, Isabella met Gus Mancuso, the remarkable jazz musician who plays piano, bass and various horns, especially baritone horn. She began studying voice with him and began the two began planning a music studio. A first version at the Decatur location featured lessons by a number of well known local players and guest appearances by such close friends of Mancuso as the great tenor saxophonist Don Menza and the legendary trombonist Carl Fontana.

The new Mahoney's Music Studios is strictly for teaching, and Isabella makes it clear that it's her project; her dream. Mo runs the Drum Shoppe and Isabella is developing the music studio with Mancuso as musical director.

"We used to live in this house about ten years ago. We rented it out for a while, and then we completely renovated it for the studios." It's an ideal building for music studios, a warren of various-sized rooms, including one big enough

for small concerts, which will be held every two months. Classes are growing so quickly that a garage and two apartments out back are already being prepared for use as more studio space.

The variety of classes offered is impressive, covering all the instruments, including harp. Classes are offered in arranging, copying, and even on multi-track recording. All the equipment is at hand for first-class recording work, and instructors are prepared to unravel all the electronic mysteries. Classes are even offered in the use of such exotic new instruments as the DX7 electric keyboard. A new program taught by Zena Montrose and Sara Elizabeth Vazzang, "Exploratory Music," uses new techniques with three to five-year-olds.

The faculty is even more impressive, with a current teaching staff of about 25, including such outstanding local players as trumpeter Greg Marciel; vocalist Deborah Bonner; Stephanie Mijanovich, French horn; drummer Joe Locatelli; guitarist Hap Smith; and the remarkable reedman Garvin Bushell, who plays everything from clarinet to contrabassoon and recorded with jazz legends from Bessie Smith to John Coltrane. Gus Mancuso works as a vocal coach and teaches bass, piano and baritone horn.

"What we want," says Mahoney, "is to give a foundation of traditional training laced with jazz, and jazz feeling." Mancuso insures the curriculum provides excellent instruction in jazz improvisation; last year he was a Nevada State Council on the Arts Artist in Residence with the Clark County School District, teaching improvisation to outstanding students from several schools.

Now Mahoney and Mancuso are reaching out again, finding opportunities for jazz and for their students. "We've been talking to a club owner here in town; we're going to get together and offer jazz on Sunday afternoons with a trio of the best musicians in town. I'll sing with it, and we'll have guest appearances by people from out of town. On Mondays, we'll have a showcase for the students from the studio. It's great to teach kids to play well, but it's even better if you can give them an opportunity to showcase their talent."

AA

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Notes

Fortepianist Susan Duer

by Esther Hoffman Weinstein

Susan Duer.



PHOTO: DAVID BROWN

For years, they transported it in a box that stuck out of their car trunk. But now they are more systematized....

Las Vegas has long been the destination of pioneers of all kinds. But early music pioneers!?

Yet, five years ago, local early music specialist Susan Duer and husband Pete cut ties with native Philadelphia and headed west. Our good climate and favorable tax structure were part of the lure, but perhaps even more attractive was the idea of coming to a territory where they could be effective missionaries in the service of "Old Master" interests.

It is the consensus today that the interests of pre-nineteenth century composers are best served first through careful research about the musical style of the period in question and secondly by performance on instruments that either date from the period or are replicas of those that do.

About the time she was working on her doctorate in piano performance at the Peabody Conservatory of Johns Hopkins University, Duer first heard the live sound of a fortepiano, the eighteenth-century version of our modern piano and an instrument with a more delicate sound and smaller range than its twentieth-century relative. Duer fell in love and wanted one immediately.

Slight problem. At that time, late 1975, fortepianos were not being manufactured, and even the kits for do-it-yourselfers had not yet been designed.

More problems. Against all advice, she and Pete opted to go ahead and build their own anyhow. Though Pete is not a musician, he loves to work with his hands and with wood and loves problem solving. He has an extensive background in fine arts and spent several years with a cousin learning art restoration.

The Duers had drawings from professional instrument maker Phillip Belt, made while he was restoring a 1784 Johann Andreas Stein fortepiano (Duer's model) for the Toledo, Ohio Museum. "But," recalls Susan, "it's a very difficult thing to figure from written instructions when you're dealing with moving parts that have to interact."

Susan had studied and played some Viennese fortepianos while abroad. But getting the playing mechanism right turned out to be one of the most difficult problems. One of Pete's favorite stories concerns how he finally hit on the solution in the middle of the night, awakened Susan to share his joy only to have her tell him to go away. Those were the years when she was teaching, finishing up a degree and giving concerts and he was teaching Vocational Education full time in the Philadelphia public schools.

The Duers took their finished instrument, over a year in the making, on its maiden voyage in the summer of 1977,

to attend an early music workshop in Wellesley, Massachusetts. They knew it might not be admired, but were willing to put egos on the line in hopes of picking up valuable tips from the professional instrument makers in attendance. They were not disappointed in the helpfulness of colleagues. After further refinements on the action, they felt they had a valid instrument.

For years, they transported it in a box that stuck out of their car trunk. But now they are more systematized and safe with a motor home and cabinet on wheels that serves as a dolly and storage space. Good thing, too, because of the pace at which they tour.

As the recipient of an Individual Artist Grant from the Nevada State Council on the Arts, Susan gave approximately 30 concerts last year during the course of traveling through Caliente, Wells, Elko, Battle Mountain, Lovelock, Winnemucca and Minden. Though originally intended as a series of children's concerts, the tour expanded to include concerts for the community as well. "Whenever a town wanted a concert, I gave it. I figured as long as I was there, why not play it. The communities are so appreciative and the people are fun and friendly, and so I was glad to do it," she says.

This year, Susan has another grant, her third Nevada one, to do a series of concerts in Las Vegas schools. Between October 30 and November 17, she is scheduled to appear in ten elementary schools and present her recital at both the Charleston Heights (November 4) and Flamingo (November 17) libraries. At each school, she gives a 20 minute presentation for grades K-2 and then a longer, slightly more sophisticated program for grades 3-5, either about the Young Mozart or the Young Beethoven. She dresses in period costume and alternates music and talk to keep young listeners attentive.

It's always enjoyable to daydream about what to do with free time if there were no necessity of working daily for a living. Susan feels extremely fortunate to be able to try to live out her dream. Not that music doesn't entail a great deal of hard work. It's just that fortepiano performance does not yet pay a living. (Grants barely cover expenses.)

As a result of a favorable investment made a few years back, she and husband Pete have a very modest but stable income and so feel somewhat free to take chances in pursuit of what they really want to do. For Susan, there is no question that she wants most to practice hours a day, perform and travel. She exudes a zeal for her vocation that is near religious.

Admittedly, I was predisposed to the importance of her cause, but even if I had not been, I suspect her enthusiasm and devotion would have made me a convert. **AA**



Haydn's 'Heiligmesse,' Orff's 'Cantus Firmus' in Musical Arts concerts

The Musical Arts Society will present the 80-voice Musical Arts Chorus and Orchestra under the direction of Dr. Douglas R. Peterson in a performance of the *Missa Sancti Bernardi de Offida "Heiligmesse"* by Joseph Haydn on Sunday, November 18, at the Charleston Heights Arts Center at 3:00 p.m. The public is cordially invited to the free concert.

The "Heiligmesse" takes its name from an old German church song which Haydn writes into the inner voices. It is one of the six great late masses by the composer which, because of their rich orchestration, are really sublimated symphonies to the glory of God.

The concert is made possible through grants from the Nevada State Council

on the Arts and Musicians' Union, Local #369.

The Musical Arts Society will present the Sixth annual Messiah Sing-In on Sunday, December 16, in the Moyer Student Union Ballroom at UNLV. Interested singers should call 451-6672.

The Musical Arts Singers under the direction of Douglas R. Wilson, Associate Conductor of the Musical Arts Society, will perform Carl Orff's "Cantus Firmus," at the National Convention of the Orff Schulwerk Association in Las Vegas on November 8, at the Sahara Space Center, at 8 p.m. The public is cordially invited.

For membership information call 451-6672.

AA

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Las Vegas Symphony Orchestra

"Pops" Christmas concert leads Symphony season

The Las Vegas Symphony Orchestra's fifth season mixes the familiar and the innovative in the six concerts which are set for 1984-85. To lead off, the Tropicana Hotel and Casino will again sponsor the Christmas "Pops" Concert on December 16 at 2:00 p.m. and 8:00 p.m.

The Symphony took time out from last season's schedule to accompany tenor Luciano Pavarotti's exceptional concert at the Riviera last Spring, which is now commercially available on videotape. It will again accompany him in his return engagement Sunday, March 3, 1985 at the Thomas & Mack Center, although not as part of the Symphony season. [For information regarding Pavarotti's single performance, see page 30.]

Holiday favorites such as "The Many Moods of Christmas" of Shaw-Bennett; "Christmas Festival Suite" by Leroy Anderson; the "Winter" Concerto of Antonio Vivaldi with violinist Kalman Banyak as soloist; and the adagio team from Tropicana's *Folies Bergere* performing in Albinoni's "Adagio in G Minor" will be featured in the Christmas concert.

Las Vegas Symphonic and Chamber Music Society Music Director Virko Baley says, "I believe that programming a symphony season is not unlike creating a menu for a huge feast. It must, of course, contain the tried and true, but to be truly exciting it also must have pleasant surprises. It must delight with the expected and awe with the discovery of the unknown."

The concerts at the Artemus Ham Concert Hall will include such works as *El Amor Brujo* by Manuel de Falla, *Piano Concerto in A Minor* by Robert Schumann and Brahms' *Variations on a Theme by Haydn*.

"The January 6th concert will be truly original," Baley said. The centerpiece will be a master work of the 20th century. De Falla's *El Amor Brujo* (Bewitched by Love) is well known as a concert piece, especially the movement known as 'Ritual Fire Dance,' but few have been fortunate enough to see it as the composer intended it to be presented—as a symphonic ballet."

Baley enlisted the talents of choreographer and dancer Luisa Triana to create a unique performance which combines great music performed by a symphony orchestra with a company of extraordinary Spanish dancers. It will be a feast for the eye as well as the ear.

The program will also include Rimsky-Korsakov's *Capriccio Espagnol*, about which Tchaikovsky wrote to the composer... "Your 'Spanish Capriccio' is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day."

Of special interest to opera lovers will be a fully staged production of Franz Lehar's *The Merry Widow*. Scheduled for February 5 at Artemus Ham Concert Hall, the production will be conducted by Maestro Stefan Minde of Portland Opera and directed by Michael Kurkjian, who directed last year's highly successful



Las Vegas Symphony, top; Luisa Triana, center; Nancy Shade, bottom.

Don Pasquale. Set designer for *The Merry Widow* is Ellis Pryce-Jones and choreographer is Michael Zaplatilek.

Madelene Capelle, well known Las Vegas soprano, will sing the lead role in *The Merry Widow*. Kathy Knight from the Seattle Opera will perform the role of Natalie. George Skipworth, who recently sang the role of Alfred in *The Tigress* and Germont in *La Traviata* is cast as Danilo and David Rudat of the Nevada Opera Company will perform the role of Camile. A cast of 50, including



singers and dancers will dress the stage in the operetta style.

On April 9, the sensational young pianist, Christopher O'Riley will perform the popular Schumann piano concerto. O'Riley has performed in recitals that include the Kennedy Center and the Ambassador Auditorium and with the symphonies of San Francisco, St. Louis, Montreal and with the National Orchestra of New York at Carnegie Hall.

The first United States performance of Boris Lyatoshinsky's *Second Symphony*, written in 1936, will be featured at the April 9 concert. "This performance is of special interest to me because of Lyatoshinsky's Ukrainian origin," said Maestro Baley. Lyatoshinsky is a Soviet Ukrainian composer whose works are well known and often heard in Eastern Europe. Baley said, "It is a monumental work, a fresco. Lyatoshinsky was deeply influenced by the expressionists and this symphony is genuinely dramatic."

On May 7, the world renowned opera star Nancy Shade will perform Gustav Mahler's "Songs of a Wayfarer" and two of Bizet's Carmen arias. Shade has been giving concerts in major opera houses throughout the world in recent years. She starred in the U.S. premiere performance in Santa Fe Opera's *We Come to the River*. Shade returns to New York City Opera in the lead role, Santuzza in Mascagni's *Cavalleria Rusticana*. Also, during November, Shade travels to West Germany to star in Berg's *Lulu* at the Frankfurt Staatsoper. In December, Shade will appear with the Philadelphia Orchestra in Manuel de Falla's *La Vida Breve*.

Richard Soule, UNLV Department of Music faculty member and principal flutist with the Las Vegas Symphony orchestra will perform Mozart's *Second Flute Concerto*. The May 7 concert also includes the first performance of Virko Baley's "Soliloquy." It is based on motifs of the 18th Century Ukrainian choral



Christopher O'Riley, left; Madelene Capelle, above.

composer Artem Vedel.

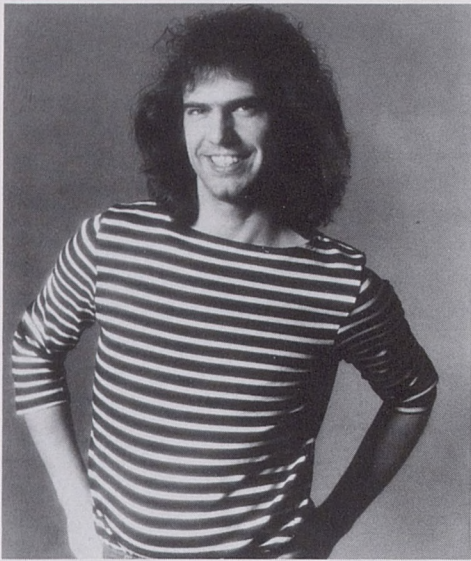
To round out the season, the July 4 "Pops" Concert will be a tribute to Americana with excerpts from *The Music Man*, *Okalahoma!*, and *Carousel*, and the ever popular "Yankee Doodle Dandy" with singers and dancers. Gershwin's "Rhapsody in Blue" will feature George Skipworth, pianist. Sousa's "Stars and Stripes" and other patriotic favorites will highlight this holiday concert.

Season tickets are on sale for the 1984-85 season of the Las Vegas Symphony Orchestra. Prices are \$48 for select and \$54 for preferred seating. Individual tickets are on sale one month prior to each concert. There is nearly a 30 per cent savings with season tickets. Special rates are offered to senior citizens, students and military.

Patron categories are the following: Participating Patron, \$125; Contributing Patron, \$250; Sustaining Patron, \$500; Silver Grand Founder, \$1,000; Gold Grand Founder, \$2,000; Conductor's Circle, \$5,000; and President's Circle, \$10,000 or more. With a patron contribution, one to six patron season tickets are given. Patrons are also invited to all post-concert receptions and will be invited to the Las Vegas Symphony Orchestra VIP Soiree in November.

Funds for the 1984-85 concerts will be provided in part by a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a Federal agency.

For information regarding the concert series and ticket information, please call 739-3420. The symphony office is now located at Grant Hall, Room 205, UNLV.



Jazz guitarist Pat Metheny.

Fingers to fly at Ham Hall

Jazz fusion guitarist Pat Metheny will appear in a 2½ hour program, "An Evening with Pat Metheny," November 13, 8 p.m. at Artemus Ham Hall.

At the age of 30, Metheny has already performed and recorded with legions of jazz greats, from Gary Burton, with whose group he came to prominence at 19, to saxophone colossus Sonny Rollins, with whom he toured, to the legendary veterans of Ornette Coleman's earthshaking quartet, Charlie Haden, Billy Higgins and Dewey Redman, all of whom have been members of Metheny's group.

He has recorded eleven LP's in eight years and won a Grammy, the *Downbeat* Readers Poll, the *Rolling Stone* Readers

Poll, the *Playboy* Readers Poll, and was named "Best Guitarist" by *Guitar Player* magazine.

Mark Radz, writing in the *Montreal Star*, said, "What makes Metheny the exciting player he is, is the unique style characterized by a pastoral feel and a dark-hued, lyrical tone projected with a clarity and presence that spells greatness."

"An Evening with Pat Metheny" will be presented by Michael Schivo Productions. Tickets will be on sale at The Drum Shoppe, the Las Vegas Sporting House, R.P. Miller Audio in Commercial Center, the Record Gallery and Nellis Air Force Base. For more information, call 739-3877. **AA**



Dear Miss Music,

I'm so offended I can hardly write. I just returned from a rehearsal at which I discovered my book to have been completely defiled by some vulgar lowbrow (probably in Atlantic City), who had found it incumbent upon him or her to change all the song titles on the charts into such filthy, disgusting sentiments that I could hardly believe my eyes. I'm not referring to such trite, innocuous old saws as "I'm in the Mood for Lunch," etc. When the conductor asked us to pull out "There I Go Dreaming Again," I found it had been changed to...well, it was just too awful to repeat, even though I don't really know what it meant.

Miss Music, you are a lady of good breeding. Please speak out against this vile assault on the refined sensibilities of genteel musicians everywhere. Don't you think these scumbags should be shot?

Still a Lady

Dear Still,

Miss Music is afraid that she cannot quite agree with you. She sees nothing harmful in a witty little alteration in a song title now and again. Au contraire, she believes the practice enhances the

bonds of comradery amongst the great brother/sisterhood of musicians, as well as serving as a pleasant diversion for fourth trumpet players on the occasion of their playing the same show for the sixty-third time.

Miss Music once saw the cleverest change made in a chart called "Ridin' the Moon." It quite made her laugh! She so enjoyed it that she couldn't refrain from adding her own creative touches to "There Goes My Heart," and she sincerely hopes that her contribution has been appreciated by all who have played the book subsequently.

Far from agreeing that the perpetrators of such delightful pranks should be shot, it is Miss Music's considered opinion that genteel musicians of refined sensibilities should always carry erasers.

P.S. One word of caution: The margins of charts should not be used for notation of personal opinions regarding the capabilities of conductors or stars. Once never knows who might see it, and it's just too easy to trace.

Dear Miss Music,

Did you see that ad last month for musicians to go overseas to military installations? It said the pay wasn't great, but you get to live in the bachelor officer quarters. Now, what I want to know is, do you think it would be absolutely necessary for a person to know how to play some musical instrument in order to get one of those jobs?

Connie Fuoco

Dear Miss Fuoco,

Have you a kazoo?

Have a problem? Ask Miss Music! Write to Miss Music c/o Arts Alive, 3207½ Las Vegas Blvd. So., Las Vegas, NV 89109.

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Allied Arts Receives grant from FIB

"This kind of support is extremely important. Arts Alive is a magazine for a small but growing audience. The magazine is creating its audience issue by issue, and support like First Interstate's is essential until that audience is well developed."

The First Interstate Bank of Nevada Charitable Foundation has donated \$1500 to the Allied Arts Council of Southern Nevada. First Interstate Senior Vice President David Vlaming recently presented the check to Allied Arts President Paul Burns.

The grant is being given to Allied Arts to help support *Arts Alive*, "the Southern Nevada Magazine of the arts," which is published bimonthly by the Council.

"This kind of support is extremely important," said Burns. "*Arts Alive* is a magazine for a small but growing audience. The magazine is creating its audience issue by issue, and support like First Interstate's is essential until that audience is well developed.

"Despite the fact that *Arts Alive* is still growing, it's already a very fine publication. We haven't been able to find any other community arts agency anywhere with a publication of this quality. Of course, it just won two more Bronze Quill awards.

"First Interstate is to be commended for this farsighted support of the Southern Nevada arts community, which may be the fastest-developing arts community in the country."

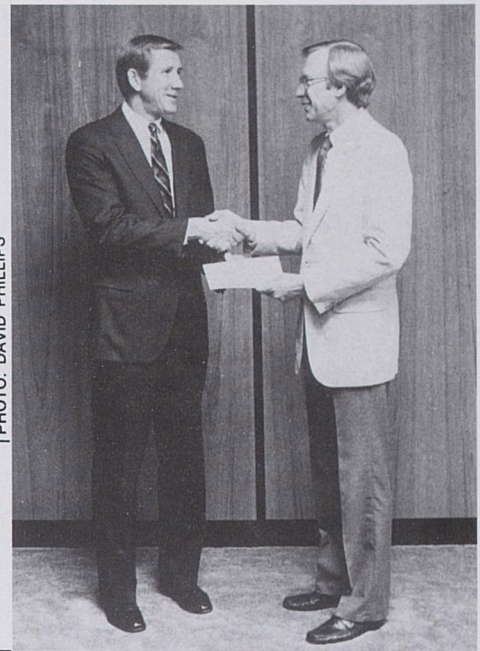
The Allied Arts Council has been publishing *Arts Alive* in a magazine format since early 1981. Its purpose is to publicize the arts and artists of Southern Nevada, "but it serves another purpose beyond mere publicity," says Editor Patrick Gaffey. "We're trying to give the community a better image of the local arts community, and the arts community a better image of itself.

"It's remarkable what happens when you collect this much information about the arts in Southern Nevada into one publication. Suddenly you can see what we really have in this community. This is no longer a cultural wasteland. But, more than that, the great quantity of art and art events we have here is quickly increasing in quality. We have some truly first rate artists of many kinds in our community. We want to use *Arts Alive* to make that clear to everyone."

Besides the grant support to *Arts Alive* from the FIB Charitable Foundation, First Interstate Bank also has joined the Allied Arts Council as a business patron. **AA**

Allied Arts Council President Paul Burns receives the \$1500 grant check from Senior Vice President David Vlaming of FIB.

PHOTO: DAVID PHILLIPS



'Slave of Love' screens at UNLV

The Allied Arts Council and the UNLV Film Studies Program will sponsor a special showing of the 1978 Russian film, *Slave of Love*, on December 11 at 7:00 p.m. in Wright Hall Auditorium on the UNLV campus.

Directed by Nikita Mikhalkov, who adapted Goncharov's novel *Oblomov* to the screen, *Slave of Love* is set in the south of Russia during the Civil War which followed the Bolshevik Revolution. A film crew is attempting to finish a romantic melodrama, oblivious to the revolutionary change about to engulf them. The apolitical leading lady (Elena Solovei) attains an unlikely revolutionary consciousness through her love for a secretly Bolshevik cameraman (Rodion Nakhapetov).

The charming chaos of early moviemaking is paralleled by the turmoil of rapidly shifting military and political fronts. *Slave of Love* maintains a delicate balance between romantic comedy and travesty, between revolutionary tragedy and farce, between nostalgia and tribute.

The positive critical reaction to the film is exemplified by the remarks of *Newsweek's* David Ansen: "*Slave of Love*" is a luminous film with wit, passion, breathtaking beauty, and sunstruck images." *Slave of Love*, in Russian with English subtitles, has not been shown before in Las Vegas.

The program is free and will be introduced by UNLV Professor of History Paul Burns. For more information, call the Allied Arts Council at 731-5419. **AA**

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Lights

'Paper Lanterns, Paper Cranes'

by A. Wilber Stevens

Mr. Kral's quietly telling hour and a half drama avoids bathos and sentimentality....

Mary Hall Surface, right; Kristy Lynn Skupa (on the bed), Mark Nicholl and Patricia Ball, below.

Brian Kral's new play, performed recently at Charleston Heights Arts Center, is called *Paper Lanterns, Paper Cranes*. The lanterns are the lanterns of hope in a Hiroshima denuded

of life and values by the atomic bomb of August 6, 1945. The cranes are paper cranes of origami paper made by 12 year old Sadako who, now in 1956 has fallen victim of the bomb's effects, and who is to die of leukemia.

Mr. Kral's quietly telling hour and a half drama avoids bathos and sentimentality and provides us with a commentary on Japanese reaction to the bomb's horror and devastating staying power over the years. The victims keep on coming.

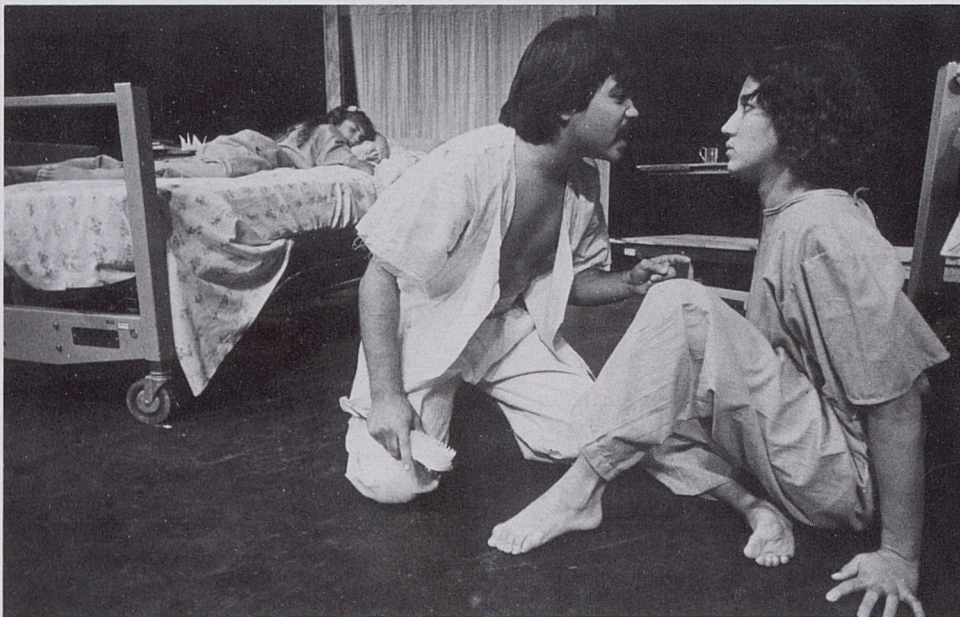
In this Rainbow Company presentation, the catalyst and protagonist for the play's emerging message is Kyushu, an older girl who was close to the explosion and is in danger of blindness or worse. She is fraught with bitterness against America, against the Japanese and American doctors attempting to help, and most importantly, against herself. *Paper Lanterns, Paper Cranes* delineates the changes which come over her, her ultimate feeling of compassion for others (the dying little Sadako whose death she must learn to accept) and her decision to embrace a sense of humanity in a world which is fast losing it.

The actions of the play are crystallized in a Hiroshima hospital ward partially presided over by a cynical (not entirely unkind) attendant who acts as a sort of mini-Thersites railing against the world and the havoc he sees wrought upon the young. His attitude is balanced by the Japanese doctor, Takamura, who persists in the hope of healing the soul as well as the body.

Paper Lanterns, Paper Cranes was directed by Mary Hall Surface, on leave from the California Young People's Theatre. Miss Surface accommodates some of the Kabuki devices of the play, particularly the child musical chorus up-stage center practically all throughout the action. We thus get some contact with classical and contemporary staging, which, in turn, speak to the role of shattered and sustained traditions in Mr. Kral's work.

The acting is carefully focused upon the text. Patricia A. Ball makes an effective Kyushu. Ken Kucan is a gentle Dr. Takamura, and Karen McKenny is a steady Dr. Frizzell. Special mention should be made of Kristy-Lynn Skupa as the endearing Sadako (based on a true character) and the skillfull interpretation of the Attendant by Mark S. Nicholl. Other cast members included Thomas R. Dyer, Sydney Minckler, Dabney Evans, David Cherry, Aviva Morger, David Adler and Ronna Wiseman. Tom Dyer is technical director and set designer. Costumes were by Dale Barbra Segal.

Paper Lanterns, Paper Cranes is a play for children and adults, particularly the former—who need to know. Brian Kral in his plays continues to tell stories about history in language of sustaining and understandable power. **AA**



PHOTOS: JIM LAURIE

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Tim O'Brien and Cindy Casey in the award winning play 'Talley's Folley.'

Allied Arts Theater Awards

“After spending fourteen years in theater, playing in the chorus and doing one or two lines in movies, it was by far the most fulfilling moment that I have experienced.” So wrote **Dominick A. Sgarlota** when he found that he had won the first prize and \$800 cash award in the Allied Arts Council Theater Division Playwriting Competition. The prize was announced at the John McHugh Memorial Awards on September 30 at the Desert Inn Country Club.

Sgarlota is better known as Dom Angelo, the pen name under which his prize winning play *The Ostrich* was written. The playwriting award was funded by the Hearst Foundation through *Vegas Magazine*. Honorable mention went to **Brody Graves**, writing under the name C. Wayne, for *Sallywags*; **Tom Dyer** for *Charlie's War*, and **Kelly Masterson** for *Together We Fall*.

The \$500 cash award for Outstanding Overall Production went to **Clark County Community College Theater** for *Talley's Folley*, directed by **Barbara Brennan**. Brennan received an original design statuette. The \$500 award goes to the College with the stipulation that the award money be utilized for the cost of a production during the current season.

Statuettes also were awarded to **Tim O'Brien** for Outstanding Male Performance in *Talley's Folley*; **Michelle Poulin** for Outstanding Female Performance in *Nuts*; and **Joe and Rae Fell** for their continuing service to community theater. A special posthumous award to long-time Community Services Director **Gregg Cooper** was accepted by his mother, Dorothy. Kemp Curtis, sculptor, designed and donated the heart-shaped glass statuettes which carried out the theme “For the Love of It.”

The Theater Division of the Allied Arts Council, under the leadership of Dorothy Schwartz and Paul Thornton, organized the event, attended by over 350 people to honor the late beloved actor John McHugh. James Hansen narrated a witty and absorbing presentation accompanied by slides on the life and work of McHugh. The audience was entertained by community theater performers Erin Breen, Scott Blanks, Marguerite Hall,



Margie Watts, Kathryn Sandy O'Brien, Michael Williams, Kelly Masterson, Lisa Picotte, Zoe Karatzaferis, Jeanne Dubuque, Randall Brown, Tim O'Brien and Ginny Robbins. The talented pianist Joe

Gnerre provided the musical accompaniment.

Thornton and Schwartz announced that the awards will be presented annually henceforth. AA

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Lee Drew.

Former Las Vegas guest artist at UNLV

Drew directs Matchmaker

"I believe in dealing with people on a horizontal plane rather than a vertical plane," says director Lee Drew, pausing momentarily to reflect upon the possible double entendre. "Too often...[some people] think of themselves as being somewhere higher on the humanity scale by virtue of experience or education or whatever."

Drew brings this egalitarian philosophy with him when he comes to UNLV's Department of Theater Arts as guest artist on loan from his position as Theater Arts Chairman at the Harvard School to direct *The Matchmaker*, which will play Judy Bayley Theatre at UNLV November 23 through December 9. The Harvard School is a posh prep school nestled among the mansions of West Hollywood, but still, Drew is no snob.

His resume reflects his philosophy. Alongside his degrees and awards, he lists the assorted odd jobs which he, like most theatrical artists, has had to assume between "gigs": Horse trainer assistant, unloader of train cars, mat-

tress factory worker, gardener, art model. Despite his modesty, however, his achievements are impressive.

Throughout his career he has worked extensively with youth groups, including Spring Mountain Youth Camp outside Las Vegas, counseling through his art emotionally disturbed and retarded children. As a professional actor, he has worked in films and theaters in the U.S. and Canada (he has dual citizenship).

The Matchmaker marks a return to Las Vegas for Lee Drew. He has appeared here in *Stop the World, I Want to Get Off* and *6 Rooms/Riv/Vue* at the old Meadows Playhouse; produced and directed *Tartuffe* for the Nevada State Parks Cultural Arts Board; acted in *Hamlet* and *Rosencrantz and Guildenstern are Dead* and others, including a children's show, *Aesop's Fallibles* at UNLV.

The Matchmaker, the classic Thornton Wilder comedy opens UNLV Theater's mini-season. For more information about the play and the season, call 739-3353.

AA

'Beyond Therapy' guaranteed laughs

The best therapy of all is guaranteed laughter, and that's what Clark County Community College Theatre's production of *Beyond Therapy*, directed by Joseph Bernard, has to offer. There will be evening performances November 30, December 1, 6, 7 and 8 at 8:00 p.m., and a Saturday matinee on December 8 at 2:00 p.m.

First produced in January 1981 by the Phoenix Theatre in New York, Christopher Durang's *Beyond Therapy* gleefully spoofs the follies of trendiness

and the mixed-up ways of psychiatry. "*Beyond Therapy* deals with the today's mores—society's preoccupation with sex, analysis and therapy," explains Joseph Bernard. "It's the humor of our time. It's where George S. Kaufman and Moss Hart left off."

Last season Bernard directed the Joseph Bernard Acting Company in *Nuts* at CCCC. "It was a very enjoyable experience," says Bernard, "and it's great to be back directing *Beyond Therapy*." In December 1983, he directed his own

play, *Take Off Your Clothes I'll Make You A Star*, at the Union Plaza Hotel for a standing-room-only crowd.

Set design for *Beyond Therapy* will be by Robin Hunt and light design by Cindy Frei.

General admission is \$5.00, and students and seniors are \$3.00.

Clark County community College Theatre is located at 3200 East Cheyenne Avenue. For further information or reservations, call 643-6060, ext. 370.

AA

William Fox new NSCA director

William L. Fox has been appointed Executive Director of the Nevada State Council on the Arts. Fox, a resident of Reno since 1960, is a nationally recognized poet who has published eight books. He first worked with the Council as an artist-in-residence in numerous schools throughout Nevada from 1972-1974. He returned to the agency as its Artists-In-Residence Coordinator in 1979 and its Deputy Director in 1980 after serving as Assistant Director of the Sierra Nevada Museum of Art.

Fox replaces Jacqueline Belmont, former executive director of the NSCA, who

resigned to accept a promotional position in Oregon. When she left, she praised the nine Council members and her "exemplary" staff for their dedication to serving the arts in Nevada and their leadership of the cultural growth of the state.

Fox is also editor and publisher of the West Coast Poetry Review Press, director of the poetry program at the Squaw Valley Community of Writers, and recently completed a three year term on the Literature Panel of the National Endowment for the Arts in Washington, D.C. In addition, he is a visual artist

who has exhibited throughout the United States, Canada and Europe. Fox is a former art critic for the Reno newspapers and a member of the Citizens' Advisory Board of the College of Arts and Science, University of Nevada, Reno.

Upon learning of his selection as the Council's Executive Director, Fox said his immediate priorities were to help the Council formulate its long-range plan for 1986-87, present the NSCA appropriations request to the Legislature, and to oversee the agency's search for a new Deputy Director.

AA

Volunteers and donors deserve many thanks

On July 1 of this year, at the height of the summer heat as only Las Vegas knows it, the Allied Arts Council moved from its old location on Seventh Street in Heritage House to its brand new location just off the Strip.

Heritage House is now suspended above its old location preparatory to being moved to its new site in Henderson. For a time, Allied Arts Council was also suspended, between certain eviction from a building on the move and an uncertain future.

It was Summa Corporation which came to the rescue, offering Allied Arts the use of the old Variety Club building just off the Strip. The new building, 2900 square feet, represented a new opportunity, but also a new challenge to the Council. It had been abandoned for years and needed a great deal of work.

Between July 1 and the opening of the Works on Paper show which inaugurated the new Allied Arts Gallery September 12, the building was completely renovated by the Allied Arts board, staff, members, artists, businesses, and others who cared.

Many thanks are due to all who made the move possible and who transformed the building from mere square footage into a fine arts center. Much gratitude is owed to Summa Corporation for its generous donation of the use of the building by the Allied Arts Council.

On July 1, the building's interior was unpainted, unwashed, unlit, unorganized and un-airconditioned. The generous donation of time, talent and materials by the following volunteers and donors made the use of the building for offices, an art gallery and concert space possible:

Broadway Southwest, Meadows Mall; Strouds Linen Warehouse; Mervyns Department Store; Brothers Market; Vons Market; Goldwaters; Lesal West; Truly Nolen Exterminators; Chuck Bearfield, Habitat Furniture; Allen Chatterton, Assured Air Conditioning; Dutch Boy Paints on Desert Inn Road; Ameritone Paint on Spring Mountain Boulevard; K-Mart on Sahara Avenue; Painters Wholesale; Annie the Maid; Grime Busters; Artistic Hardwood Floors; FCD Associates; Stratton Electric; A-1 Concrete Cutting; Nevada Beverage; Superior Linen; Wallpapers to Go; American Fire Safety; Costello Beverage; Bullocks; Von Tobels; Warren Anderson; George Tate; Mark Tratos; Cheryl Rogers; Ryan Galleries;

Art awards open for nominations

Nominations for the Sixth Annual Governor's Arts Awards are now open through December 31, 1984. Sponsored by the Nevada State Council on the Arts, the Awards are Nevada's highest tribute to those professional Nevada artists and arts supporters who have made outstanding contributions to the arts.

Nominations will be accepted for the Awards in ten categories: Dance, Folk Arts, Literature, Music, Theater and the Visual Arts; and for Arts Administrators, Business Leaders, Educators and Volunteers. Any resident of Nevada may make a nomination. Previous recipients of either the NSCA Decade Award or Governor's Arts Awards, present NSCA Council members, staff, consultants and their immediate household families are not eligible for the Awards, nor may Council members, staff, consultants and their immediate household families nomi-

nate candidates.

Last year's recipients were: Yvonne Franchi, Las Vegas (Dance); The Warburton Family Band, Las Vegas (Folk Arts); Brian Strom Kral, Las Vegas (Literature); Vahe Kochayan, Reno (Music); Ellis Pryce-Jones, Las Vegas (Theater); Cliff Segerblom, Boulder City (Visual Arts); Martha Peterson, Las Vegas (Arts Administrator); Kenneth M. Hanlon, Las Vegas (Educator); Vera and Sid Stern, Reno (Business Leader); Thomas R. C. Wilson II, Reno (Volunteer).

The Awards will be presented at the Annual Awards Ceremony at the Ormsby House in Carson City, Tuesday evening, February 19, 1985.

For more information, nomination forms or Ceremony reservations, call or write the Nevada State Council on the Arts, 329 Flint Street, Reno, NV 89501 (789-0225). **AA**

Virginia Mallin Egyed

Virginia Mallin Egyed, who died in Las Vegas September 23, was an active member of the Southern Nevada cultural community. She gave generously of her time and gracious talent to cultural and charitable organizations throughout the area.

Mrs. Egyed was a member of the Allied Arts Council board of trustees until last June, when she became a member of the advisory board. She was also a hard-working member of the Allied Arts patron membership committee.

Mrs. Egyed was the first vice president of the Las Vegas Symphonic and Chamber Music Society, and a board member of Nevada Dance Theatre, the Charleston Heights Arts Center and

Temple Beth Shalom. She was at one time a member of the Nevada Commission on Equal Rights of Citizens under Governor Mike O'Callaghan, and she had been a delegate to the Democratic National Convention. She served on the board of directors of St. Jude's Children's Ranch and the Boys Club of America, as well as the St. Rose de Lima Hospital Auxiliary. Her business, Interior Designs, Ltd., had developed a prestigious word-of-mouth clientele.

She had lived in Las Vegas since 1968.

The loss of Mrs. Egyed will be felt deeply not only by the Allied Arts Council, but by the entire Southern Nevada Community. **AA**

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Pasha Rafat; Donna Beam; Ron Boyd; Sylvana Abrams; Trish Karlock; Tracie Bench; Helen Waterman; Carl Apple; Leisal Lefkowitz; Tom Holder; and Shirley Holst. **AA**



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Opera tickets now available

Luciano Pavarotti will return to sing in concert in Las Vegas in March as part of the 1985 Las Vegas Spring Festival of Music in combination with the New York City Opera company performance of Giuseppe Verdi's *Rigoletto*.

Pavarotti will again be accompanied by the Las Vegas Symphony Orchestra in his March 3, 4:30 p.m. performance. *Rigoletto* will appear in two performances, at 8:00 p.m. on March 29 and 30. Both events will be presented by the Riviera Hotel and Tibor Rudas at the Thomas and Mack Center.

More than 100 singers, musicians and technicians will come from New York to present *Rigoletto* with full scenery and costuming.

Preferred seating by mail order only is \$15, \$30, \$50 and \$100. Special VIP seating and cocktail party tickets are \$175. Make check or money order to RIGOLETTO, send to Rudas Organization, 3110 Polaris Avenue, #9, Las Vegas, NV 89102. All seats will be allocated on a "first come, first served" basis. For other information call 362-9500. **AA**

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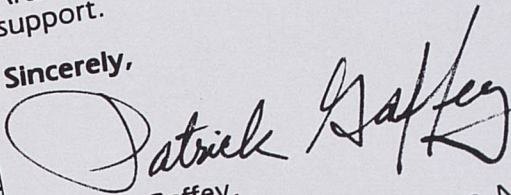
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