


# ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS



**MADELENE  
CAPELLE**  
OPERATIC  
SOPRANO WITH  
HONESTY,  
HUMOR

**HAROLD  
PINTER**  
DR. CHRISTOPHER C.  
HUDGINS  
DISCUSSES THE  
GREAT PLAYWRIGHT

ALLIED ARTS COUNCIL  
JANUARY/FEBRUARY 1985  
VOLUME 5, NUMBER 1

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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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SOPRANO MADELENE CAPELLE. COVER PHOTO BY DAVID BROWN. STORY, P. 16.



PHOTO: PATRICIA MORTATI



Artist Brion Sprinsock with his winning billboard entry "Romance" at the Allied Arts/Donrey reception. See story p. 29.

## Benefit honors Bill Lowman

"A Celebration of the Arts," a benefit honoring retiring Director Bill Lowman, will be presented by the Nevada School of the Arts January 20 at UNLV's Museum of Natural History from 4:30 to 7:30 p.m.

Lowman created the Southern Nevada Summer Music School in 1977, which then became the Nevada School of the Arts. He is leaving Las Vegas to become

director of the Idyllwild School of Music and the Arts in California where he was assistant director before coming to Las Vegas.

Entertainment will be provided by resident performing artists in appreciation to Bill Lowman for dedicated cultural service to the Southern Nevada Community. For ticket information, call 739-3502. AA

## INSIDE ARTS INSIDE ARTS INSIDE ARTS

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The DEADLINE for the March/April issue is February 1.

# JANUARY EXHIBITS

## 01 TUESDAY

**Jim Kearns, Greg Kennedy, Floyd Young**, group show, Artspace Gallery, Clark County Community College, through January 9. 643-6060.

**UNLV Faculty Show**, UNLV Fine Arts Gallery, through January 18. 739-3893.

**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. 733-7810.

## 02 WEDNESDAY

**Nevada Watercolor Society Annual Exhibition;** a non-juried exhibit by Society members of their most recent works painted in transparent watercolors, Flamingo Library Main Gallery; exhibit reception, January 13, 3 p.m. Through January 18. 733-7810.

## 06 SUNDAY

**Paintings by John Dawson**, Charleston Heights Arts Center, through January 30. 386-6384.

**Ann Taylor: Paintings 1961-1984;** national touring show; Reed Whipple Cultural Center; the artist will be present at the opening reception, 2 to 4 p.m. Through February 7. 386-6211.

**"Alaskan Odyssey;"** Boulder City photographer John Lehr exhibits in Cibachrome color, a documentary of the wild and breathtaking beauty of our northernmost state, Flamingo Library

Upstairs Gallery. Opening reception, 3 p.m. Through February 1. 733-7810.

**Dan Skea**, watercolors, Main Gallery; Mary Digles, pencil drawing and photography, Nevada Gallery; Las Vegas High students, Youth Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m.; through January 31. 637-4300.

## 13 SUNDAY

**Nevada Watercolor Society Annual Exhibition** reception, 3 p.m. See 01/02.

## 20 SUNDAY

**"Who-does"** by Jeff Ramey; a collection of soft-sculptured, personalized dolls handmade and carefully researched for historical accuracy, including a reproduction of Henry VIII in full majestic costume and a Las Vegas showgirl in full feathers, Flamingo Library Main Gallery. Opening reception, 3 p.m. Through February 8. 733-7810.

## 25 FRIDAY

**Entry Deadline** for the 3rd Annual Art Exhibit in Honor of Black History Month; all artists are invited to enter works reflective of the history of African-American culture. West Las Vegas Library. 647-2117.

## 31 THURSDAY

**Juried Show from the Las Vegas National Billboard Art Competition** co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising, Spring Valley Library; opening reception, 7 p.m. Through February 29. 733-7810.

Photog Ginger Bruner admires "Blvd. Tower" by Lee T. Sido at UNLV's annual "Faculty Exhibition."

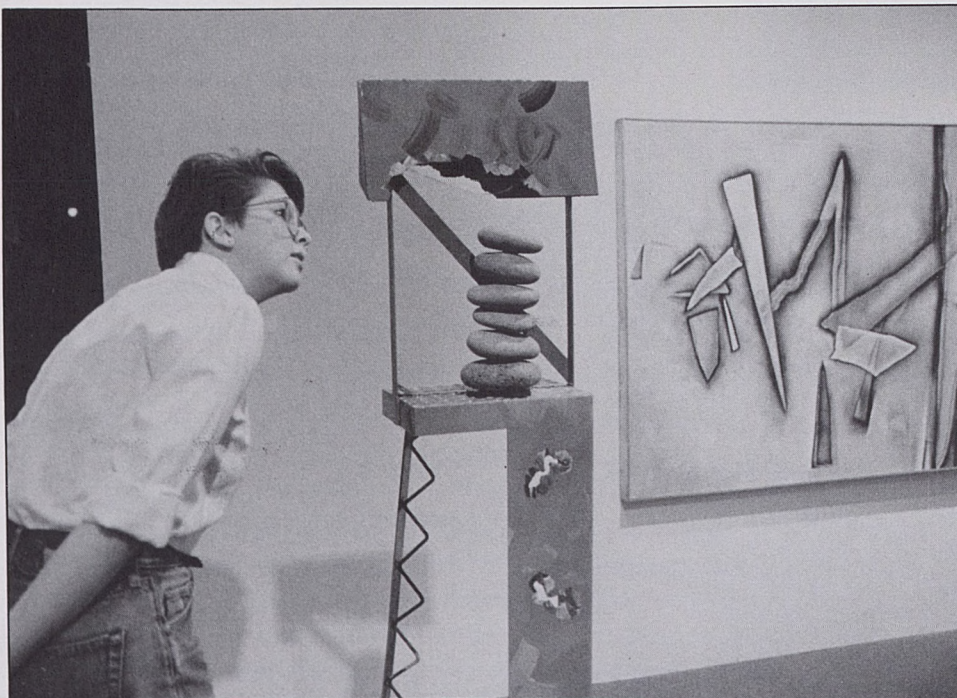


PHOTO: PATRICIA MORTATI

# JANUARY EVENTS

## 02 WEDNESDAY

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

**Las Vegas Poetry Group**, monthly meeting; share your favorite selection for reading and discussion; Flamingo Library conference room, 7 p.m. Public welcome. 733-7810.

## 06 SUNDAY

**Las Vegas Symphony Orchestra.** "El Amor Brujo," the concert scheduled for this date, has been postponed until March 17 at 8 p.m. 739-3420.

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

## 07 MONDAY

**Registration** begins for Winter Classes at Reed Whipple Cultural Center in a variety of arts; photography, painting, pottery, dance, acting, music, etc. A brochure listing all classes is available by calling 386-6211. Registration ends January 16. Classes begin the week of January 21.

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

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

**Mongo Santamaria**, congas, 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.

## 08 TUESDAY

**"Pinter on Film - 'The Servant,'"** first in a series of three lectures on the British playwright by Dr. Christopher Hudgins, Charleston Heights Arts Center, 7 p.m. Free. 386-6511.

## 09 WEDNESDAY

**Japanese floral art classes.** See 1/2.

## 10 THURSDAY

**"The Homecoming,"** film of the play written by Harold Pinter, Charleston Heights Arts Center, 7 p.m. 386-6384.

**"Pinter on Stage - 'The Homecoming,'"** second in a series of three lectures on British playwright Harold Pinter by Dr. Christopher Hudgins, Charleston Heights Arts Center, 7 p.m. 386-6511.

**Great Books Discussion Group;** topic: "Ward 6" by Anton Chekov. Public invited; please read selection in advance of discussion. Flamingo Library conference room, 7 p.m. 733-7810.

**11 FRIDAY**

**Southern Nevada Bluegrass Music Society** Annual Banquet, Old Vegas, 7 p.m. Dinner, elections, a slide capsule of "Bluegrass 1984" in Nevada, followed by open mike in the lounge with participation from all. Adults \$8, under 12, \$4. 649-6877.

**12 SATURDAY**

**"Davy Crockett and the River Pirates"** with Fess Parker and Buddy Ebsen, children's captioned film for the deaf (with sound), Flamingo Library Auditorium, 1 p.m. Free. 733-7810.

**The Love All People Music Academy** presents "A Tribute to Martin Luther King, Jr." A reception will follow the program. West Las Vegas Library, 3 p.m. Free. 647-2117.

**13 SUNDAY**

**"Love All People."** See 1/6.

**14 MONDAY**

**George Bernard Shaw**, class by Patricia Doyle of the Redgrave Theatre of Great Britain; discussion and actual acting work on scenes from five of his plays; Reed Whipple Cultural Center, 9 a.m. to noon, daily through January 18. \$25 tuition. 386-6211.

**Performing Shakespeare**, class by Anthony Naylor of the Redgrave Theatre of Great Britain: How to make Elizabethan verse work for you. The

Stanislavski technique and Shakespeare. Reed Whipple Cultural Center, 9 to 11 a.m. daily through January 18. \$25 tuition. 386-6211.

**Stage Management**, class by Andrew Killian of the Redgrave Theatre of Great Britain; discussing all areas of career stage management including rehearsal procedures and etiquette, queing methods in music and drama, control of performances, props, the unseen; Reed Whipple Cultural Center, 1 to 4 p.m. daily through January 18. \$25 tuition. 386-6211.

**Stage Crafts**, class by Roger Fox of the Redgrave Theatre of Great Britain; masks, puppets, fire-eating, staging a brawl, setting the scene; Reed Whipple Cultural Center, January 14, 15 and 16, 3 to 5 p.m. January 17 and 18, 2:30 to 3:30 p.m. \$25. tuition. 386-6211.

**Community Drama Workshop.** See 1/7.

**Papa John Creach**, violin, 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.

**Aspects of Shakespearean England**, class by Andrew Killian of the Redgrave Theatre of Great Britain; some aspects of Shakespeare's England and the political structure of Elizabethan England; Reed Whipple Cultural Center, 11:30 a.m. to 12:30 p.m. daily through January 18. \$15 tuition. 386-6211.

**Harold Pinter, Playwright, the First 25**

**Years**, class by Roger Fox of the Redgrave Theatre of Great Britain; Reed Whipple Cultural Center, 12:30 to 2:30 p.m. daily through January 18. \$25 tuition. 386-6211.

**Stage Combat**, class by Anthony Naylor of the Redgrave Theatre of Great Britain; unarmed combat, quarter staff techniques, sword play, tumbling; Reed Whipple Cultural Center, 12:30 to 2:30 p.m. daily through January 18. \$25 tuition. 386-6211.

**15 TUESDAY**

**"Pinter in Production - 'Betrayal,'" final lecture in a series on British playwright Harold Pinter by expert Dr. Christopher Hudgins, Charleston Heights Arts Center, 7:30 p.m. Free. 386-6511.**

**16 WEDNESDAY**

**Last Day of Registration** for arts classes at Reed Whipple Center. See 1/7.

**Japanese floral art classes.** See 1/2.

**17 THURSDAY**

**Professional Photographers of Nevada**, monthly meeting, Uncle John's restaurant, 3371 Las Vegas Blvd. So., 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. 1452-8877.

**"Betrayal"** by Harold Pinter, performed by members of the Redgrave Theatre

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

# JANUARY EVENTS

CONTINUED

of Great Britain, Charleston Heights Arts Center, January 17, 18 and 19, 8:30 p.m. \$7 general admission and \$5 for students, senior citizens, handicapped and Allied Arts Council members. 386-6511.

**Clark County Library District** Board of Trustees Monthly Meeting; open to the public, Flamingo Library board room, 11 a.m. 733-7810.

**"From Shamanism to Shakespeare;"** a look at religion in drama; lecture by Dr. Arlen Collier, first in the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.

## 18 FRIDAY

**Ida Levin**, violin, presented by the Community Concert Association, Artemus W. Ham Concert Hall, 8 p.m. 648-8962.

**"Betrayal."** See 1/17.

## 19 SATURDAY

**Auditions** for "Aladdin," to be presented by Rainbow Company in February; children 10 to 17 and adults are invited. Reed Whipple Cultural Center, 1 to 5 p.m. 386-6553.

**"The Tempest."** See 1/18.

**"Betrayal."** See 1/17.

## 20 SUNDAY

**"Love All People."** See 1/6.

**"A Celebration of the Arts,"** in appreciation to Bill Lowman for dedicated cultural service to the Southern Nevada Community; a benefit for Nevada School of the Arts, UNLV Museum of Natural History, 4:30 to 7:30 p.m. Entertainment by the NSA's resident performing artists. 739-3502.

## 21 MONDAY

**Arts Classes** begin this week at Reed Whipple Cultural Center. See 1/7.

**Community Drama Workshop.** See 1/7.

**David Friesen**, bass, 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.

## 22 TUESDAY

**"Foreign Correspondent,"** directed by Alfred Hitchcock, Charleston Heights Arts Center, 7 p.m. 386-6384.

## 23 WEDNESDAY

**Japanese floral art classes.** See 1/2.

## 24 THURSDAY

**"New Sounds for a New Year"** by the violoncello Trio Serenata, Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

**Great Books Discussion Group;** topic:

**"Painting and Sculpture as Manifestations of Religion,"** lecture by Dr. Kathie Kelly, part of the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.

## 25 FRIDAY

**"The Tempest."** See 1/18.

**"Master Harold and the Boys."** See 1/24.

## 26 SATURDAY

**The Choreographers Showcase,** presenting the finest new choreography in Las Vegas, presented by the Dance Division of the Allied Arts Council, January 26 and 27, 2 p.m. 731-5419.

Art Department Faculty, UNLV (L to R): Mike McCollum, Tom Holder, Lee Sido, Bill Leaf and Bob Brown; not pictured: Rita Abbey. Faculty show continues at the UNLV Fine Arts Gallery through January 9.



PHOTO: DAVID BROWN

**"Master Harold and the Boys."** See 1/24.

**"The Tempest."** See 1/18.

## 27 SUNDAY

**Choreographers' Showcase.** See 1/26.

**"The Red Badge of Courage"** by Stephen Crane, Flamingo Library conference room, 7 p.m. Please read selection in advance of discussion. 733-7810.

**"Master Harold and the Boys"** by Athol Fugard; for Black History Month, a story about compassion and hatred, Las Vegas Little Theatre, 8 p.m. January 24, 25, 26, 31, February 1, 2, 7, 8, 9, 14, 15 and 16; and 3 p.m. January 27 and February 10. 735-0167.

**"Love All People."** See 1/6.

**"Master Harold and the Boys."** See 1/24.

## 28 MONDAY

**Community Drama Workshop.** See 1/7.

**"The Tempest."** See 1/18.

**Chet Baker,** 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.

## 29 TUESDAY

**"Separate Tables"** with David Niven, Deborah Kerr and Burt Lancaster; captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

**"Spellbound,"** directed by Alfred Hitchcock, Charleston Heights Arts Center, 7 p.m. 386-6384.

## 30 WEDNESDAY

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

## 31 THURSDAY

**"Message from the Grass Roots,"** by Robert Riche, directed by L. Leain Thompson; a play based on the life of Malcolm X. Reed Whipple Cultural Center. Opening performance and reception, 8 p.m. Also 8 p.m. February 1, 2, 7, 8 and 9; 2 p.m. February 3 and 10. Adults, \$3; seniors and students, \$2; children under 12, \$1. Mature audiences. 386-6211.

**"Master Harold and the Boys."** See 1/24.

**"The Bible as Literature,"** lecture by Dr. Joseph McCullough, part of the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.

# FEBRUARY EXHIBITS

## 01 FRIDAY

**Brown, Brown and Platzer;** the photographs of Alan Platzer, David Brown and Bob Brown, three of Southern Nevada's noted photographic artists, UNLV Fine Arts Gallery. Opening reception, 5 to 7 p.m. Through February 28. 739-3893.

**Pasha Rafat,** new works, Artspace Gallery, Clark County Community College; opening reception, 6 to 8 p.m. Through February 27. 643-6060.

**3rd Annual Art Exhibit in Honor of Black History Month,** West Las Vegas Library, 6 to 8 p.m., including "Recreation of an Era," a concert from 6:30 to 7:30 featuring jazz, R & B, spirituals and classical selections by vocalist Debra Ann Bonner and pianist Jimmie Hendrikson. Exhibit extends through February 28. 647-2117.

## 03 SUNDAY

**"Geometry in Motion;"** works of Afro-American quiltmakers; exhibit on loan from the Arizona Commission on the Arts, Charleston Heights Arts Center, through February 28. 386-6384.

**"In Nevada - A Special Place;"** Bob Ballard's photography captures the strength of Hoover Dam, the peace of the desert and the vivid colors of Las Vegas, Flamingo Library Upstairs Gallery, through March 1. 733-7810.

**American Mothers Show;** juried and judged, Main Gallery; Elizabeth Castle, oils, Nevada Gallery; Robison Jr. High

students, Youth Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m.; through February 3. 647-4300.

## 04 MONDAY

**"Pioneer Photography of the Great Basin;"** reproductions of original Nineteenth Century photographs of Nevada and the Great Basin, taken by adventurous men like Timothy O'Sullivan and Carleton Watkins, whose job it was to document the unmapped land of the American West. Las Vegas Library, through February 27. Funded by the Nevada Humanities Committee. 382-3493.

## 10 SUNDAY

**C.P.R.: Awakening;** three Las Vegas artists: Sylvester Collier, Leroy Neal Parker and Vicki A. Richardson; Reed Whipple Cultural Center, opening reception, 1 to 3 p.m. Through March 1. 386-6211.

**"Red Rock Reflections,"** a display of ceramics by Janette Ford, reflecting the vibrant and dramatic colors of Red Rock Canyon and the Southern Nevada desert, Flamingo Library Main Gallery; opening reception, 3 p.m. Through March 8. 733-7810.

## 23 SATURDAY

**8th Annual China Painters Convention** sponsored by the Las Vegas Porcelain Artists and the Nevada World Organization of China Painters, February 23, 1 to 9 p.m. and February 24, 10 a.m. to 6 p.m., Showboat Hotel. 457-2475.

# FEBRUARY EVENTS

## 01 FRIDAY

**"Master Harold and the Boys."** See 1/24.

**"The Tempest."** See 1/18.

## 02 SATURDAY

**"Message from the Grass Roots."** See 1/31.

**"Master Harold and the Boys."** See 1/24.

**"The Tempest."** See 1/18.

## 03 SUNDAY

**"Message from the Grass Roots."** See 1/31.

**"Love All People."** See 1/6.

**Russ Cantor String Quartet** in a concert of chamber music, Charleston Heights Arts Center, 3 p.m. Adults, \$3; students, seniors, handicapped, \$2; children under 12, \$1. 386-6384.

## 04 MONDAY

**"The Tempest."** See 1/18.

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

**Community Drama Workshop.** See 1/7.

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# FEBRUARY EVENTS CONTINUED

**Jazz Group 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.

## 05 TUESDAY

**"The Merry Widow,"** sung by Madelene Capelle with the Las Vegas Symphony Orchestra, conducted by Stefan Minde, directed by Michael Kurkjian, choreographed by Michel Zaplatilek, with sets by Ellis Pryce-Jones. Only one performance, 8 p.m., Artemus W. Ham Concert Hall. 739-3420.

## 06 WEDNESDAY

**Las Vegas Poetry Group,** monthly meeting, Flamingo Library conference room, 7 p.m. Public invited. 733-7810.

## 07 THURSDAY

**"Message from the Grass Roots."** See 1/31.

**"Master Harold and the Boys."** See 1/24.

**"Spirituality in My Work,"** lecture by artist Roy Purcell, part of the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.

## 08 FRIDAY

**"Message from the Grass Roots."** See 1/31.

**"Master Harold and the Boys."** See 1/24.

*Papa John Creach in the French Quarter Room of the Four Queens Hotel. He returns for Alan Grant's Monday Night Jazz January 9.*

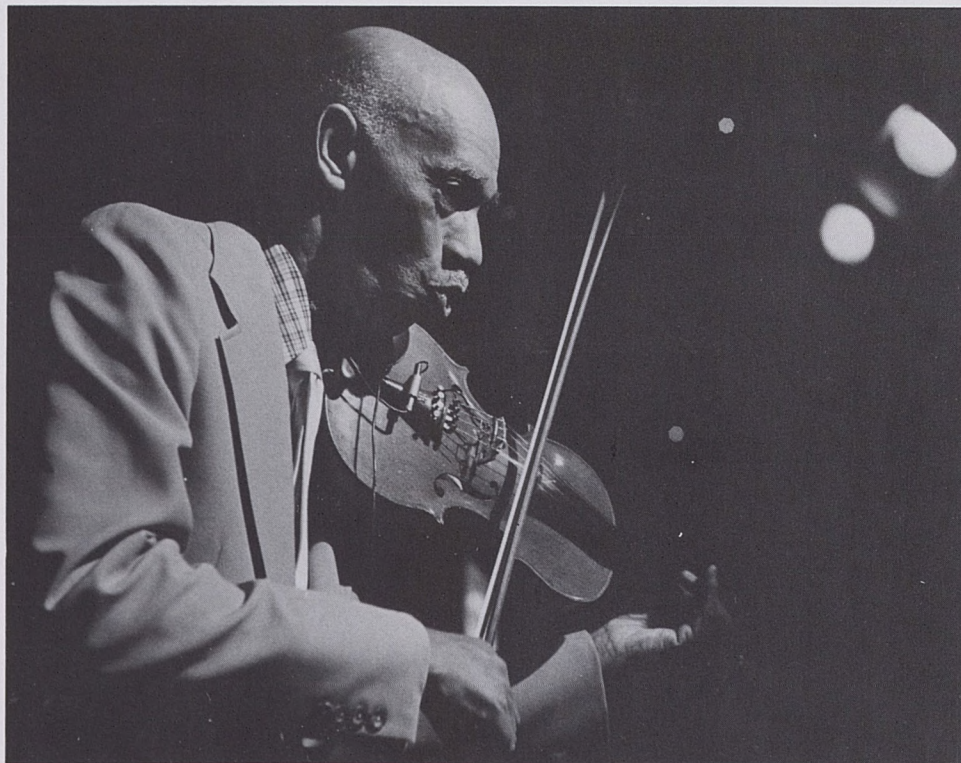


PHOTO: JOHN KEVIN HENNESSEY

## 09 SATURDAY

**The Photographic Vision,** a telecourse on the art of photography offered for credit by the UNLV Division of Continuing Education; beginning this morning over Channel 10. 739-3394.

**"Black Orpheus"** with Marcel Camus in a modern setting for the legend of Orpheus and Eurydice; winner of the Academy Award for best foreign language film; videocassette presentation, West Las Vegas Library, 1:30 p.m. Limited seating; pre-registration requested. Children under 7 must be accompanied by an adult. Free. 647-2117.

**"Master Harold and the Boys."** See 1/24.

**"Message from the Grass Roots."** See 1/31.

## 10 SUNDAY

**"Message from the Grass Roots."** See 1/31.

**Susan Duer,** fortepiano, in a concert of music by Haydn, Mozart and Beethoven, Charleston Heights Arts Center, 3 p.m. Adults, \$3; students, seniors, handicapped, \$2; children under 12, \$1. 386-6384.

**"Master Harold and the Boys."** See 1/24.

**"Love All People."** See 1/6.

## 11 MONDAY

**Community Drama Workshop.** See 1/7.

**Jazz Group 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.

## 13 WEDNESDAY

**Japanese floral art classes.** See 1/2.

## 14 THURSDAY

**Great Books Discussion Group;** topic; "Traps" by Friedrich Durrenmatt, Flamingo Library conference room, 7 p.m. Please read selection in advance of discussion. Public welcome. 733-7810.

**"La Fille Mal Gardee"** and "Napoli" by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 p.m. February 14, 15, 16 and 17, with a 2 p.m. performance the 17th. 739-3838.

**"Master Harold and the Boys."** See 1/24.

**"A Historical Perspective of Music in Religion,"** lecture by Esther Weinstein, part of the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.

## 15 FRIDAY

**"La Fille Mal Gardee."** See 2/14.

**"Master Harold and the Boys."** See 1/24.

## 16 SATURDAY

**"Motown 25 - Yesterday, Today and Forever,"** video presentation with Smokey Robinson, Dick Clark and Richard Pryor narrating the process of discovery and change of image for black musicians such as Diana Ross, Michael Jackson and Stevie Wonder; West Las Vegas Library, 1:30 p.m. In honor of Black History Month. Free. 647-2117.

**"Master Harold and the Boys."** See 1/24.

**"La Fille Mal Gardee."** See 2/14.

## 17 SUNDAY

**"La Fille Mal Gardee."** See 2/14.

**Trio Serenata salutes Black History Month** in a concert featuring the works of black composers, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

**"Love All People."** See 1/6.

## 18 MONDAY

**Community Drama Workshop.** See 1/7.

**Jazz Group 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.

## 20 WEDNESDAY

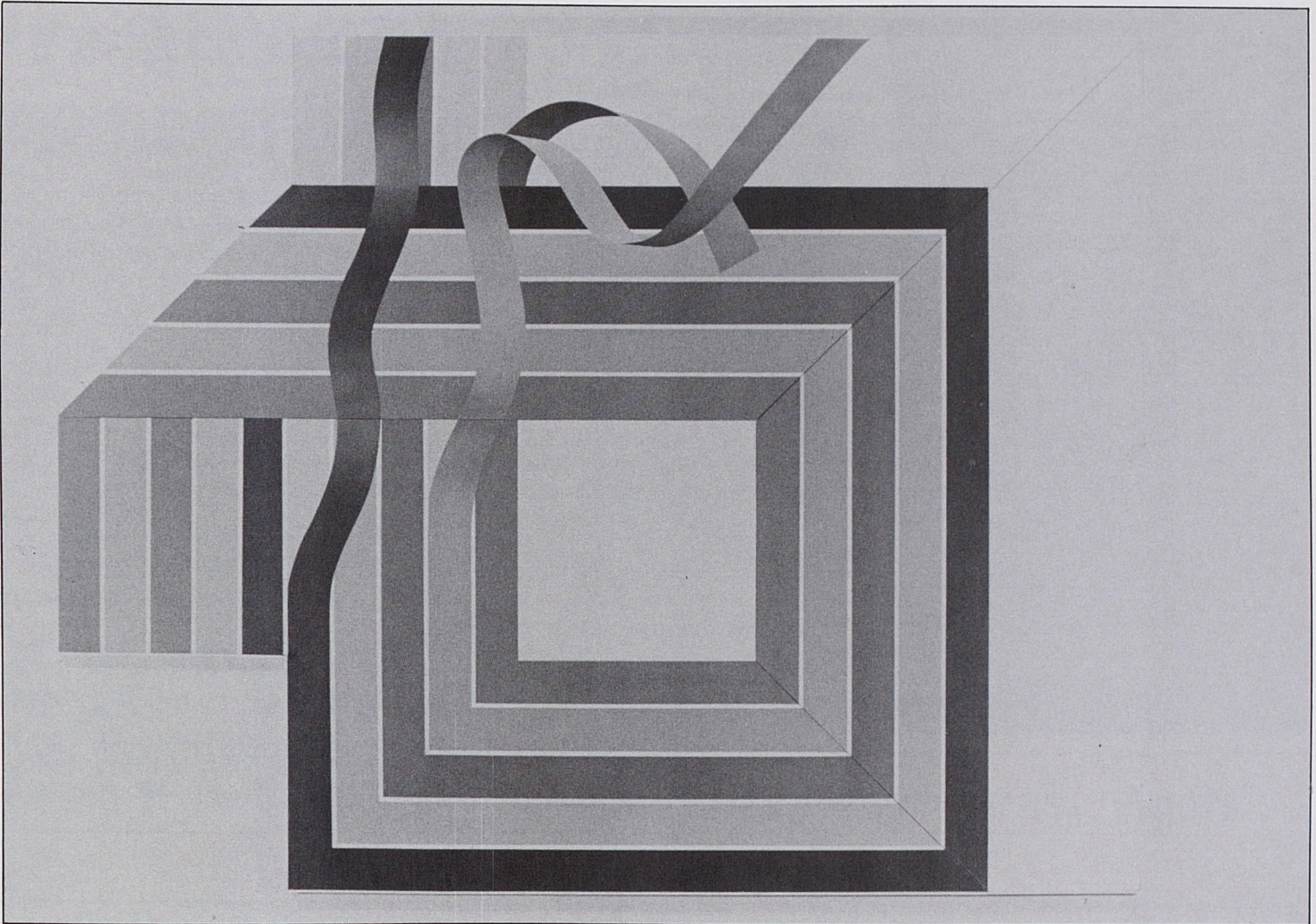
**Japanese floral art classes.** See 1/2.

**The Bucharest Philharmonic of Romania,** Master Series concert, 8 p.m., Artemus W. Ham Concert Hall, UNLV. 739-3535.

## 21 THURSDAY

**Professional Photographers of Nevada,** monthly meeting, Uncle John's restaurant, 3371 Las Vegas Blvd. So., 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 board room, 11 a.m. Public welcome. 733-7810.

**"Architecture: Religion in Four Dimensions,"** lecture by Dr. Kathie Kelly, part of the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.

## 22 FRIDAY

**"Aladdin,"** presented by the Rainbow Company, Reed Whipple Cultural Center, 7 p.m. February 22, March 1, 2, 8 and 9; and 2 p.m. February 23, 24, March 2, 3, 9 and 10. 386-6211.

**The Texas Boys Choir**, Columbia artists presented by the Community Concert Association, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 648-8962.

## 23 SATURDAY

**"Thriller"** with Michael Jackson; and **"The Wiz"** with Jackson, Richard Pryor and Diana Ross, in honor of Black History Month, West Las Vegas Library; videocassette presentation. Limited

seating; pre-registration requested. Children under 7 must be accompanied by an adult. Free. 1 p.m. 647-2117.

**"Aladdin."** See 2/22.

## 24 SUNDAY

**"Aladdin."** See 2/22.

**"Love All People."** See 1/6.

## 25 MONDAY

**Community Drama Workshop.** See 1/7.

**"Le Ballets Trocadero de Monte Carlo,"** a gala benefit performance for Nevada Dance Theatre. One performance only, 8 p.m., Artemus W. Ham Concert Hall, UNLV. 739-3838.

**Jazz Group 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 TUESDAY

**"The Secret Garden"** with Margaret O'Brien, Dean Stockwell and Elsa Lanchester; captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

**"Under Capricorn,"** directed by Alfred Hitchcock, Charleston Heights Arts Center, 7 p.m. 386-6384.

## 27 WEDNESDAY

**Japanese floral art classes.** See 1/2.

**Friends of Las Vegas Libraries** board

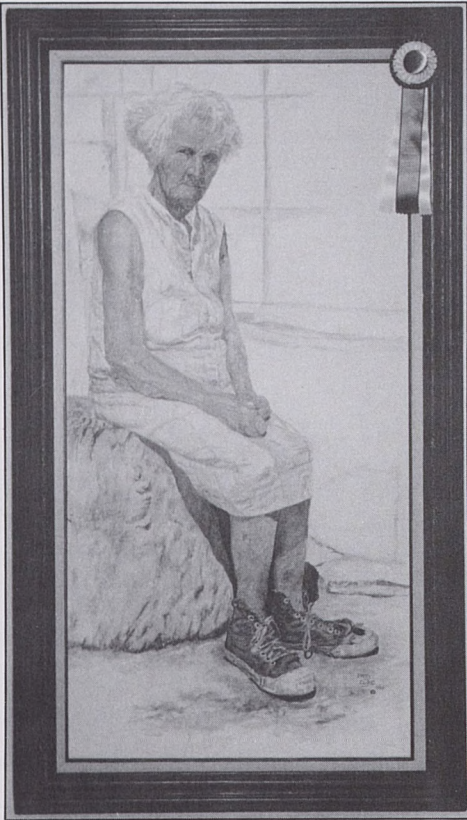
*"Exit Xavior," a new painting by Tom Holder, UNLV Art Department Chairman, was recently installed in the new International Athletic Club in Kansas City, Kansas, arranged through the Carson/Sapiro Gallery in Denver, Colorado. The ten and a half foot painting is stylistically reminiscent of his best known works of the late sixties and early seventies.*

meeting, Flamingo Library board room, 7:30 p.m. Public welcome. 733-7810.

## 28 THURSDAY

**Great Books Discussion Group;** topic: "Tonio Kroger" by Thomas Mann; public welcome; please read selection in advance of discussion. Flamingo Library conference room, 7 p.m. 733-7810.

**"Art—A View through Oriental Eyes,"** lecture by Dr. William Fiero, part of the series "The Religion-Art Connection," Las Vegas Senior Citizens Center, 450 E. Bonanza Road, 9:30 to 11:30 a.m. 386-6454.



## Juried show at Lorenzi Park

**A**n exhibit of fine art, sculpture, and crafts will be shown at the Las Vegas Art Museum, 3333 West Washington, located in Lorenzi Park, during the month of February.

The exhibit is sponsored by the American Mothers, Inc., a national organization which seeks to honor and encourage mothers in their creative pursuits; their full purpose being "to strengthen the moral and spiritual values in the home." This art exhibit is intended to provide an opportunity for mothers to enrich themselves and their families.

All Nevada mothers, aged 18 and over, are urged and encouraged to participate in the juried art competition in 1985.

All those who may be interested in participating should be ready to submit

their works by January 29 and 30. On those dates, the art will be accepted at the Las Vegas Art Museum.

The local judging will be done by Mr. Bob Meldonian, Director of the Las Vegas Art Museum; Ms. Janette Ford will judge crafts.

The selected works will hang in the museum from February 3 through 27. The winning entries will then go to the National Conference at the Waldorf Astoria Hotel in New York City for exhibition and competition for honors.

For more information and entry blanks, contact the Nevada Mothers Association, State Art Chairman, Patty D. Clyne (878-3449), or Ms. Joan Abbatiello, President of the Nevada Mothers Association (876-8606). **AA**

*"Bertha" by Patty D. Clyne. This 20" X 40" oil painting won an Award of Excellence in last year's American Mothers Art Show.*

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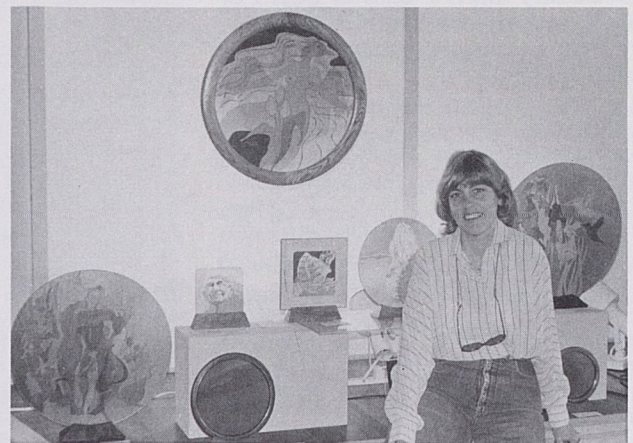
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# It's a FACT competition

All Nevada theater groups are invited to the Nevada Community Theater Association's state FACT '85 festival (Festival of American Community Theaters). One act presentations by the State's community theaters will be held March 8-10 at the Carson City Brewery Arts Center.

This is a competition year for FACT with out-of-State judges. The winner goes to the Region VIII FACT (Nevada, Arizona, Hawaii and California) which will be hosted by Reno Little Theater April 26-28.

The Nevada Community Theater Association (formerly Nevada Theater Association) also sponsors a "non-competitive" festival in even years. Seven groups performed in the 1984 Nevada FACT.

For tickets or information on the Nevada FACT, phone the Brewery Arts Center at 883-1976. For the Regional FACT, phone Reno Little Theater at 329-0661.

AA

## Community Drama performances free

Nancy Deming is co-director with Linda Butera for the Community Drama Workshop's Children Theatre which performs every Friday night at 8 p.m. at the Decatur and Vegas Drive Chuck E. Cheeze. The Children's showcase works in cooperation with Joe Behar's workshop which meets every Monday night at 8 p.m. at River Gate Apartments recreation room. Through the efforts of the students, both the Children's Theatre and the Community Drama Workshop are provided to the public at no charge.

The Children's Theatre gives children the chance to create and explore the art of theater while the purpose of the Community Drama Workshop is to enable members of the local community to test their talent, refine their abilities and expand their knowledge of the entertainment industry.

"If you are a frustrated actor or a potential child star, call 731-4291," says Ms. Deming. AA

## Caliban meets the beboppers

I don't think people expect to go to a Shakespearean production and see bongo drums and 3-D glasses," observes Marguerite Hall. But that's precisely what they'll see, opening January 18 in UNLV's Grant Hall.

After a well-received *A Midsummer Night's Dream* outdoors at Spring Mountain Ranch State Park this Summer, Theater Exposed will present Shakespeare indoors with a twist, as Marguerite Gowan Hall directs *The Tempest*, set in the '50's. Why the '50's? "Because it's visually interesting and should punch up the humor in the script." Trinculo will be changed to a "dumb blonde," and the faeries, equipped with bongos and 3-D shades, will set the tone as "spirits of the '50's." "But I haven't tried to twist the meaning of the play or play it for heavy-handed political statements," despite the parallels the exile of the play's characters suggests with the political situation in the McCarthy era. "We'll be playing it straight."

The cast will be familiar to those who have followed recent Theater Exposed

productions. Jeff Granstrom, who appeared in *Boys in the Band* and played the lead in *Elephant Man*, will play Prospero. Caliban will be Jerry Cleary, Francis Flute in *Midsummer* and Treves in *Elephant Man*. He also starred in David Mamet's *American Buffalo*. Collette Robinson, who was Titania in *Midsummer* and also appeared in *Come Back Little Sheba*, will play Miranda.

*The Tempest* will be the fifth Theater Exposed production directed by Hall. She previously directed *Midsummer*, *Elephant Man*, *Boys in the Band*, and *American Buffalo*. Hall expects no problem with the audience accepting an updated *Tempest*; only with Shakespeare's language. Even that should be a problem only for the first few minutes. "It's like opera; it takes your ear a little while to figure out what's going on."

This year's entire Theater Exposed season is housed at Grant Hall. *The Tempest* runs through February 4, and will be followed by David Mamet's *Lakeboat* in June and Edward Albee's *Who's Afraid of Virginia Woolf?* in July.

## "Message from the Grass Roots"

### BLACK HISTORY MONTH

The play *Message from the Grass Roots*, based on the career of Malcolm X, and two gallery exhibits will be the focus of the City of Las Vegas Cultural and Community Affairs Division's celebration of Black History Month throughout February.

*Message from the Grass Roots*, written by Robert Riche, will open on Thursday, January 31 at 8 p.m. in the Reed Whipple Cultural Center Main Theater, 821 Las Vegas Boulevard North with a reception to follow. The play, directed by L. Leain Thompson, will run through February 10 with 8 p.m. performances on Thursday, Friday and Saturday and 2 p.m. matinees on Sunday.

This powerful contemporary drama explores the rise of a modern black political leader from his earliest days as a drug pusher and thief to his ultimate emergence as a major influence on the direc-

tion of race relations in American history.

Reed Whipple Cultural Center's gallery exhibit will be "C.P.R.—Awakening" with local artists Sylvester Collier, Leroi Parker and Vicki Richardson displaying multi-media works. An opening reception will be held February 10 from 1 to 3 p.m. with the exhibit on display through March 1.

The gallery at the Charleston Heights Arts Center, 800 South Brush, will present "Geometry in Motion: Afro-American Quiltmakers," a touring exhibit from the Arizona Commission on the Arts. The quilts in this exhibit were made by Black women from several towns in Pinal County, Arizona. They are preserving a creative tradition which has some of its roots in West Africa.

The exhibit will be on display February 2 through 28.

AA

*staccato* *legato*

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# HAROLD PINTER

Anthony Naylor as Jerry (l.) and Roger Fox as Robert in *Betrayal*.



by Christopher C. Hudgins

Las Vegas will ring in the New Year in 1985 with a theatrical event of major proportions. Between January 14 and 18, Great Britain's renowned Redgrave Theatre will be in town for a one-week residency. The work of Harold Pinter will be the central focus for the week and two events preceding it, but a variety of topics will provide something of genuine import for almost any theatrical interest.

Through the auspices of the British American Theatre Institute, the City of Las Vegas, and the Nevada Humanities Committee, the Redgrave troupe will offer an exciting series of films, lectures, workshops and classes and three performances of Harold Pinter's extraordinarily successful *Betrayal*. The project will include screenings and discussions of *The Servant* (Joseph Losey, 1963, screenplay by Harold Pinter) and *The Homecoming* (1973, Peter Hall, adapted from his own play by Harold Pinter), a panel discussion of Pinter's canon in relation to *Betrayal*, and the three performances of that play.

While all of that is going on at night, by day the members of the Redgrave Theatre will be conducting workshops or classes on Pinter, on George Bernard Shaw, on Shakespeare's England, and on various elements of production, ranging from performing Shakespeare to stage combat, management and crafts (please see the schedule elsewhere in this issue for more information; several of the classes may be taken for credit through UNLV's continuing education division). The group's reputation and ex-

perience guarantees a fruitful experience for Las Vegas who attend or participate. A very brief overview:

Patricia Doyle studied at the Royal Academy of Dramatic Arts and after a wide variety of leading and supporting roles and a tour with the Royal Shakespeare Company worked with Pinter on the original production of *Betrayal* at the National Theatre of Great Britain; Roger Fox has wide experience as an actor both in legitimate theater and in BBC television productions as well as a solid academic reputation; Andrew Killian has worked at the Theatre Royal, the Lyric Players Theatre and the Ulster Theatre Company and was State Controller for all three of the National Theatre facilities; and Anthony Naylor worked in Leeds and Sheffield before his four years with the Royal Shakespeare Company. In short, as they say at Thomas and Mack, we're talking AWESOME, WORLD-CLASS, fine talent.

And that is exactly what Harold Pinter's work requires. Perhaps not since Chekhov have we had a dramatist whose work in production depends more on subtlety, nuance, timing, understatement. In many circles, Harold Pinter is considered the most important dramatist writing today, certainly the most significant writing in English. A grand old man of drama scholarship, Martin Esslin, writing one of the first important books on Pinter's work some years back, began by asking if there was any justification for devoting an entire book to an author at that time not yet forty. Esslin's book

answered that question in the affirmative, and he concluded that Pinter could be measured against the very best that world theater has to offer. Added Esslin in 1970, Pinter "clearly stands in the first rank, as a craftsman,... and as an artist, a true poet of the stage, who has created his own personal world in his own personal idiom, wholly consistent, wholly individual, an expression of his own anguish...which yet, as great poetry always does, re-echoes in the depths of the minds of a multitude of individuals and is therefore capable of giving voice to unspoken fears, sufferings and yearnings shared by all mankind."

That's high praise, indeed, and Esslin's early esteem continues to ring true now that Pinter is 54 or so, as suggested by the eighteen books devoted exclusively to his work. One of the more recent, by my friend Steve Gale, *Butter's Going Up: A Critical Analysis of Harold Pinter's Work*, begins by quoting Harold Hobson's *Sunday Times* review of *The Birthday Party* (1958): "...the most original, disturbing and arresting talent in theatrical London..." Gale concludes his introduction by suggesting that Pinter is "validly called the most important dramatist writing today and possibly of our generation."

I think that Pinter's work is even better than that, but betting on the future reputation of a contemporary author probably is a good deal more risky than anything our gaming establishments have to offer. As Samuel Beckett writes in another context, "but time will tell." Still, Pinter is clearly that rarest of anomalies, a dramatist who appeals both to the scholarly community and to a wide popular audience. Part of that appeal springs from the fact that Pinter often writes about situations which at first glance appear to be very strange but which somehow nag at us, seem almost unaccountably familiar. He is like Kafka in that, or like Chekhov, or even like Beckett. Some hostile critics have accused Pinter of being a "miniaturist," of writing only about the insignificant events in the lives of insignificant, often

*Some hostile critics have accused Pinter of being a "miniaturist," of writing only about the insignificant events in the lives of insignificant, often almost grotesque characters.*

almost grotesque characters. I think not. Pinter has written in several instances that he is pleased when an audience can struggle with one of his plays, can grasp what goes on on the stage as recognizable, and can identify with it. In effect, he writes plays which are intensely realistic, concrete, specific, on one level, and which emerge as "metaphoric" on another level, for want of a better term. Various elements within a typical Pinter work subtly point to such intended response or recognition, and critics often refer to such elements as "subtext," phenomena that occur beneath the literal dialogue or situation. Repetition, pauses, silences, inconsistencies, phobic patterns of speech or behavior, seemingly bizarre responses, all force an audience to question, to ponder the "macro" implications of the actions in Pinter's microcosm. That is what accounts for part of the staying power, the nagging need to return to or re-examine a Pinter work.

But perhaps we're edging into the pedantic here. I vividly remember a fine Spring evening in 1975, walking out of the Old Vic in London where I had just sat enthralled at the feet of Ralph Richardson and John Gielgud in Pinter's *No Man's Land*. A friend, a 19th-century British literature scholar and the wife of one of my mentors, had the temerity to praise the performances and to scoff at the play. The next morning, though, she admitted that it had "bothered her all night," that she had kept tonguing it like a sore tooth. Now, that's not to imply that experiencing a Pinter play is painful—it's actually a wonderfully entertaining, comic world—up to a point—that Pinter creates. In *No Man's Land* Pinter shows his audience the ravages of "success" on an older writer and the desperate need for reflected glory and its limited power in a "failed poet." But Pinter manages to show us this situation in such a way as to force an attentive audience to ponder its own vision of success, of failure, of power, especially in the light of old age, fallible memory, and the very human need to avoid the darkest implications of our often escapist behavior. In many ways, the nagging need to ponder a Pinter play comes from our intuition that somehow these at first strange characters are like us. And that fruitful pondering, that need to discuss a Pinter work in some pub, often comes from our initial puzzlement not really about the characters themselves but about the dramatic form Pinter utilizes, or creatively expands, or invents.

In an early essay, Pinter commented that much of what we typically call realism isn't realistic at all. Rather alarmingly, he writes, we find in such plays characters who can explain themselves to each other or to an audience, whose actions are clearly consistent or

clearly motivated, and whose every speech or action is economically related to some obvious dramatic focus. That, of course, is not the way reality is at all. On one level, then, Pinter is an uncompromising realist who refuses to provide us with "easy" exposition or explanations. Exposition and explanation are available in a Pinter play, but they're more subtly integrated than what we're used to.

At first the effect of this violation of our expectations is to shock us, to puzzle us, but that very shock is what draws us into the play if we're willing to struggle to recognize ourselves. In a recent interview which Pinter was kind enough to grant, in his London study he told me over drinks that he thought his work actually pretty easy to follow, "straightforward" for an attentive, intelligent audience. And he added that such scenes as the mad Jamaican evangelist calling at an upper class London home in *The Pumpkin Eater* do happen with disturbing regularity in our own lives. Pinter's use of such reflections of reality, though, is not purely realistic; such disturbing strangeness is "patterned" in Pinter, formalized, but formalized in such a way as to amuse, shock, disturb, and often carry profound thematic suggestion. The problem we have is to relate these seemingly bizarre events occurring in the context of an often unique dramatic form to our lives.

***Pinter added that such scenes as the mad Jamaican evangelist calling at an upper class London home in The Pumpkin Eater do happen with disturbing regularity in our own lives.***

Let's think, for example, of *The Homecoming*, one of Pinter's most widely acclaimed plays. Here we have a British philosophy professor returning to his lower class London home after six years at an American university. With no announcement of his visit or his marriage, he brings his wife with him and confronts a strangely hostile family who gradually seduce his wife, or at least at first glance seem to seduce her, convince her to stay, and apparently lure her into prostitution. With almost cold matter-of-factness, the philosopher departs,



Patricia Doyle as Emma in *Betrayal*.

leaving his wife in the clutches of his family, a butcher, a chauffeur, a demolition worker and a pimp. This dramatic series of events is clearly different than those described in a typical Neil Simon play. But on closer examination, we can relate to the broad situation. Most basically *The Homecoming* describes a successful relative's return to his not very successful family; he's come back both because he longs for the supposed security of the environment he's supposedly rejected or outgrown, and, paradoxically, because he would like to crow about his success. And predictably that family reacts with some hostility, both because of the assumed superiority of the "city cousin" and because his leave-taking questioned or challenged the validity of their very mode of existence. If you've ever been back "home," or know someone has, perhaps you can recognize the situation.

The exposition for the play occurs in its first three scenes, which map out the family's various insecurities and its members' aggressive attempts to gain security of some sort, no matter how paltry, through control or domination. And all of that takes place against a subtly conveyed pattern of images involving time, child-bearing and death. If we let it, this play raises disturbing questions about our own attitudes toward family, toward relationships between men and women, toward children, achievement and dying. Most broadly, the play is about modes of living—operating on things and operating in things or balancing the two, as the philosopher Teddy would say. It is both an emotionally moving experience and an intellectually challenging one because of its violation of our expectation.

CONTINUED

## The British American Theatre Institute's week in residence

**T**he week in residence by the British American Theatre Institute will open on Sunday, January 13 at 7 p.m. with the members of the Redgrave Theatre of Great Britain in "An Evening with Shakespeare." The readings from Shakespeare will be presented at the Reed Whipple Cultural Center, 821 Las Vegas Boulevard North and will be followed by a champagne reception to welcome the members of the company. Tickets will be \$15 per person and reservations are recommended as seating is limited.

The City of Las Vegas Cultural and Community Affairs Division will present three performances of the British American Theatre Institute's 1985 touring production of Harold Pinter's *Betrayal*, performed by members of the Redgrave Theatre.

*Betrayal* will be performed on January 17, 18 and 19 at 8:30 p.m. in the Charleston Heights Arts Center, 800 South Brush. Ticket prices are \$7 general admission and \$5 for students, senior citizens and handicapped.

The company members include Patricia Doyle, Roger Fox and Anthony Naylor, all of whom have an impressive array of credits in theater, motion pictures and television. They bring with them a wealth of experience from the leading theaters of Great Britain including the Haymarket Theatre, Sadler Wells Opera, The National Theatre of Great Britain, the Young Vic and the Royal Shakespeare Company in Stratford.

Classes will be conducted at Reed Whipple Cultural Center, 821 Las Vegas Boulevard North, Monday through Friday, the week of January 14. In addition to the classes which will be taught by the three actors, classes will also be taught by the Production Manager, Andrew Killian. Classes offered are "Per-

forming Shakespeare," "Stage Combat," "Stage Crafts," "Harold Pinter—Playwright: The First 25 Years," "George Bernard Shaw," "Aspects of Shakespearean England" and "Stage Management." The program is designed for the actor, pre-professional and educator as well as those involved in non-professional theater. Tuition fee for the week of classes will be \$25 per class.

The three-part lecture series, Pinter: On Film—On Stage—In Production, will take place in the Charleston Heights Arts Center and is offered free of charge. The schedule is: January 8, 7 p.m., Pinter on Film—*The Servant*; January 10, 7 p.m., Pinter On Stage—*The Homecoming*; January 15, 7:30 p.m., Pinter in Production: *Betrayal*. UNLV's Dr. Christopher C. Hudgins, Ph. D. will conduct the lecture series. The major work of Dr. Hudgins, academic humanist for the project, has been the study of Harold Pinter. He has just completed a sabbatical leave research project on Harold Pinter's films and during his recent stay in England, he interviewed the author in his London home.

The British American Theatre Institute was founded in Sante Fe, New Mexico in 1982 to offer drama students, actors and teachers the opportunity to learn about acting from professional British actors, both by attending classes they teach and by observing them in live performance.

The lecture series and classes are funded in part by a grant from the Nevada Humanities Committee.

For details regarding class times, dates and places, consult the January Events calendar in this issue, January 14-18. For further information and a brochure detailing individual classes and lectures, call 386-6211. For tickets for reservations for *Betrayal* call 386-6383.

AA

**P**inter's experimentation with formal structure has continued, but it now seems less extreme, perhaps more readily available to audiences, than it did early in his career. Still, such experimentation is important aesthetically and often profits from Pinter's work in a wide variety of media. He brings that experience back to the theater in works like *Betrayal*, as we shall see in January. Some years ago, in a piece on *Old Times* for *Genre*, I wrote: "Understanding the

influence various art forms exert upon each other becomes increasingly important in the twentieth century as those forms have multiplied and intermarried with a vitality often mistaken for chaos ...[Pinter's] development of a 'filmic' theatrical technique beautifully expands the potential for the theatrical form." With the adaptation of the stage play *Betrayal* for the film, that formal cross-fertilization continues in some very interesting ways.

Pinter's work, in sum, like that of any

innovative genius, is at first baffling but nonetheless powerful. We can relate to that work, or see our own lives and problems reflected in it in a uniquely provocative light. His world view is quintessentially modern, as is his formal experimentation, and that's not what we're accustomed to seeing either on the popular stage, screen or television. I don't have space, here, but if I were to compile a heuristic frame for understanding Pinter, I would suggest the works of Beckett, Kafka, Eliot and Conrad. I would add Camus' *Myth of Sisyphus* to explicate what is often described and

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**Great Britain's renowned Redgrave Theatre troupe will offer a series of films, lectures, workshops and classes about the master dramatist's work, as well as three performances of Pinter's extraordinarily successful "Betrayal."**

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misunderstood as the "absurdist" element in Pinter, and I would contextualize the ideas of "menace," territoriality and patterns of dominance and subservience with readings in psychologists Alfred Adler, Norman O. Brown and R.D. Laing. Freudian psychology is often ridiculed in Pinter's work, but these three psychologists at times seem to understand the modern world in much the same way as Pinter. And after all that reading, I'd note that Pinter's works reflect our world in such unique, powerful, arresting and aesthetically pleasing ways that they can clearly stand on their own.

I'm excited about this up-coming theatrical event, incidentally. And I have confidence that it will be enjoyable in itself and will make Pinter's work and much of serious modern theater more readily available, more clearly relevant, to the Las Vegas community. That work should enable us to see our own world with fresh eyes, from a new perspective, and with greater compassion for our fellows.

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*Chris Hudgins is the chairperson of the Department of English at UNLV. He has published a number of articles on Harold Pinter and has recently returned from a sabbatical in London where he interviewed Mr. Pinter and concluded research for his book on Pinter's filmscripts. AA*

## CINDY FREI

Cindy Frei is a one-woman show at Clark County Community College Theater. But come opening night, you won't find her on stage, even though she plays a major part in each production. Instead, she'll be perched high above the audience, seated behind a lightboard, for Frei is the theater's technical director.

"I've worked for most all of the theater groups in town, and also on the Strip, but I enjoy my job at the College the most," says Frei, who has been with CCCC for the past year. During that time she's worked on *True West*, *I'm Getting my Act Together and Taking it on the Road*, *Nuts*, *Extremities*, and *Beyond Therapy*.

Frei's first involvement with theater was not until her last year of high school,

*"I'm still looking for that mythical 9 to 5 job in theater, but I don't think it exists yet."*

when a friend asked her to help on a production of *Oklahoma* in Wisconsin. After moving to Las Vegas, she attended UNLV and received a BA in Theater Arts.

As technical director, Frei's responsibilities are many—set construction, light design...she even oversees the sound. "Building the set for each production is probably the hardest job and the most time-consuming," she says. "It usually takes four to five weeks."

During the next two months Frei will face her biggest challenge in the construction of the set for *K2*, designed by



Technical Director Cindy Frei of Clark County Community College Theater.

Ellis Pryce-Jones. *K2* is about two mountain climbers trapped on the second highest mountain in the world. "I actually have to build a mountain in the theater, or more specifically, an ice wall," explains Frei. "There are a lot of special effects, including an avalanche during each performance, where part of the set has to crumble. It should be a technical masterpiece when complete."

Whether it's building mountains or hanging lights, Frei always finds it an enjoyable experience. "I'm still looking for that mythical 9 to 5 job in theater, but I don't think it exists yet." But since her heart belongs to the theater, come 8 p.m. when the houselights dim, you know she's there for yet another performance.

—Rene M. Solomon AA

## Shakespeare scholars to tour Nevada towns

Four Shakespearean scholars will tour Southeastern Nevada communities in January, giving an extensive series of lectures which will provide background for next summer's Utah Shakespearean Festival offerings. The series, sponsored by the Festival, will be funded in part by the Nevada Humanities Committee.

*The Merry Wives of Windsor*, *Anthony and Cleopatra* and *Twelfth Night* will be the focus of discussions by professors of literature and drama from Southern Utah State College.

One part of the project, a study guide for the three plays, has already been completed and published. The program is intended not only to enhance the understanding and enjoyment of Southern Nevadans who attend the Festival, but to be entertaining and informative in its own right as well.

The lectures will take place primarily in high schools, but will also be offered to community groups in almost twenty cities and towns. The lecturers will be accompanied by an exhibit of Elizabethan costumes, armor and weaponry, and musical instruments of Shakespeare's day. Each lecture will open with a slide show on "Shakespeare and his Life and Times," with material from the Folger Library, the Royal Archives in London, and the Birthplace Trust in Stratford-on-Avon.

The four lecturers who will be touring are Fred C. Adams, Gwen Sandberg, Doug Baker and Dr. Lynn Dunn.

Fred C. Adams is the Festival's

Founding and Producing Director. He has directed 28 Shakespearean productions during the 23 years since the Festival began. He is a professor in the Department of Theatre and Dance at Southern Utah State College.

Gwen Sandberg holds a BS and M.Ed. degree in English and Journalism from Utah State University. Besides her involvement as a speaker, she supervises media, brochure and program copy as well as editing the study guide and two editions of the Shakespearean newsletter each year.

Dr. Lynn Dunn has directed high school and community theater, has been chairman of a high school English Department and assistant professor of English and Education at the University of Wyoming, and has acted in many Shakespearean plays. He is published in English and Languages, Minority Studies and Poetry.

Dr. Dunn will appear in Boulder City, Henderson, Las Vegas, Overton and Mesquite between January 7 and 11. Fred Adams will speak at the Caliente Girls Correctional Facility and in Pioche, Panaca, Alamo and Hiko between January 14 and 18. Doug Baker will appear in Baker, Ely, Ruth, McGill, Preston and Lund from January 21 through the 25th. Gwen Sandberg will speak at the Elko Boys Correctional Facility and in Wells, Carlin, Battle Mountain and Winnemucca between January 28 and February 1.

More specific dates, times, and places will be released as they are confirmed.

AA

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# MADELENE CAPELLE

PHOTO: DAVID BROWN



by Lisa Coffey

**M**adelene Capelle is rooting for the 49ers with what E.B. White refers to as "the devotion of an opportunist." If they go to the Superbowl this season, she gets to sing "The Star Spangled Banner" on national TV. That's just the sort of opportunity the energetic soprano has a knack for creating; and when opportunity knocks, Ms. Capelle answers the door.

Last month, Capelle's San Francisco-based business agent made arrangements for her to sing at the 49ers alumni dinner following their victory over the Bengals. The unlikely audience was captivated and enthusiastic about the brief brush with opera. After the perfor-

Her lyrical, yet full-bodied voice conveys her humanism, humor and honesty.



mance, one of her newly acquired fans ventured to ask, "Well how'd we do, for jocks?"

Jocks and just about everyone else would probably do quite well indeed listening to Madelene perform the music she loves. Her lyrical, yet full-bodied voice conveys her humanism, humor and honesty. She has what Steve Allen calls a "Silly Center—" a core of funniness that manifests itself in vitality and warmth, even when the subject matter is serious. When the subject matter is not serious, Capelle is quick, wry, witty.

It may have been these qualities that caught the attention of the judges when Ms. Capelle stepped on to the stage for the first time, to sing at Mills College in Oakland, California, where she was a sophomore in the pre-med program. A young harpist who lived in Madelene's dormitory had, by popular vote of the residents, been granted permission to practice in the dorm living room. Perhaps out of recognition of Madelene's natural gift, or perhaps as a desperate measure to get her to stop humming along in the background, the harpist suggested the two of them perform an aria in the school music performance competition. They won. The judges were Luciano Berio, John Cage, and Darius Milhaud.

***"Las Vegas is just a different area code."***

From that time, Madelene supplemented her scientific pursuits with voice training, graduating with majors in both science and music. While she was preparing to enter the medical school at Loma Linda, Milhaud stepped in once again. At his suggestion, she applied for a Fulbright Scholarship. She won. Instead of Southern California, she was off to the *Hochschuler fur Musik* in Vienna.

When she returned to the United States a year later, her aspirations for a career in medicine had fallen by the proverbial wayside. She completed her Master's in music at the University of Texas, Austin, and then began work on a doctorate at Indiana University.

Having completed all but her dissertation, Madelene decided it was time for a new opportunity. This time, it was her debut with the New York Grand Opera. During her engagement with the company, she sang the roles of Clytemnestra, Iphigenia, and Electra. "I felt like I was having a thoroughly incestuous relationship with the House of Agamemnon," she confides. "I always had Achilles at my heel."

The caliber of Ms. Capelle's talent and accomplishment caught the eye of more than one of New York's musical movers

and shakers. She was invited to participate at the Kennedy Center as a panelist for the meeting of the new Music Alliance, an organization chaired by Harold Prince. She was to represent the viewpoint of the young artists of America on the topic of the direction of growth of theater, musical comedy and opera in the United States.

With typical rigor and responsibility for the task at hand, Madelene designed a questionnaire and mailed it to hundreds of young people in the arts across the country. Her input at the three-day meeting was so impressive, she was voted "Most Valuable Contributor" by the other panelists, all accomplished, influential

for free."

In spite of the frequency with which she declines suspicious invitations, Madelene prefers to remain a citizen of the Good Old U.S. of A. Although Americans' respect for the artist may not be up to snuff according to European standards, "Americans respect free spirit and spontaneity," says Madelene. "I'll take that over a first class ticket if I have to choose. Besides, I'm a hometown girl."

No one is more aware of Capelle's hometown girlishness than agent Dalrymple. Her attempts to persuade Madelene to move to New York have been fruitless so far. "I'm not in this

***She will star in the Las Vegas Symphony production of *The Merry Widow* February 5 at Artemus Ham Concert Hall.***

members of the New York music community.

Having graciously thanked them for the honor, Capelle took the opportunity to make a few impromptu remarks:

"I'm not ready yet for what some of you have it in your power to do for my career," she said. "However, I'd like to ask each of you to remember my name. When I'm ready, I'll call you. And I want you to promise me that when your secretary tells you Madelene Capelle is on the line, you'll take the call."

There were those, however, who thought it best not to wait for Ms. Capelle's call. Jean Dalrymple, New York theatrical agent, appointed by Mayor LaGuardia director of the New York City Opera, representative of numerous opera luminaries, and director of the White House Concert Series under presidents Kennedy, Johnson, and Nixon, managed to get the jump on the procrastinators. She is now Madelene's agent in the U.S.

In Europe, Madelene is represented by an agent in Frankfurt whom she met during her Fulbright days. She recently returned from an eight-concert tour in France. "I'm much better known over there than here," she observes.

Her experiences touring France, Italy and Germany form the basis for her opinions on the differences between the treatment of artists in Europe, as compared to the United States. "In Europe, there's a fundamental, across-the-board understanding of what an artist is and does and contributes to society. You don't have to give them a job description. They fly you over first class and treat you with great respect. They don't argue with you about your fee. They would never dream of inviting you to a party and then asking you to sing

business just for the applause, or the big career break," says Capelle. "I have other important things to do and I have to be at home to do them. I'm not saying I'll never move to New York, but not now. Besides, what's the difference? Las Vegas is just a different area code. You can get to the moon in a couple a days."

Mayor Bill Briare is glad Las Vegas is Madelene's home. He appointed her Goodwill Ambassador for the Arts. When in other cities, she visits the city halls to contact arts organizations for exchange of idea and information across the country.

At home, Madelene is involved with the Candlelighters organization for children with cancer, and the Handicapped Children's Center. Teaching is high on her list of priorities. In addition to instructing private students, she had begun coaching Las Vegas Strip stars and production show singers who are having problems coping with the effects of the dry climate on their vocal capabilities.

Twice a month, Capelle flies (second class) to Los Angeles to study with Seth Riggs, vocal coach, whose students include many of the best known singers of both popular and operatic music. "He's the best—exactly what I need," she exclaims. "He understands my voice and he's unlocking it for me. Another year with him and I'll be ready for anything."

Even though it will be a whole year before Madelene Capelle is ready for anything, she has promised to be ready by February 5, 1985, to star in the Las Vegas Symphony production of *The Merry Widow*. In the meantime, if your secretary tells you Madelene Capelle is on the line, better take the call. **AA**

## Hyman Gold and the Beverly Hills Ensemble

*"It's a party atmosphere."*

**S**hows may come and shows may go, but Hyman Gold and The Beverly Hills Ensemble go rolling merrily along.

Back in March of 1982, the Ensemble gave their first concert for the City of Henderson. At that point they thought it might be just the one engagement, but it was such a success that they were asked back again and again—and again!

Thus was born the "Afternoons of Music with Hyman Gold and the Beverly Hills Ensemble" which are presented the second Sunday of each month at 2:30 p.m. at the Henderson Civic Center, 201 Lead Street, room #3.

"We are very grateful to Rich Robles, Director of the Parks and Recreation Department, The Music Performance Trust Fund, and our loyal audience for their continuing support. It is their enthusiasm that has made us the longest running show in Henderson. In March we will have been there two years, and we really enjoy seeing everyone once a

month," says Director Gold.

"Each concert is built around a different theme and is filled with music that people know and enjoy. Everyone has a good time. There are refreshments and the audience dances, claps and sings along. It is a real party atmosphere."

The Ensemble consists of Hyman Gold on cello; George Popa on saxophone, clarinet and flute; Stacey Carroll on piano; and Edmund "Moe" Scarazzo on bass. Each musician is a virtuoso in his or her own right. They have played every Strip show-room in Las Vegas, as well as being active in the recording industry. Together they play for many local social affairs as well.

The series of concerts is sponsored by the City of Henderson with additional funding provided by the Music Performance Trust Fund, Local #369. It is free to the public.

The next concert dates are January 13, February 10 and March 10.

AA

# Notes

## Don and Dorrie Kemp

by Esther Hoffman Weinstein

**T**he Army is notorious for developing talents its rookies never knew they had. And there's no reason why musicians should fare any differently than the rest of the troops. In the case of local pianist Don Kemp, the Army called on a talent he never really had.

When Don was drafted in 1954, he landed in the 424th Division Army Band. The First Sergeant needed a pianist for

CONTINUED

## Bedrock, USA

**Setting: Boardroom of Brontosaurus Community Hospital**

**Fred:** Wilma, Barney, Betty, good morning. Let's get right down to business. Brontosaurus General needs bucks—money we can count on every year. We also need more visibility in Bedrock. A worthwhile annual event the town will support—you know, really turn out for, but the bottom line's got to be bucks. Any ideas?

**Barney:** Say how about a spring flower sale? We could buy the flowers at half-price and double our money—and everybody likes flowers.

**Betty:** Let's think about a pie sale. Apple pie would be nice and so American.

**Fred:** Can't do either one. No money for flowers or pies. We've got to come up with a risk-free program. We have to find a supplier that's willing to pay us a commission even if his product doesn't sell.

**Barney:** Come on Fred, you're dreamin'! Nobody's that dumb.

**Wilma:** Well, there is one group of people—artists.

**Fred:** Wilma, you're a wonder. Why didn't I think of that? We'll have an art show and auction. Worthy Cause in our neighboring city has been doin' it to 'em for years. You just let the word out and these artists come flockin' in—somethin' to do with exposure, I think.

**Betty:** Well, we still need money. We'll have to rent a hall and...

**Wilma:** No problem Betty. The artists will pay for it. We'll charge them for the hall.

**Barney:** But they'll need places to stay and food to eat and...

**Fred:** They're happy to pay their own expenses.

**Barney:** But they're supplying the product. I don't understand.

**Fred:** Doesn't seem to matter.

**Betty:** How about their time away from work, their travel expenses and all those things?

**Wilma:** Again, it's exposure. Artists will do almost anything to get it.

**Barney:** Let me get this straight. Do you mean to tell us that artist will take time off work, travel to get here at their own

expense, pay their room and board while they're here, pay for the hall so we don't have to, supply us a product to sell at half-price, pay us, say, a 40 percent commission fee if it sells and 5 or 10 percent if it doesn't, and to home happy?

**Fred:** You got it Barney. It's worked for years. Walk a lot of folks past their display and they're happy.

**Betty:** What kind of folks have to walk by?

**Wilma:** The kind of folks isn't important. It's the numbers that count—school kids, seniors on fixed incomes, families—those kinds of folks. If we get enough of them, some are bound to spend some money—it doesn't take much—it's the exposure that counts.

**Betty:** Are you sure artists do this?

**Wilma:** Year after year.

**Barney:** Well I'll be darned.

**Fred:** Yep, exposure.

**All:** Yabba-dabba-doo! We're in the art show business!

[Reprinted by permission of *artwest* magazine.] AA

a little dance band he had going, one that played at the Officers' Club, but there was only one opening in his unit. For a trumpeter. That Don had never played the trumpet before in his life posed no problem whatsoever. He would just have to learn on the job.

One of the rotating duties for the trumpeters was Bugler of the Guard, a task that entailed blowing morning calls and a lengthier Retreat ceremony, when the flag was lowered. On the day he drew that duty, Don's lip gave out half way through Retreat and no more of the assigned routine could he coax from his instrument. He finished as best he could, but it is easy to imagine the effect. A letter from the commanding general came through the next day that it was the worst bugle playing ever heard on post. And Don was made band bus driver for the duration.

Since that time, Don has been on much safer turf. Most recently he and his wife Dorrie have returned to the music business, with the November grand opening of Music World, reestablishing a long-term connection with the arts in Las Vegas.

It all began about 25 years ago in Los Angeles, where the two met at a Valentine's Day dance. At that time, Dorrie was studying voice at the Los Angeles Conservatory and Don was doing movie studio work as a pianist. He had stepped in as a substitute in the band that played for the City of Hope dance that Dorrie decided to attend on an impulse. Though involved primarily in classical music, she was looking to do some pop singing, and for that reason, introduced herself to the band leader. Within two days, she and the band prepared for an audition, and as Don quipped, they've been hanging around together ever since.

They moved to Las Vegas in late 1959, married shortly thereafter and proceeded to form a group with two singers—Dorrie and another female vocalist—backed by a five piece band, with Don on the keyboard, of course. Performances took them on the road all over the Midwest, and they also played the downtown clubs here.

On the side, they developed a business out of their house, doing custom stereo installations. The early sixties were a time when components were just becoming the rage, and many were eager to buy but uncertain of how to go about it. The Kemps teamed up with an interior designer in 1962 to put a display in a decorating store as a way of expanding.

Then, when they needed to rent a piano for a rehearsal, they made the initial contact with the Pearson and Day Piano Co., a shop run by two tuners, John Pearson and Max Day. They complained to Don about all the Wurlitzer electronic organs they had sold that were in disrepair, which nudged his keen busi-



Harpist Lisa Coffey at the opening of Music World.

ness sense into action. He offered to trade them repair work for a display wall in their store.

Don grew up in Birmingham, England, where his father has his own factory for the crafting of stamped brass products. Don trained first as a tool and dye maker, but also developed his interest in electronics by building HAM radios. Hence the ability to fix organs. By playing them, he could figure out what was wrong with the tube-type mechanisms of the old Wurlitzers.

That meant he was working only three jobs at that time. Mornings were for repair work, afternoons for selling components and evening for playing on the Strip. Dorrie partnered the stereo business as well.

Don also began selling pianos, and when Pearson and Day broke up, the Kemps bought out Day's interest, incorporated and changed the name to the Southern Nevada Music Co. Shortly after that, the business moved to Sahara Avenue, and Pearson sold out his interest.

In 1972, a new dream was realized when the music store moved into the

Kemp's own building on the corner of Eastern and Sahara. They had bought the property in 1969 and built the whole Eastgate Plaza shopping center there as an investment and also to accommodate their ever-expanding business. They still carried stereo components, in addition to keyboards, guitars, music and accessories, and also ran a sizeable music school.

But after almost 20 years in the music business, the two began to experience burnout and felt the urge to travel. They sold the store's name, rented the space and bought property in Sidona, Arizona, with the thought of building a house there and making that the center of their operations.

Sidona proved too remote for their tastes, however, and they abandoned that idea. They did travel to New Zealand, Australia, Hawaii, and spent the last four summers in Monterey. But the prospect of the music business lured them on again when the building became available and when Vince Falcone, one of Frank Sinatra's accompanists, wanted to go into the retail business. And now it looks like they are firmly ensconced again.

The Kemps have always realized the importance of community support, and most recently donated a Shafer & Sons piano to radio station KNPR-FM. They have served on the advisory board to KNPR, been involved with the Community Concert Association for 12 years and been members of the University Musical Society. Frequently, they loan instruments for worthwhile causes, such as the October Allied Arts "Music Madness," and have given items to the University Music Department and the Nevada School of the Arts.

The new store also serves as a gallery for local artists. Currently, works by Dottie Burton, Dorothy Hawkins, Walter Phyl, Jim Rozzi and Linda Savage are on display through January, and future plans include a monthly exhibit change.

The Kemps are making plans for a variety of future concerts in the building. On any ordinary day, though, Don is in the store, playing pop music on an electric organ, or jazz on a grand piano. But he still plays no trumpet. **AA**

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# CARL VICKERS and RON JOHNSON

## *Building from the Baroque*

**D**ark and bearded, Ron Johnson hunches over his Spanish guitar to rip out the emotional passages. Carl Vickers is poised over him, his feathered white hair falling about his silver flute, like an egret about to strike.

Formally dressed, they perform transcriptions of Terrega and Villa-Lobos, some Nicholas Slonimski and "the standard repertoire." Quite proper for a pair of musicians who developed in Las Vegas, one by recording with "atonal heavy metal ensembles," the other with local sixties rock bands like the Strawberry Drop.

Like many contemporary musicians, their work is influenced by such a welter of alien traditions that it almost seems they know too much.

**J**ohnson, who until the last few weeks was the only working professional flamenco guitarist in Las Vegas, was a self-taught rock and roller from the age of twelve, playing school dances and then local clubs in late-sixties garage bands whose names are hazy memories. The Strawberry Drop revelation brought guffaws from Vickers. Johnson says, "I managed to find my way into some culture in Las Vegas since

my Jimi Hendrix days."

At 16, he began studying with Sergio Elizondo, one of the first flamenco guitarists to come to the United States from Mexico. "He happens to be the general plant manager of the Young Electric Sign Company now." The exposure to Elizondo, whose playing Johnson still respects, made a permanent mark.

Starting at 18, Johnson studied for four years with Jimmy Kay, a Julliard graduate. "He's written neo-Stravinski string quartets which have been performed at UNLV." Then he met Jose Lago, a master guitarist at the University of Madrid. He studied with Lago for 2 years, and stayed with him at his home in Madrid.

During part of that time, Johnson found himself living on the small Spanish Mediterranean island of Iebiza in a shack in the hills with no electricity and no running water. Water was brought in periodically by a truck and kept in a cistern.

"There was a little recording studio—it was the only thing going on the island—and I wanted to get in there to play." He looked in and noted the number of musicians and their instruments. "I went back out into the hills where I was staying, and I wrote out parts for the musicians I knew were there, by oil lantern. It took several days. Then I went back to the studio and asked the musicians there if they would be interested in playing my music. I handed out parts to each of them.

"They said they'd love to. They worked on it for a couple of days and then we recorded it." He still has the tape.

When he returned to the States, Johnson began working with the great flamenco dancer Luisa Triana. "I just kept getting pulled back into flamenco." He is still working as Triana's rehearsal guitarist, and is the regular accompanist for the UNLV Dance Department's Spanish dance class. In 1982, he performed with Triana and the Las Vegas Symphony Orchestra in Artemus Ham Hall as part of the Master Series. Still, he has only spent half his time working with flamenco. "I've spent about an equal amount of time on classical music. I'm actually more of a classical artist as far as that goes."

Playing various genres, he has worked local clubs as a soloist since 1976.

**"**I never had a rock band," says Carl Vickers, who was born in Las Vegas. "When I was in high school, I had these atonal heavy metal ensembles where I would compose chamber music for electric instruments. I'd use Strip musicians and bring them into the recording studios—they were glad to play something interesting for a change. A lot of the music was in the funk, R & B vein. Now I consider myself strictly a classical artist."

Vickers studied at UNLV, but stopped

*Carl Vickers and Ron Johnson play at the Allied Arts Gallery.*



PHOTO: DAVID PHILLIPS

short of a degree and began studying privately. He found the university atmosphere a little odd, a little irrelevant. "I started working at the Stardust when I was 18, and the MGM Grand in Reno at 19, and then I went to UNLV and everybody was talking about how the Strip is the place to be." He laughed.

He studied for several years with flutist Jo Marcune, who recently left Las Vegas after establishing herself as one of the two or three finest flutists in Southern Nevada, working with the Las Vegas Symphony Orchestra and leading the Festival Chamber Players. His first exposure to her was somewhat traumatic. She verbally ripped apart nearly everything he did, beginning with the way he held the instrument. But Vickers became her star pupil, and more.

"She's been a real strong force as far as direction, and a real good friend. She put me in touch with Julius Baker and other people and introduced me not as her student, but just as a good flutist." Marcune feels Vickers is good enough to earn a chair in a major orchestra, and has used all of her connections to give him the opportunity. He has been taking auditions for various orchestras for the last year.

For a musician who considers himself "strictly a classical artist," Vickers lists strange and various influences: "John McLaughlin, Miles Davis and a local guitarist, Tony Di Caprio, who's now in New York. He really opened my head as far as music in general, though he's a jazz guitarist. He taught me about how music applies to your life.

"I'm also into an ethnomusicology thing—flute pieces from Tibet, China, Japan, Bali.... I have a group called Sura—it's a Sanskrit term. It says that breath and sound are one and the same." The group incorporates flute with electronic instruments, Chinese temple bells, gongs, and various exotic percussion. Johnson has worked with Sura.

Vickers says his primary influence, still, is Baroque. "That's what I play on a Sunday afternoon, anyway. All the essences are in Baroque." Johnson agrees, "there's something legitimate about it as far as a foundation goes."

Vickers spent a lot of time studying orchestral works and then toured South America. In Venezuela, "My luggage was broken into and all my tapes were stolen." All that atonal heavy metal work, all those hours long ago experimenting in a Las Vegas recording studio, gone.

Back from South America, he began looking for a guitarist to play Bach with, which took a while. He saw Johnson playing solo at Play It Again Sam's. "I decided I wanted to play with him." Three years later, he actually contacted Johnson and made the suggestion. "I was refreshed by the fact that someone was taking the time to contact me for a change," says Johnson. Both were weary

of bad experiences with other musicians by that time. "They just lacked commitment," says Johnson. "We believe in methodically working out the things we want to do. Of course, we haven't gotten into Bach yet." "There are intricate problems with Bach on guitar," says Vickers, but Johnson affirms, "That's our next direction."

Besides the standard guitar-flute repertoire and some interesting additions like Slonimski, a Vickers-Johnson performance includes transcriptions of guitar and voice pieces. "I feel," says Vickers, "I've brought out some Spanish pieces that wouldn't otherwise have been played on flute." Johnson always includes some solo flamenco work. "In true flamenco," he says, "guitar is the only instrument. Once you include one other instrument or voice, then it's Spanish popular music."

The duo is inured to the difficulties of an artistic career. Vickers says, "You learn to survive on very little." They play a variety of special events, banquets and weddings. They've appeared together twice on Paul Terry's Channel 10 show. Both teach, which seems to be essential to their making any reasonable amount from music. Also, Johnson says, "I have a hobby in real estate." It's more than a hobby; he's an active agent and has sold many tract homes in the last year.

Now the pair are planning a European tour. Johnson performed in Spain while studying there: "I was a novelty. I was a gringo coming over to attempt their own music, and they were so amused that they let me hang out there." And anyway, Vickers can't forget his touring experience in Venezuela. Plans are still indefinite; Johnson says, "We're looking hopefully to go on the road this Spring, to Austin. Then we'll make plans from there." They'll probably leave for Europe separately.

As for their musical destination; it's hard to know when two musicians are influenced by rock, jazz, the blues, funk, classical music, new music, flamenco, baroque, primitive music, oriental musics and so on. This mixing and melding of influences has been gaining momentum throughout this century, and it really accelerated in the late '50's and early '60's when numbers of jazz musicians began experiments with oriental and other traditions, and John Coltrane's work with Indian music was popularized by rock groups like the Byrds, the Doors and especially the Beatles.

"We're living in such an experimental period in music," says Johnson, "and it's all relative. Everything influences everything else. If you can do something experimental that works, then somebody else will take it to another plateau. It's helped me to feel good about being diversified musically."

—Patrick Gaffey AA



## Ask Miss Music

### DEAR MISS MUSIC,

Years ago, when I was a young musician just starting out on the road, you printed a piece in your column called "A Musician's Prayer." I clipped it out and saved it and, although it has turned yellow and brittle with age, I still find it a source of comfort and inspiration. Why not print it again so that the new generation of young musicians can benefit from it as I have these many years?

An Old Timer

### DEAR OLD TIMER,

You may be old in years, but Miss Music can tell you're still young at heart. God bless you for remembering. Here is the piece:

#### A MUSICIAN'S PRAYER

Dear Lord, Thou has made me a musician.  
In Thy infinite wisdom Thou has chosen me  
to be Thy earthly messenger;  
To echo the strains of Heavenly Harmony  
In a troubled world below.  
Into my hands Thou hast placed an instrument,  
And into my heart, a song.  
For these gifts I do rejoice.  
Open my eyes and close my mind  
That I might follow the conductor  
Without trying to figure out  
What he is doing, or why.  
Bless me, and place on my head  
The heavenly earmuffs of insensibility.  
Grant me the grace to smile and be merry  
Whilst the comedian is on.  
Oh, Lord, I have labored long and suffered much  
That I might be fit for my mission.  
Make me not bitter that I made less money  
Than the Maitre D'.  
Let me not worry that I know not  
If I have a gig from one week to the next.  
For great is the gift Thou has given me,  
And great is my joy in my art.  
Make me ever mindful  
That I should not eat onions right before work,  
And, in peace and glory, safely guide me  
Past the beckoning tavern  
And straight home to bed  
Almost every night.  
Amen.

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Miss Music wishes you all a happy and prosperous New Year.

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

# Steps

by Morag Veljkovic

## Simba: Serious about dance

Today she is the director of the Simba Talent Development Center, but LaVerne Lignon says it's largely thanks to her two determined teachers.

LaVerne trained at the Jones-Haywood School of Ballet, in Washington, D.C., where her teachers instilled

discipline in her by demanding a lot and accepting no slacking. When she chose to go to a party rather than attend class for George Balanchine, she was unceremoniously chucked out of school. It was a shock, and when she was given another chance, LaVerne didn't make the same mistake.

She continued her formal training with the School of American Ballet, in New York, and the Dance Theater of Harlem, and was a member of the Fred Benjamin Dance Company. On Broadway she danced in "Hello, Dolly," with Pearl Bailey and later accompanied Miss Bailey on tour both as dancer and administrative assistant.

An audition at the MGM studios in Hollywood brought an offer to appear in the new spectacular destined for the MGM Grand Hotel in Las Vegas, but when she heard it was topless, LaVerne turned the job down. A couple of weeks later, producer Donn Arden called and said that he was putting in a line of black dressed dancers and she was the new dance captain for that group. LaVerne spent six and a half years in "Hallelujah, Hollywood."

So how did Simba Studios come into being?

"It started out as a talent agency. While I was at the MGM, I trained all the black dancers in our group and word got out; if you need work, call LaVerne. I used to send out feelers to all my friends in New York and Los Angeles because there weren't enough trained black dancers in this town and I decided that there could be, so I eventually opened an agency and eventually this studio."

She is adamant about the fact that her studio is not geared exclusively to blacks; indeed, most of the students are white, but she does admit that she is reaching out to make her studio available to blacks and other minorities, many of whom have not been exposed to dance. This is one reason that her company of students and her faculty tour local elementary schools and give lecture demonstrations.

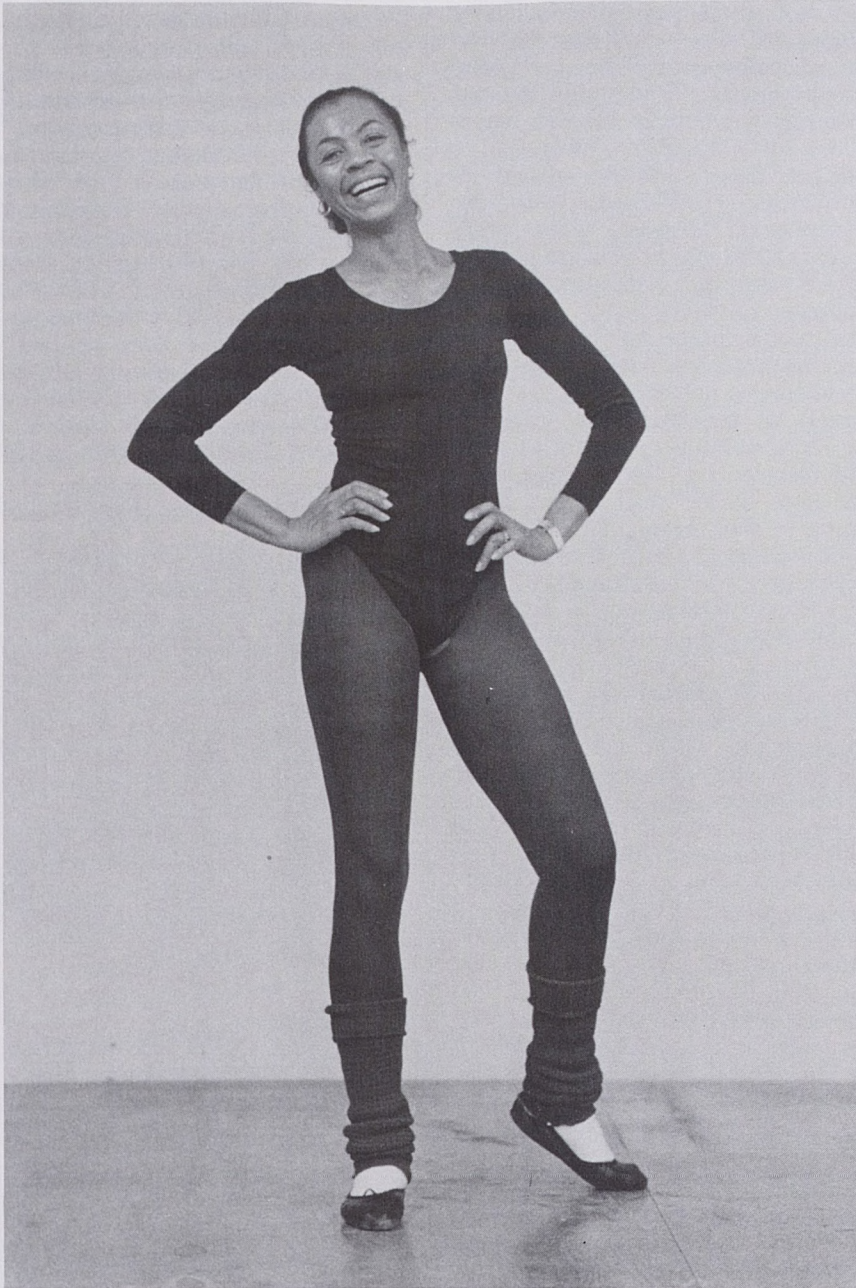
"We have a wonderful faculty, which includes Rodney Jenkins, principal dancer at the MGM Grand and one of my artistic directors, and Winston Hemsley, the other artistic director. He's my right arm and we go back to New York days."

A good, disciplined training is essential, says LaVerne, who insists that all new students learn ballet as well as jazz. "I can't force the professionals to do so, but the young students take compulsory ballet classes."

When she used to suggest to young dancers who got a job at the MGM Grand that they should take ballet classes, LaVerne was inevitably answered with "Why should I? I'm making the same money as you."

LaVerne Lignon.

PHOTOS: DAVID BROWN



**HEAR**—Helping to Evaluate Aural Response—is a sound awareness test for children 5 to 8. The program was developed at Kansas State University under the sponsorship of the National Piano Foundation. The computer is supplied by **Micro Age Computer, 3585 S. Maryland Parkway.**

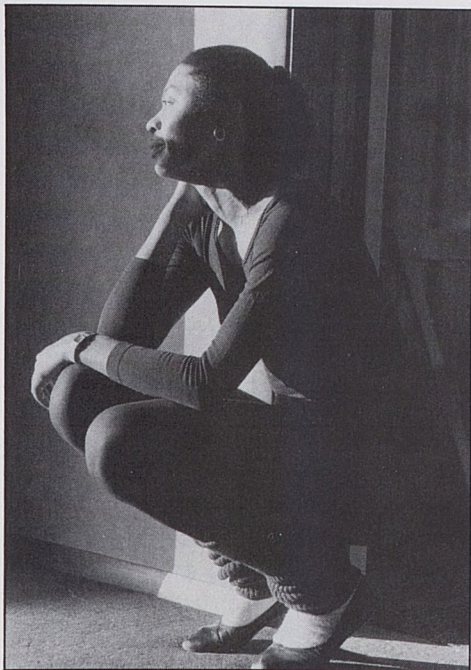
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Isn't it depressing that if you're tall and pretty you can work on the Strip? That if you're well trained it's a plus, but not essential?

"Well my answer was and still is—if you don't want to train, you had better make sure you work to keep your job in Las Vegas forever, because anywhere else you go, it's competitive. To get a job and stop training is like shutting the door which you just opened."

The Simba company demonstrations present the progress of dance from primitive to present, and encompasses break dancing and today's idioms. The children especially benefit from the professional expertise of the teachers, choreographers and dancers themselves. A small grant from the Nevada State Council on the Arts is helping to fund Simba's foray into the schools.

There is another exciting project in the offing which was brought to the company by Winston Hemsley and Alan Weeks, both of whom have formidable backgrounds. Winston is the choreographer of the MGM Grand shows and the Lido show in Paris, was partner with Alan in a dance team on Broadway and in Las Vegas and has innumerable Broadway credits to his name. Alan, who is currently dancing on Broadway in "The Tap Dance Kid," also has long credits to his name.

LaVerne and Simba will be presenting a series of video programs, in conjunction with Winston and Alan. The first project is a series of works and interviews with noted black choreographers. The program focuses on their mystique: Rhythmic patterns and sultry energy. Their expression has been affected by the nuances of creating in a society that up until recently rejected their works and now clamors for them. The choreographers will include Arthur Mitchell, director of Dance Theater of Harlem, Alan and Winston, and Michael Peters, cho-

# 1985 Choreographers Showcase

"My dance teacher used to say to me, 'If you don't see things that you like in your community—it's up to you to produce them,'" says Mary Scodwell, co-director of the Allied Arts Council Dance Division and one of the moving forces behind the 1985 Choreographers Showcase sponsored by the AAC. She has worked hard to expand the dance scene in Southern Nevada simply because, as she puts it, "I love dance."

The fourth annual Choreographers Showcase will take place at 2 p.m., Sat-

urday, January 26 and 27 at Charleston Heights Arts Center, 800 Brush Street.

"We have fifteen choreographers in this year's showcase—which is a record number by three times over what we've had before," says Scodwell. "Many things have contributed to the turnout—Dr. Carole Rae has brought Strip dancers into her Solaris company and made them aware of community dance; we aimed a lot of publicity at the various areas of the dance community; and there are simply a lot more people dancing—

CONTINUED

Sonny Maupin, vibraphonist, Barbara Vess and Beth Kolberg, dancers, prepare for the 1985 Choreographers Showcase.

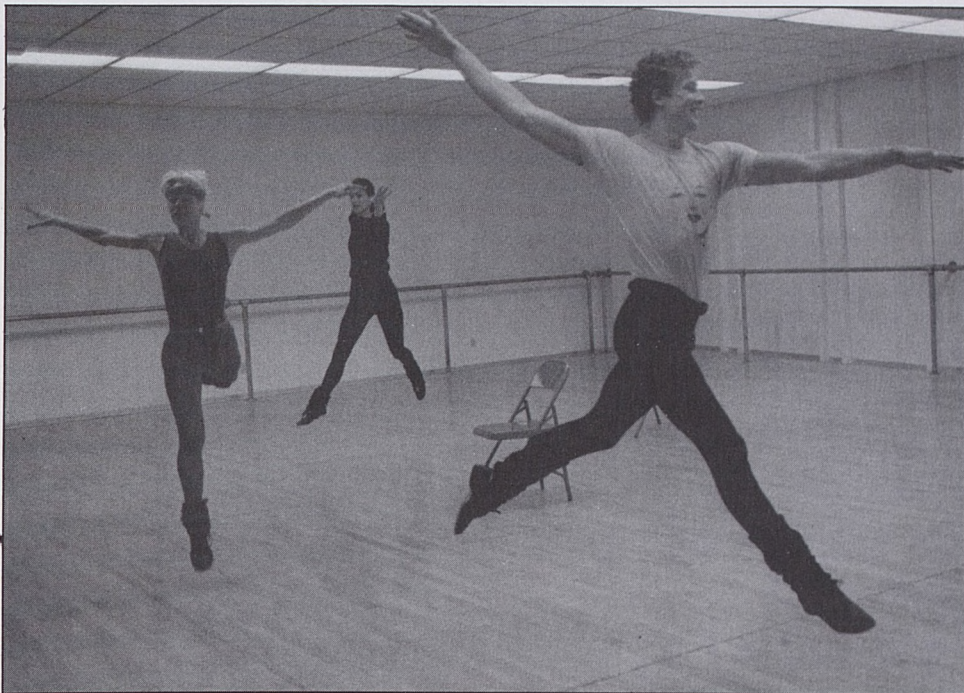


PHOTO: MARY SCODWELL

reographer of *Dreamgirls* and the best of the rock videos, such as "Thriller." These choreographers will be setting their works for dancers, and performances and video taping will begin as soon as enough money has been raised to set the project on its way.

While the future of a good white dancer is accepted, can a black ballet dancer make it? Can a black dancer work anywhere?

They are in some of the shows, says

LaVerne, and as far as ballet goes, Arthur Mitchell proved it could be done by blacks by doing it himself and starting the Dance Theater of Harlem. The company's new black "Giselle" set in the South has received critical acclaim.

"I just want to get into places and expose young children to dance, including those who are not from rich homes. It should be available to any gifted child of any color. By going round the schools we can do that. It's a start." **AA**

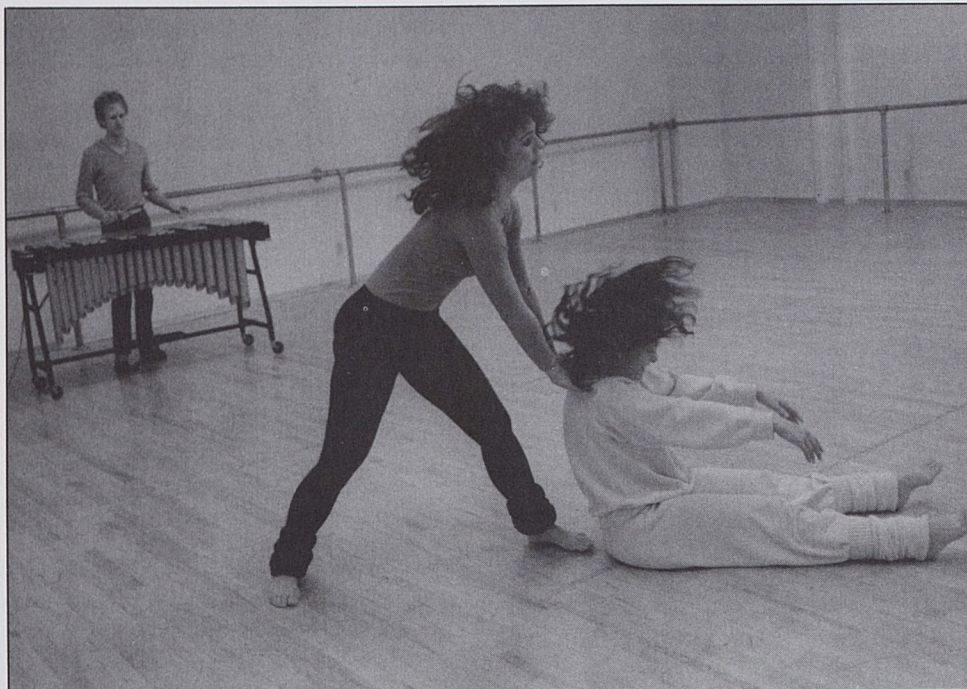
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Patricia Mountaintes (l.) rehearses her dancers for the Choreographers Showcase.

PHOTO: MARY SCODWELL

#### CONTINUED

on the strip, at UNLV and in the community.

"We have some very high caliber people here," she says. "The Showcase gives a chance for exposure to dancers

***...panelists agreed that the caliber of the choreography is better than ever before.***

who may not have the money or the ambition for a full concert, as each choreographer will showcase only one piece.

"No two pieces are alike," says Scodwell. "The Showcase is 'anything goes' with no restrictions. The panel of reviewers which selected the fifteen pieces agree that the caliber is better than ever before."

The panelists who selected the pieces include Dr. Carole Rae of UNLV; former Strip dancer, Rockette, June Taylor Dancer and AAC Dance Division director Joanne Lentino; theatrical dancer and dance teacher Jerry Gardner who provided studio space with his Las Vegas Dance Studio; Mary Scodwell, dancer; Sandy Carmody, CCCC dance representative; and Sal Angelica, ex-Strip dancer and 20-year freelance choreographer.

Choreographers come from several Strip shows, from the dance department

at UNLV and from the dance community of Las Vegas. The first piece is "traditional, modern—emotional," according to Scodwell. "As Dr. Carole Rae said—'It brings tears to your eyes.'" The second is a UNLV senior dance project involving six dancers. "The more dancers—the more problems are compounded—rehearsal, costumes, enthusiasm," says Scodwell.

Strip dancer Leigh Christiansen choreographed a jazz piece which Scodwell says is "very abstract." According to Christiansen, "We get sick of touch-step-twirl-kick." And her response to trite Strip dancing is a piece with "bird-like movement and configurations," choreographed to rock-n-roll.

A high school dance teacher from Valley High has put together a piece using Aaron Copeland music with a voice-over narration. Valley High students who will perform the piece also had a hand in the choreography.

Three solo pieces include a traditional "Martha Graham style" number; one by a former New York dancer who says "It's old fashioned here:" Her "very advanced" piece will be accompanied by a live vibraphonist; and one solo performer is male. According to Scodwell, "It's great to see male dancers coming out for the Showcase—we seem to have an abundance of women dancers."

Other numbers include the unusual "Hyper Borea" with a "flavor that is new to Las Vegas," a dramatic/theatrical dance with several MGM Grand dancers, which tells a story through dance about family relationships; and the last two pieces are duets:

One pair has created a "lyrical-modern" piece that is very balletic. The female's leg extension is so unbelievable "you drop your mouth—it's practically a standing split," says panelist Scodwell. The other pair, Strip dancers, use a lot of lifts and spins and make them look easy "because they have the strength and experience. It is spectacular."

"We are trying to encourage more live music with the Showcase. This year we have three pieces which use live music—and it adds another dimension to the dance," says Scodwell. "It is just another example of the way that the caliber of the Choreographers Showcase has improved since its inception."

The Showcase is put together by the Dance Division of the Allied Arts Council every year to give local choreographers a chance to show their work and perform for audiences, for University and Strip personnel and possibly to launch a new career. Co-directors of the AAC Dance Division are Mary Scodwell and Nancy Andolina, both of whom have had extensive dance training and experience. Tickets are available at the Allied Arts Council office, Charleston Heights Arts Center and Las Vegas Dance Theatre Studios. **AA**

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# ALLIED ARTS GALLERY

*UNLV Student Show — January 11 — 30*

*Jean Giguet — February 8 — 28*

*Jean Giguet's oil and oil sticks on handmade paper.*

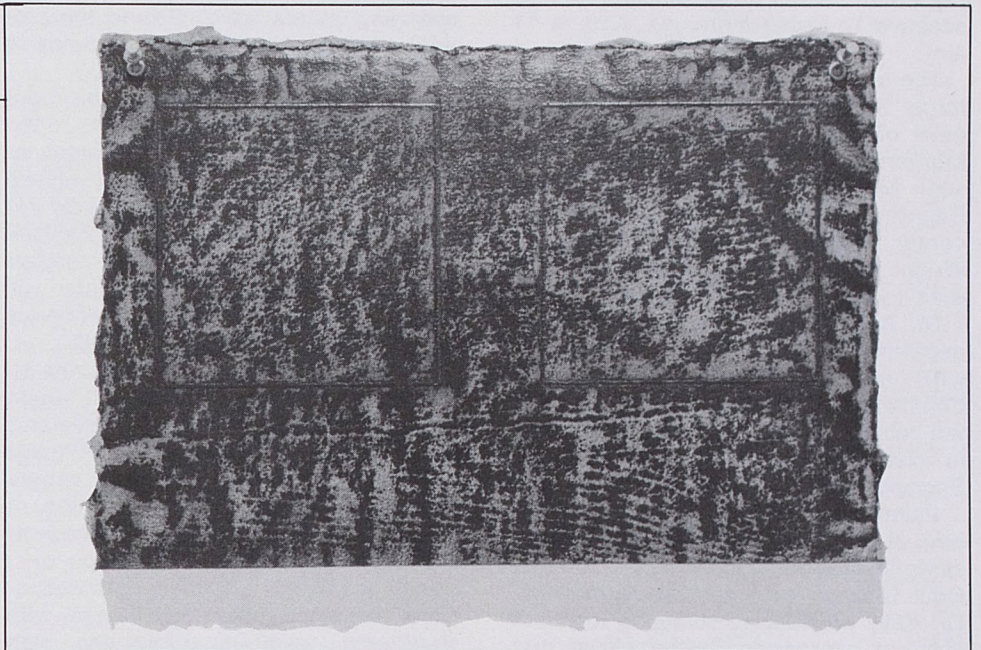
January 11 through 30, The Allied Arts Gallery will house a student show of the "best undergraduate work from the UNLV art department" according to Pasha Rafat, newly appointed co-director of the gallery. Then from February 8 through the end of the month, the gallery will present the work of local artist Jean Giguet. Rafat and Sonja Stefan will be sharing the duties and responsibilities of running the Allied Arts Gallery.

"I will have about 15 pieces in my show," says Jean Giguet in his urbane French accent. "Two rather large, 80 by 40 inch canvases and several smaller ones on paper, about 18 by 32 inches each. I use oil and oil sticks—oil on paper with the addition of photographic images. Most pieces are panels—a painting on paper juxtaposed with a photographic image, cut out, in the paint. I've been doing this for a couple of years. I used to do mono chromatic surfaces—now I'm adding these images."

Giguet has lived in Las Vegas since 1977 when he moved here to become the Curator of Exhibits at UNLV's Natural History Museum, after obtaining his Master of Fine Arts from the University of Illinois. He received other training in France at the National School of the Arts, and it has been "too long," he says, since he first began thinking about becoming an artist—about 20 years.

The Southern Nevada desert posed no challenge to Giguet when he first moved here in 1977 because he grew up in Chad, Africa, where, he says "It was even more 'deserted' than Las Vegas.

"Las Vegas seems like a town that I'm trying to leave," says Giguet. Apparently this is no particular reflection on this city, since he says that "when I was in Illinois, I felt the same way. I think I



would like to go to a bigger city in California, or perhaps Chicago or the East Coast—New York. I want a deeper cultural life. I would rather live in a smaller place that had a good cultural climate.

"In terms of showing work Las Vegas is poor by most standards—although I've seen a lot of progress since I've been here—there's more art than there used to be. But there is a very small circle of artists to draw from—from movies to theater to art shows. There is more art than when I came here in 1977,

but the support of the arts is still the same—not enough.

"I think the lack of support for the arts is due to a lack of education about the arts. This is a pretty wealthy town, but people with money tend to go outside of Las Vegas where the arts are concerned."

In March the Gallery will present the works of Katrina Lasko of Reno. Lasko is a contemporary artist but her current show deals with a western theme. **AA**

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# "The Religion-Arts Connection"

## A MINI-SERIES

A mini-series of lectures and discussions entitled "The Religion-Arts Connection" will be presented at the City of Las Vegas Senior Center, 450 E. Bonanza Road, starting January 17. The series is funded by the Nevada Humanities Committee.

The series will review the flowering of spiritual beliefs in the visual arts, music, drama, literature and architecture. The presentations will take place on ten consecutive Thursday mornings, 9:30 to 11 a.m.

The series, aimed to enrich and reinforce the understanding that seniors have of the arts, was planned by Dr. Margaret Gavillet of the center, Dr. Joseph McCullough of the UNLV English Department, Deborah Shillinglaw of the center staff, and Dorothy Ritenour Wright of NHC. It is open to all who wish to attend.

Dr. Arlen Collier of the UNLV English department opens the series January 17 with a discussion entitled "From Shamanism to Shakespeare." Dr. Collier will remind us that drama began, both in classical Greece and Renaissance England, as a form of worship.

Painting and sculpture as a manifestation of religion will be presented with slide illustrations January 24 by Kathie Cook Kelly, of the UNLV art department. Dr. Kelly will explore changing forms of spiritual expression in the visual arts from pre-historic times to the present.

The discussion of the Bible as Literature, on January 31, will be the presentation most closely tied to the familiar Judeo-Christian religious tradition. Dr. Joseph McCullough, Jr. will discuss the effect upon our lives of the Hebraic vision. He will also expand our awareness of the influence of the Bible as a source of plots, scenes, characters and styles on writers from John Milton to John Steinbeck.

Local artist Roy Purcell will give living proof of this profound influence with his "Spirituality in My Work," on February 7. Mr. Purcell will use drawings and slides of his original works to focus discussion on how each work depicts a journey seeking light which he portrays as the sun. Although it is not formally planned as a part of the series, it may be possible for interested participants to schedule a field trip to the artist's studio and to the First United Presbyterian Church of Las Vegas, where the artist's etchings, painting and work in stained glass unify the artistic effect of the entire sanctuary.

Esther Weinstein, of the UNLV music department, examines both the influence

of religion on music and the role of music in religion from the Middle Ages to the present. She will use representative recorded examples, choral and symphonic to illustrate and spark discussion.

On February 21, Dr. Kelly will return for "Architecture: Religion in Four Dimensions." She stresses that religion was the prime cause of the rise of permanent architecture. She will explain how changing beliefs have affected the creation of space from prehistoric times to the late Eighteenth Century.

To move the audience from the more familiar Judeo-Christian traditions to the wider field of spirituality's universal influence on art, Dr. William Fiero will use slides from China, accompanied by recordings of the philosophy of Taoism. Dr. Fiero's presentations always appeal to a wide following, so the center will prepare for an extra large audience for this presentation on February 28.

Dr. Joseph McCullough, Jr. returns on March 7 to focus discussion upon "American Writers' Views of Religion." He emphasizes a diversity of religious questions with which American writers have grappled from the beginning of America to the present. Often these writers draw upon Biblical sources, translating them into their personal visions. At other times they quarrel with traditional religious utterances with sometimes anguished cries.

Another local artist who is in her own way a representative of Renaissance tradition, Rita Deanin Abbey, will present her own inspirations and work on March 14. Ms. Abbey will illustrate from her work "Desert Scenes to Bible Vistas." She is returning from leave to UNLV with fresh enthusiasms for a new technique that should make her work more accessible to the public.

The series ends on March 21 with open discussions moderated by Dr. McCullough and Deborah Shillinglaw. Participants will seek to analyze, compare and contrast the way that artists universally and down the ages have expressed their spirituality.

In the weeks following the funded program, the group may wish to continue the subject by displaying art objects and sharing musical recordings of religious significance to them. The generosity of the Nevada Humanities Committee and of the UNLV faculty members who contribute additional time, effort and expertise to making humanities studies more meaningful to seniors and to the community at large is deeply appreciated.



PHOTO: DAVID PHILLIPS

ARCO Executive Nancy Dicks and Allied Arts President Paul Burns.

## ARCO supports Allied Arts Council

ARCO's philanthropic arm, the Atlantic Richfield Foundation, has approved a grant of \$2500 for the programs and activities of the Allied Arts Council. Executive Director of the Foundation, Phyllis Quan, recently announced the grant in a letter to the Council.

ARCO executive Nancy Dicks flew to Las Vegas to present the check to Allied Arts President Paul Burns.

"We are very pleased to receive this level of support from a corporation like ARCO," Burns said. "ARCO has a strong presence in this community, and it's good to see that the company is working to make this a better place to live."

The Council is planning to use the grant to support the Allied Arts Gallery, which opened this year in the Council's new building. "Besides showcasing local artists in the Gallery, we'll be using it regularly for national shows such as the National Paperworks Show and the Las Vegas National Billboard Art Competition," said Burns. "This support from ARCO will be important in making it possible to draw the attention to Southern Nevada artists that they deserve."

In addition to a number of exhibits by local artists, the new Allied Arts Gallery has exhibited the Las Vegas National Paperworks Show and the Juried Show from the Las Vegas National Billboard Art Competition co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising. AA

# 'ART FEST '84' WINNERS

In conjunction with the display of the life-sized bronzes of J. Seward Johnson by the American Nevada Corporation in Green Valley, the Allied Arts Council and the Clark County School District co-sponsored Art Fest '84, a county-wide student arts competition in the areas of sculpture, painting, photography, poetry and essay in grades K - 12. The winners at the December 8 event, whose prizes were awarded at Art Fest '84 at the Nate Mack School in Green Valley, are as follows:

**PAINTING:** Judged by Tom Holder, Chairman, UNLV Art Department

#### Level 1

Francis Adin, First; Peter D.L. Wilson, Second; Elizabeth Adams, Third.

#### Level 2

Kenny Lee, First, Jonathan Soule, Second; George Dixon, Third.

#### Level 3

Heather McBride, First; David Glovinsky, Second; Susan Daniels, Third.

#### Level 4

Carolyn Lehner, First; Christian Nelson, Second; Sheryl Ross, Third.

**POETRY:** Judged by A. Wilber Stevens, Professor of Humanities, UNLV.

#### Level 1

Jay Ensworth, First; Jessica Masters, Second; Alina Raines, Third.

#### Level 2

Shelly Brattain, First; Laura Grizzle, Second; Aaron Ward, Third.

#### Level 3

Jason Valentine, First; Kristin Rose, Second; Kelly Holmstrom, Third.

#### Level 4

Anna M. McCormick and Susan Hutchings, First; Phvong Hao Phan, Second; Curtis Christian, Third.

**PHOTOGRAPHY:** Judged by David Brown, freelance photographer.

#### Level 1

Miki Nakae, First; Jason Clark, Second.

#### Level 2

Kelly Ryan, First; Brian Todoroff, Second; Kelly Hooker, Third.

#### Level 3

Chris Clark, First; Justin Clark, Second; Lisa Kollins, Third.

#### Level 4

Stephan Angeles, First.

#### Level 5

Ramona Chmielewski, First.

**ESSAY:** Judged by Mary Malley, Assistant Director, Henderson Campus, Clark

County Community College; Aileen Vanden Dries, Coordinator, Academically Talented Program, C. C. School District; and Cenie Nelson, A. T. teacher.

#### Level 1

Emily Earl, First; Raymond Cirone, Second; Casey Cornwell, Third.

#### Level 2

Geoffrey Tracy, First; Jennifer Balducci, Second; Tricia Ryti, Third.

#### Level 3

Antoinette Cooper and Amanda Ryti, First; Nicole Kerr and Kevin Stroock, Second; Dusty Cornwell and Kenny Luedtke, Third.

**SCULPTURE:** Judged by Tom Holder.

#### Level 1

Suzanne Colveci, First; Benn Erbb and Alina Raines, Second.

#### Level 2

Whitney Francis, First; Abraham Laydon, Second; Joshua Miller, Third; Jeffery Swanbeck and Karis Knepp, Honorable Mention.

#### Level 3

Dominique Gordon, First; Stephanie Reid, Second; Frank Carlopio, Third; Storey Lake and Shannon Riedel, Honorable Mention

#### Level 4

Kim Coon, First; Matt Vannah, Second; Kristen Tantay, Third.

#### Level 5

Matt Van Dinter and Chris Streng, First; Joe Lee Taylor, Second.

Over 700 students entered artwork in the competition, and their work was viewed by a steady crowd of six or seven hundred throughout the afternoon of December 8. Art Fest featured an exceptional exhibit of the works of two Nevada sculptors: **Greg Allred** and **John Juliano**.

A Quick Draw demonstration featured artists **Wayne La Fon, Candy Schneider, Roy Purcell, Mike Miller, Charlotte Backlanoff, Rod Beasley, Jim Rozzi, Mary Jo Harding, and Vicki Richardson**. The finished works were auctioned off by **Robert Deiro** and his son **Garry**. Funds from the auction went to the Nate Mack School in order to make Art Fest possible again next year.

**Discovery Children's Museum, Roy Purcell, Charlene Cruze Purcell and Ross Purcell** presented art demonstrations.

The display of the J. Seward Johnson sculpture has been extended to early January, so it is still possible to view them, along Green Valley Parkway and La Mesa. **AA**

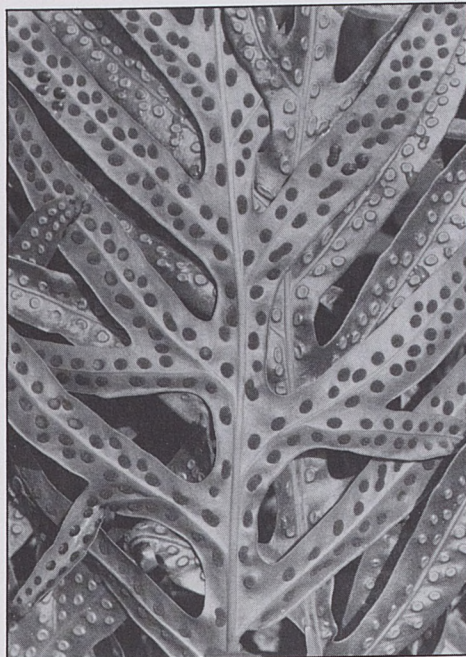
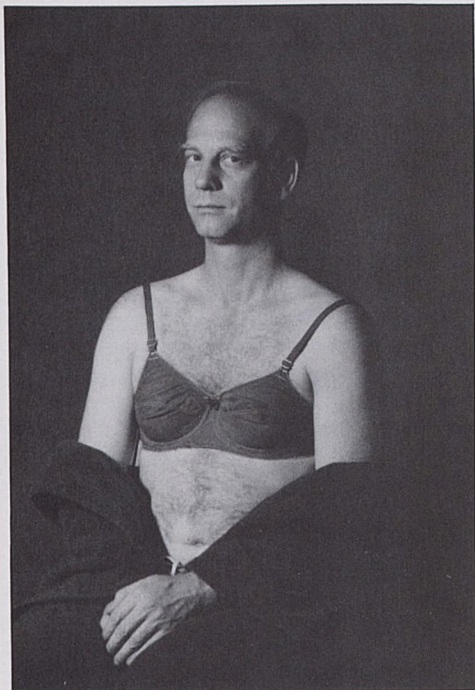
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## “The Photographic Vision” at UNLV

“There’s a lot more to creating an expressive photograph than simply loading the camera, shooting and waiting to see what develops,” says Bob Brown, Associate Professor of Art at UNLV, and instructor of a special 15-week course offered through UNLV’s Division of Continuing Education.

The course, ART 175x (340), is entitled “The Photographic Vision,” a three-credit telecourse airing on Channel 10 Saturday mornings beginning February 9, repeated on Dimension Cable Channel 9, repeated on Dimension Cable Channel 29 Mondays at 6:30 p.m. This telecourse will meet the university’s requirements for a Fine Arts elective. For more detailed information and a registration packet, call 739-3394. It may also be taken for non-credit.

The class is designed for anyone who has access to a 35 mm camera and wishes to learn more about the technical and artistic principles of photography and the techniques for producing quality photographs with a strong visual image.

Brown says the telecourse is unique because photography lends itself extremely well to television.

“We will be able to view several thousand historical and contemporary photographs and examine methods that have been used by great photographers to capture action,” he said. “It’s an opportunity to observe exactly what the photographers are doing—where they shoot from, what the light is and the kinds of equipment they use.”

The course will cover the mechanics of the camera, chemical and physical reactions that produce permanent images and the uses of various kinds of photographic equipment. Participants will also explore techniques for responding to photographic images, analyzing aesthetics and structure and understanding photography as a unique form of communication.

The televised section of the class will include guest appearances by 25 noted photographers with backgrounds in both commercial and fine art photography. Historical and aesthetic analysis will be provided by museum curators, historians, and photography critics.

The course is built around 14 weekly half-hour television programs supplemented by three on-campus classes. Students who successfully complete the eight multiple choice tests and six photo-slide projects in the class will be eligible for three credits (Art 175x). There will be limited enrollment. **AA**

**DAVID BROWN, BOB BROWN and ALAN PLATZER, three of Southern Nevada’s noted photographic artists will exhibit their work at the UNLV Fine Arts Gallery February 1 through 28. Opening reception February 1, 5 to 7 p.m. “Crossings,” from *Vegetation Series*, original in color, by Bob Brown, above right; “Man in the Red Brassiere,” 1984 color, by David Brown, above left; “Lone Palm Motel, Las Vegas,” original in color, by Alan Platzer, below.**



# Irony on the streets

"My choice came down to selecting the three images that I thought would be provoking and ironic and would be eyestoppers, and not ones that presented the question and also gave the answer." Edward Ruscha, juror for the Las Vegas National Billboard Art Competition, chose "Comstock" by Mary Lou Schindler of Carson City; "Romance" by Brion Sprinsock of Santa Cruz, California; and "Time Passes Without Notice" by Ric Lum of San Francisco as the three equal winners.

Each artist will receive \$300, and the winning pieces will be displayed as billboards around Southern Nevada. The competition was co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising.

Though none were among the three winners, Southern Nevada artists are well represented in the exhibit Ruscha juried from the nationwide entries. Including the three winners, 11 of the 22 pieces in the show are by local artists.

Southern Nevada artists included in the exhibit are: JoAnne Gilkey, William Verrill, Tom Holder, Valorie Hill, Patricia Mortati, David Brown, Hannelove Lowrey, Pasha Rafat, Jed Olsen, Rod Beasley, John De Lauro and Leslie Salisbury.

The show was displayed at the Allied Arts Gallery through the last part of December, and will now be exhibited in the new Spring Valley Library Gallery, opening January 31 at a 7 p.m. reception. The three winning images were painted on 14 by 48 foot billboards by Donrey artists and will be moved from one billboard location to another around Southern Nevada for the next year.

Ruscha, a Southern California artist of worldwide reputation, known for his own billboard, "Hollywood," said, "I was trying to look beyond the works themselves and see them as big outdoor billboards to face the motorist, so when I judged these works I avoided any imagery that I thought suggested any kind of teaser or promotional campaign or anything that looked like advertising.

"All outdoor advertising has a purpose, to carry that commercial message to the public. In this case, I like the idea that there is no 'reason' for the images being before the public. For that reason, I think this kind of stumping the public is going to be an interesting way to communicate.

"As an artist, I think it will be interesting to see a work that has been done 10 inches by 36 inches and then enlarged to 14 by 48 feet. A curious thing, and it might even be interesting for the artists to execute themselves. I did that one

time. It's a pretty overwhelming thing to see an image enlarged that much.

"The three that I picked leave a little room for doubt in the people who will see them. Two of the works, 'Her Thoughts Were Racing Dangerously' ["Romance"] and 'Time Passes Without Notice'...the first being one that's somewhat whimsical, but will also present this kind of irony that I think will be good for people driving around town. The second presents somewhat of a stern message to people, 'Time Passes Without Notice,' which might be somewhat thought-provoking. The third one, the picture of what appears to be a factory or a mine ["Comstock"], is—I think I selected this because it has a feeling of opposites to what the landscape here is in Las Vegas. The buildings in this picture are nothing like what the architecture here is like, and it looks 'schoolbook simple.' It's going to be so simple that it will be striking."

Mary Lou Schindler has been a sign painter for 12 years in South Dakota, Colorado and Nevada and is now foreman of the sign shop at Silver Dollar Signs in Sparks, Nevada. She earned a B.A. in fine art at South Dakota State University in 1971.

Schindler won first place in watercolor landscapes at the Watertown Farm Show in 1978 and honorable mention in the 1982 South Dakota Outdoor Art Contest. Her work appeared in the 1983 Outdoor Art Contest Calendar.

As a junior in high school in 1973, Brion Sprinsock became interested in photography, and after school, was influenced by Edward Weston, Andre Kertez and Lewis Baltz. In 1983 he began painting on his photographs and was soon working on canvas. He lists Ed Ruscha as one of his influences. He has been part of seven group shows in the last five years and has had three individual shows in Santa Cruz and Davis, California. He is 27 and works as a waiter.

Ric Lum divides his time between San Francisco and Sun Valley, Idaho. "I don't

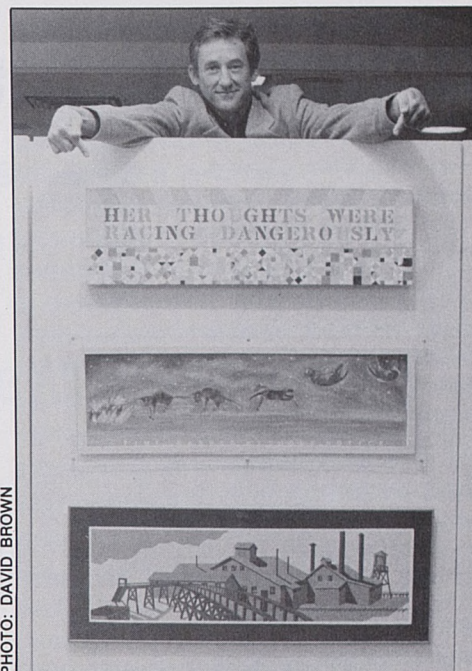


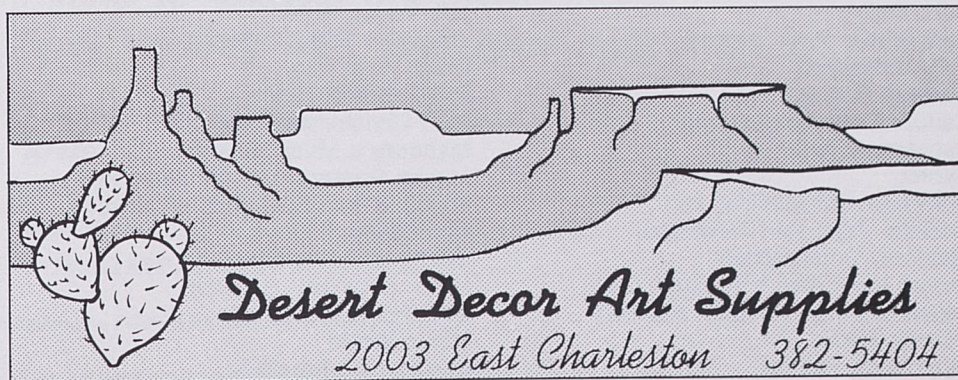
PHOTO: DAVID BROWN

Renowned artist Ed Ruscha with the three winning billboard entries he selected for the 1984 Billboard Competition.

like labels!" he exclaims. "I am a Pop, Dada, Conceptual, Minimal, Surrealist, Modernist, Futurist, Realist, Decorative, Classical, Abstract, Funk, Western, Expressionist kind of guy. I want my work to be Enigmatic, Intelligent, Emotional, and most of all Intuitive. But don't ask me what it means!"

Amidst such claims as "I WAS AN ART SCHOOL DROPOUT," Lum lists three colleges he apparently dropped out of, two solo exhibitions, a large number of group shows, and the following awards: 1st place drawing award, 1981 Sun Valley Center for the Arts and Humanities Festival; 1st place, 1971 Bay Area Jr. Art League Excellence in Painting Award; and 2nd place for the same award, 1970. Of the last, he says, "I lost to a clown painting with my classical still life with banana; I was mad!"

Out-of-town artists juried into the exhibit are: Dorisse Close, Marinette, Wisconsin; Janis Krasnow, New York City; Beck Whitehead, San Antonio, Texas; Richard Straub, Pacoima, California; James Vogel, Crockett, California; David Merkill, Dallas; John Fortes, Tulare, California; and Steve Hurd, Oakland, California. AA



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The Wood Works

Reuben Zucker, M.D.

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# NEW YEAR'S RESOLUTION

# #1

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**Your contribution** helps us spread the word about the arts through all local media; to sponsor art competitions, like the one which puts art on the telephone directory cover, or the billboard art competition, which is now a national competition, or the playwrighting competition, to honor local writers; helping us launch Discovery, the children's museum for Southern Nevada. You'll be a force behind our film series, a series of poetry readings, an ongoing art gallery, dance and music performances... in fact, more events and programs than we can list here.

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