

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS



**CARL
FONTANA**

WORLD RENOWNED
JAZZ GIANT

**ART-A-FAIR
WINNERS**

ALLIED
ARTS
COUNCIL

MAY/JUNE 1985
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MAY IS JAZZ MONTH



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COVER
CARL FONTANA, JAZZ TROMBONIST. COVER PHOTO BY
ED OPBITOS. STORY P. 16.



Wayne La Fon

Artist Wayne La Fon died tragically in an auto accident April 20. He was 34. In his eight years in Las Vegas he been gallery director of Ryan Gallery, and then Alexander Stefan Gallery. At Ryan Gallery he participated in a memorable two-man show with sculptor Lee Sido. He taught art at Clark County Community College and Nevada School of the Arts. He was a member of the boards of Allied Arts Council and Discovery, the new children's art and science museum.

Wayne was an enthusiastic and tireless volunteer for Discovery from the time Allied Arts began working on the project with Junior League. He poured his ideas and his energy into Fantasy Auction, the fundraiser for Discovery held in 1983 and again in 1984. He also helped conceive, design and build the first exhibits for Discovery.

He was director of the Visual Arts Division of Allied Arts Council, and wrote periodically for *Arts Alive*. His final column, on page 24, exhibits some of the humor for which he was well known. In recent years, the sharp wit which he used in writing, and in television com-

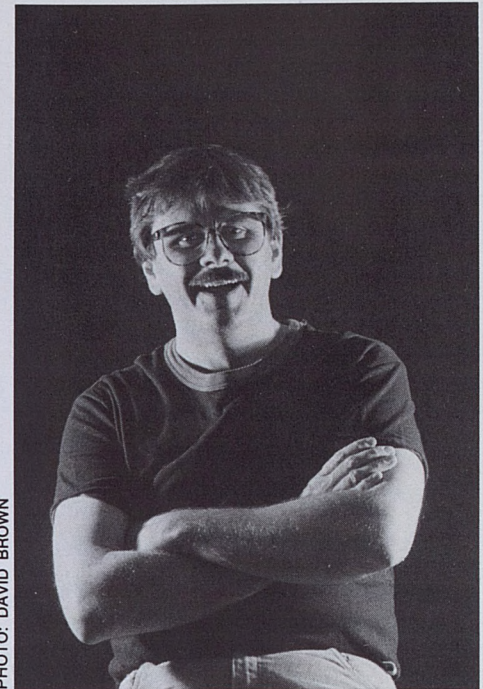


PHOTO: DAVID BROWN

Wayne La Fon.

mentary when he lived in Phoenix, began to invade his painting as he moved from a Southwestern style into portraiture. A self-portrait, "No Pictures, Please," ran in *Arts Alive* in July/August 1984 along with an account of the loss of his sunglasses at the Black Canyon Juried Art Show.

Wayne and his wife Georgia were married last September. **AA**

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The DEADLINE for the July/August issue is June 1.

MAY EXHIBITS

01 WEDNESDAY

Mike McCollum, ceramic sculptures, Allied Arts Gallery, continues through May 8. 731-5419.

Juried Student Show, UNLV Fine Arts Gallery continues through May 10. 739-3893.

Boulder City Artists Exhibit continues at Reed Whipple Center Gallery, through May 9. 386-6211.

11th Annual Art-A-Fair, Flamingo Library Main Gallery and Spring Valley Library Gallery, through May 10. 733-7810.

The Leskly Collection; life in the Nazi camp of Ghetto Terezin, Czechoslovakia, as experienced and painted by Eli Leskly, Flamingo Library Upstairs Lobby, through May 10. 733-7810.

"I Never Saw Another Butterfly;" an exhibit of drawings by children interned at Ghetto Terezin, Czechoslovakia, during World War II; as well as a tape of some of their original poetry, recorded by the Rainbow Company. Recommended for children over age nine. Flamingo Library, through May 4. 733-7810.

Tatsuo Saito: A Sumi-e Master; a traveling exhibition of twenty-five Japanese ink paintings, Charleston Heights Arts Center, through May 23. 386-6384 after 1 p.m.

"Women: Coming of Age in the '80's;" today's mature woman captured through the lens of photographer Russ Corbett, Flamingo Library Upstairs Gallery, through May 10. 733-7810.

04 SATURDAY

Black Canyon Juried Art Show, Boulder City Recreation Center, sponsored by the Boulder City Chamber of Commerce, May 4 and 5, 10 a.m. to 4 p.m. 293-2034.

Paradise Park Art Fair, sponsored by the Clark County Department of Parks and Recreation, May 4 and 5, Noon to 5 p.m. 451-8825.

05 SUNDAY

Black Canyon Juried Art Show. See 5/4.
Lucille Bruner and her exhibit of pioneer women will be honored by the Southern Nevada Bird Wilson Chapter of the Nevada Women's Political Caucus at 2045 Tenaya Ave., 2 to 5 p.m. There will be chamber music and refreshments. 384-9321.

Scodwell/Kennedy: photography by Tony and Mary Scodwell, Pottery by Greg Kennedy, weavings by Kim Kennedy, Main Gallery; watercolors by Lucy Foley and Alva Shelton, Nevada Gallery; Garside Jr. High, Youth Gallery; Las Vegas Art Museum, Lorenzi Park. Opening reception, noon to 4 p.m. Through May 29. 647-4300.

Paradise Park Art Fair. See 5/4.

Mary and Tony Scodwell, photography, Main Gallery; Jeannie Maxwell Williams, oil and sculpture, Nevada Gallery; works from Garside Junior High, Youth Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m. Through May 29. 647-4300.

10 FRIDAY

Bill Leaf, gouache on handmade paper; works reflecting his trip to China, Allied Arts Gallery; opening reception, 5 to 7 p.m. Through June 5. 731-5419.

Student Show, Artspace and Upstairs Galleries, Clark County Community College; opening reception, 6 to 8 p.m. Through August 30. 643-6060.

11 SATURDAY

"Days;" photographer Jon Winet and writer Margaret Crane have collaborated to create an exhibit of images and text that produce a unique interaction of the two media, Flamingo Library Upstairs Gallery; opening reception, 3 p.m. Through May 31. 733-7810.

"First Show" by Kevin Macey, featuring pencil, photo collage, silkscreen and silverpoint, Spring Valley Library Gallery; opening reception, 3 p.m. Through June 13. 733-7810.

12 SUNDAY

Monotypes by Mike McCollum; juxtapositions of interior situations and landscape elements, Flamingo Library Main Gallery; opening reception, 3 p.m. Through June 7. 733-7810.

13 MONDAY

Jane K. Noland, photography, Reed Whipple Center Gallery, through June 6. 386-6211.

BFA Thesis Show, UNLV Fine Arts Gallery; opening reception 5 to 7 p.m. Through May 31. 739-3893.

17 FRIDAY

10th Annual Artworks Festival, presented by the City of Las Vegas, including arts and crafts booths and live performances, May 17, 5 to 8 p.m., May 18, 10 a.m. to 8 p.m. and May 19, Noon to 5 p.m., Jaycee Park, St. Louis and Eastern. Free admission. 386-6384 after 1 p.m.

26 SUNDAY

Michael Fulgham: Ceramics; this Arizona artist will show some of the more unique work being done in ceramics today. Charleston Heights Arts Center. Opening reception, 2 to 4 p.m. Through June 20. 386-6384.

31 FRIDAY

Elks Helldorado Art Exhibit, juried by members of the Las Vegas Artists Co-op, Thomas and Mack Center, through June 9. 385-1221.

MAY EVENTS

01 WEDNESDAY

6th International Belly Dancers' Convention, Sands Hotel, through May 2. 870-5508.

The Deadline for entries to the Seventh Annual Young Composers' Competition sponsored by the National Association of Composers, USA, is October 14, 1985. For information, write the National Association of composers, P.O. Box 49652, Barrington Station, Los Angeles, CA 90049 or call Allied Arts at 731-5419.

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

Las Vegas Poetry Group, monthly meeting; bring your favorite or original selections to share with the group, Flamingo Library conference room, 7 p.m. 733-7810.

02 THURSDAY

6th International Belly Dancers' Convention. See 5/1.

"Play On," by Rick Abbot, directed by Kathryn Sandy O'Brien, presented by Las Vegas Little Theatre at the Reed Whipple Center Studio Theater, 8 p.m. May 2, 3, 4, 9, 10 and 11; and 2 p.m. May 5 and 12. 734-6971.

"They're Playing Our Song" by Neil Simon, directed by Bob Dunkerly, Clark County Community College Theater, 8 p.m. May 2, 3, 4, 9, 10 and 11; with a matinee May 11 at 2 p.m. 643-6060, ext. 370.

03 FRIDAY

"Cabaret;" songs by John Kander and Fred Ebb, presented by the UNLV Department of Theater Arts, Judy Bayley Theatre, 8 p.m. May 3, 4, 9, 10, 11, 16, 17 and 18; and 2 p.m. May 12 and 19. 739-3801.

"Play On." See 5/2.

"They're Playing Our Song." See 5/2.

04 SATURDAY

"Play On." See 5/2.

"Cabaret." See 5/3.

"They're Playing Our Song." See 5/2.

05 SUNDAY

"Play On." See 5/2.

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

06 MONDAY

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

Joe Behar's Community Drama Workshop; emphasis is on stage technique, scenes and improvisations; Sam's Town,

Room A, Bowling Center Mezzanine, every Monday, 8 to 10 p.m. 458-0069.

Al Cohn, tenor sax, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

07 TUESDAY

"Stage Fright" with Marlene Dietrich and Jane Wyman, directed by Alfred Hitchcock, Charleston Heights Arts Center, 7 p.m. Admission \$1. 386-6383 after 1 p.m.

"Coup de Torchon" (Clean Slate), directed by Bertrand Tavernier; a film classic co-sponsored by the Allied Arts Council and the UNLV Film Studies Program, UNLV Wright Hall Auditorium, 7 p.m. Free. 731-5419.

"Mahler and Carmen," Las Vegas Symphony Orchestra with guests artists Nancy Shade and Richard Soule, Artemus Ham Concert Hall, UNLV, 8 p.m. 739-6656.

08 WEDNESDAY

Audio Visual Workshop; learn to create your own slide/sound travelogues in this series of six weekly step-by-step workshops to be conducted by professional photographer and world traveler Bill Coates. Enrollment is limited. Pre-registration is required. Free. Flamingo

Library, 7 p.m. 733-7810.

Japanese floral art classes. See 5/1.

09 THURSDAY

Great Books Discussion Group; topic: "Cat and Mouse" by Gunter Grass, Flamingo Library conference room, 7 p.m. 733-7810.

"They're Playing Our Song." See 5/2.

"Cabaret." See 5/3.

"Play On." See 5/2.

10 FRIDAY

"Play On." See 5/2.

"Cabaret." See 5/3.

"They're Playing Our Song." See 5/2.

11 SATURDAY

"Call of the Wild" with Charlton Heston, captioned film for the deaf (with sound) of Jack London's classic tale, 1 p.m., Flamingo Library Auditorium. Free. 733-7810.

"They're Playing Our Song." See 5/2.

Search for Talent Regional Finale, Reed Whipple Center, 7 p.m. Adults \$3, children 16 and under free. 386-6211.

"Cabaret." See 5/3.

"Play On." See 5/2.

12 SUNDAY

"Cabaret." See 5/3.

"Play On." See 5/2.

The Beverly Hills Ensemble in concert, Civic Center Gymnasium, 201 Lead Street, Henderson, 2:30 p.m. Free. 565-2121 or 878-5405.

The Beverly Hills Ensemble in concert, Civic Center Gymnasium, 201 Lead Street, Henderson, 2:30 p.m. Free. 878-5405.

"Love All People." See 5/5.

13 MONDAY

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

Community Drama Workshop. See 5/6.

Russ Gary Big Band at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

14 TUESDAY

"That's Jazz;" all school-age youngsters, 7 - 15, are invited to learn step-by-step the basics of jazz dancing and ballet stretches with dance instructor Dennis Daniels. Free; pre-registration required for the eight-week course. 9 a.m. 733-7810.

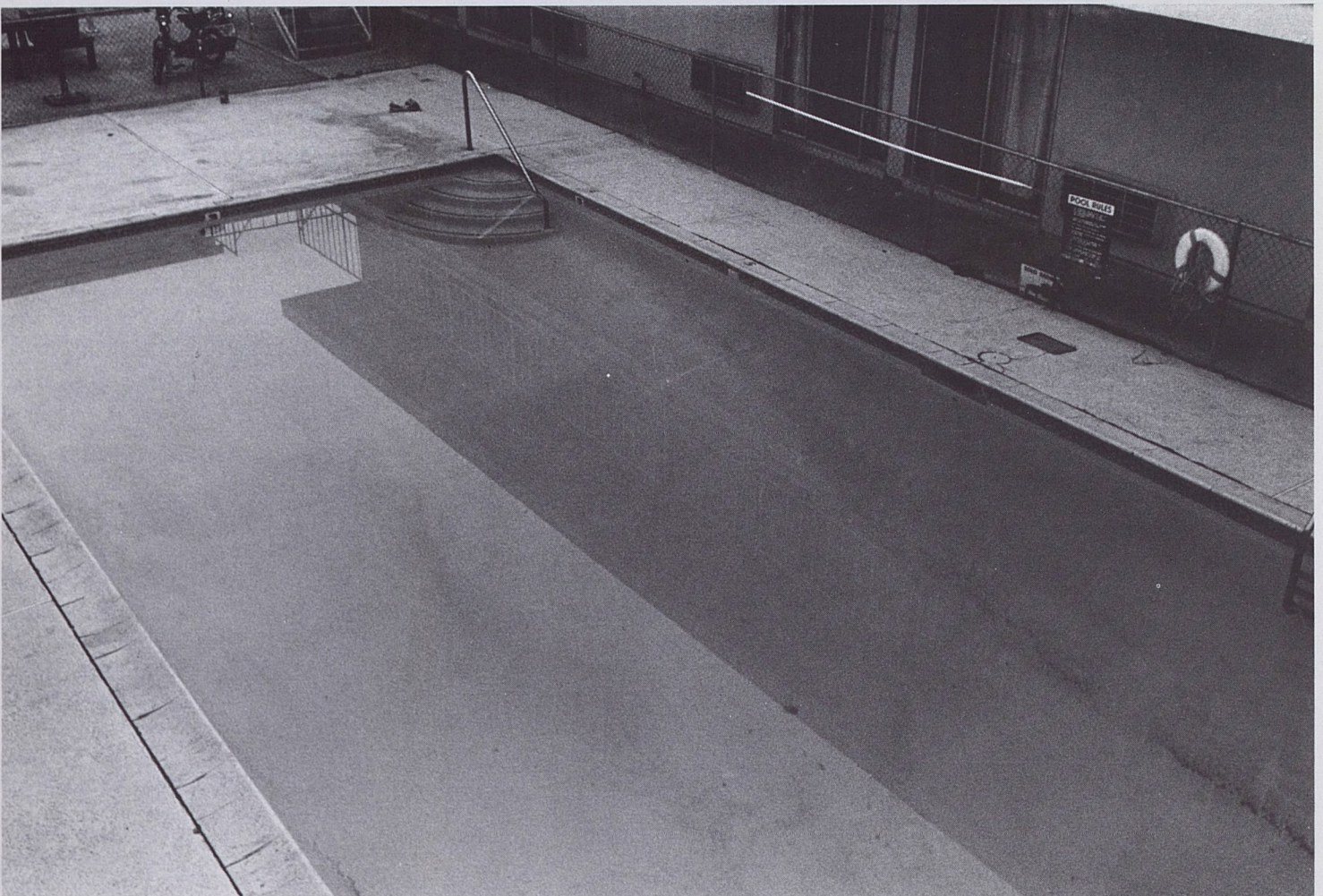
15 WEDNESDAY

Japanese floral art classes. See 5/1.

16 THURSDAY

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

"Nevada Days #1284," by artist Jon Winet, one piece in the "Days" exhibit featuring Winet and writer Margaret Crane at Flamingo Library from May 11 to 31.



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.

"Cabaret." See 5/3.

Library District Board of Trustees Monthly Meeting, Flamingo Library board room, 11 a.m. Open to the public. 733-7810.

17 FRIDAY

"Cabaret." See 5/3.

18 SATURDAY

"Cabaret." See 5/3.

Artworks Festival continues; see 5/17. Today, storyteller Michael "Badhair" Williams at 11 a.m.; "Horse Sense," Western music at 12:30 p.m.; "Sagegrass" at 5 p.m.; the Warburtons at 6:30 p.m.; and a film, "The Unsinkable Molly Brown" at 8:30 p.m.

19 SUNDAY

"Cabaret." See 5/3.

"Love All People." see 5/5.

Musical Arts Chorus, pop concert, Moyer Student Union Ballroom, UNLV, 3 p.m. Admission charge. 739-6672.

Las Vegas Sunset Symphony in concert, Sahara Space Center, 7:30 p.m. 870-7021.

Artworks Festival continues; see 5/17. Today, Jazz in the Park: Jay Cameron Quintet with vocalist Sherrie Lee, Noon; storyteller Michael "Badhair" Williams,

2 p.m.; and "Hot Jazz" from Boden and Zanetto at 3:30 p.m. Free.

20 MONDAY

Community Drama Workshop. See 5/6.

Herb Ellis, guitar, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast over KNPR 89.5 FM. 385-4011.

21 TUESDAY

"A Brief Vacation," directed by Vittorio de Sica; co-sponsored by the Allied Arts Council and the UNLV Film Studies Program, UNLV Wright Hall Auditorium, 7:30 p.m. Free. 731-5419.

22 WEDNESDAY

Japanese floral art classes. 5/1.

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

23 THURSDAY

Great Books Discussion Group; topic: "Selected Poems," Flamingo Library conference room, 7 p.m. 733-7810.

"En Pointe;" the history and development of the ballet as an art form, illustrated with slides and the music of Trio Serenata, Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

25 SATURDAY

Children's Concert: "En Pointe," a spe-

cially adapted version of May 23's Trio Serenata concert especially for grades 3 through 8, Flamingo Library, 3 p.m. Free. 733-7810.

Deadline for entries to the Las Vegas Art Museum Membership Show scheduled for June: 4 p.m. Las Vegas Art Museum, Lorenzi Park. 647-4300.

26 SUNDAY

"Love All People." See 5/5.

27 MONDAY

Community Drama Workshop. See 5/6.

Charlie Rouse, tenor sax, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

28 TUESDAY

"On Golden Pond" with Henry Fonda, Katherine Hepburn and Jane Fonda; captioned film for the deaf (with sound), Flamingo Library, 6:30 p.m. Free. 733-7810.

29 WEDNESDAY

Japanese floral art classes. See 5/1.

31 FRIDAY

"Annie," presented by the Rainbow Company, Reed Whipple Cultural Center, 7 p.m. May 31, June 7, 8, 14 and 15; 2 p.m. June 1, 2, 8, 9, 15 and 16; special 1 p.m. luncheon performances June 12, 13 and 14. 386-6553.



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

JUNE EXHIBITS

02 SUNDAY

"African Safari," Trish Shapiro's photo exhibit of the sites and people of Kenya and Tanzania, Flamingo Library Upstairs Gallery; opening reception, 3 p.m. Through June 28. 733-7810.

Las Vegas Art Museum Juried Membership Show, Main Gallery; Oils by Melita Coombs, watercolors by Betty Molini, Nevada Gallery; "Youth Of Yesteryears,"

Youth Gallery; Las Vegas Art Museum, Lorenzi Park. Opening reception, Noon to 4 p.m. Through June 30. 647-4300.

07 FRIDAY

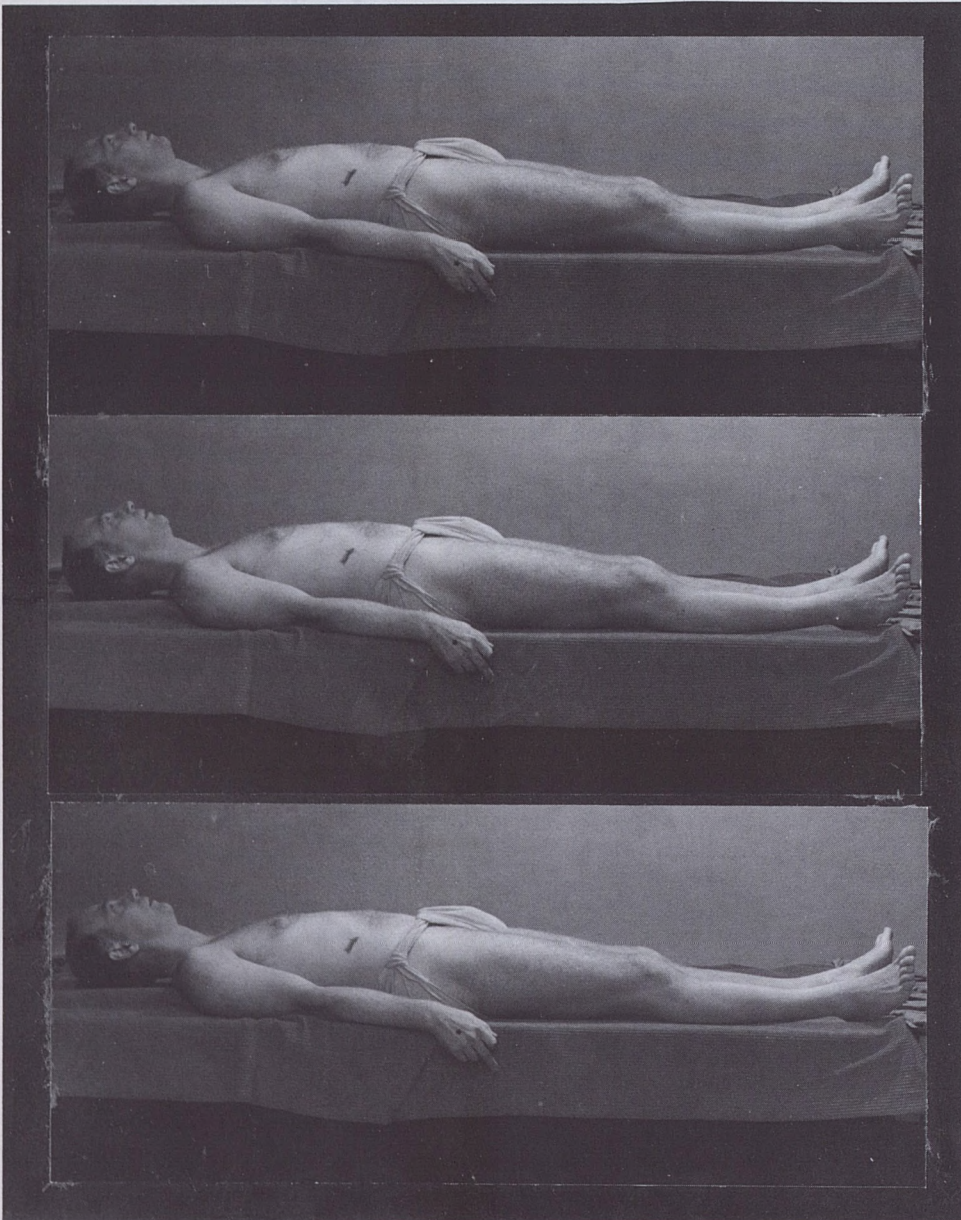
Sharon Thatcher, installation piece; and Kathy Kauffman, figure studies in watercolor and mixed media; two Northern Nevada artists, Allied Arts Gallery. Opening reception, 5 to 7 p.m. Through July 10. 731-5419.

09 SUNDAY

Structural Mixed Media by Lee Sido, winner of Art-A-Fair '84, Flamingo Library Main Gallery; opening reception, 3 p.m. Through July 5. 733-7810.

15 SATURDAY

Barbara McMahon, silk screen, Spring Valley Library Gallery; opening reception, 3 p.m. Through July 12. 733-7810.



"Ascension," by David Brown, won First Place in Art-A-Fair (color original). Story, p. 26.

JUNE EVENTS

01 SATURDAY

"Annie." See 5/31.

02 SUNDAY

"Annie." See 5/31.

"Love All People." See 5/5.

03 MONDAY

Morris Shubin Watercolor Workshop and Demonstration, sponsored by the Nevada Watercolor Society; demonstration, June 3; workshop, June 4, 5, 6 and 7 at \$58 per student. Time, place TBA. 645-8881.

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

Stephane Grappelli, the great jazz violinist, with his trio, Artemus W. Ham Concert Hall, UNLV, 8 p.m. \$12.50. 739-3535.

Community Drama Workshop. See 5/6.

Joe Newman, trumpet, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

04 TUESDAY

"To Catch a Thief" with Cary Grant and Grace Kelly, final film in the Alfred Hitchcock Classic Film Series, 7 p.m., Charleston Heights Arts Center; admission, \$1. 386-6383 after 1 p.m.

Melodrama Auditions for City melodrama productions in the parks during July, June 4 and 5, 7 p.m. For further information, call 386-6211.

05 WEDNESDAY

Japanese floral art classes. See 5/1.

Melodrama Auditions. See 6/4.

Las Vegas Poetry Group, monthly meeting; bring your favorite or your own selection; Flamingo Library conference room, 7 p.m. 733-7810.

07 FRIDAY**"Annie."** See 5/31.**"Lakeboat"** by David Mamet, directed by Marguerite Gowan Hall, presented by Theater Exposed, Grant Hall, UNLV, 8 p.m. June 7, 8, 14, 15, 17, 21, 22 and 24; and June 23 at 2 p.m. 386-0649.**08 SATURDAY****"Woodsy Owl Day,"** featuring "Aladdin" by the Rainbow Company, Kate Butler's Sing Along and the Fern Adair Dancers with the Nevada Youth Ballet Company; free for children from 5 to 10, Spring Mountain Ranch State Park; part of Super Summer '85. 385-2723.**"The Black Stallion"** with Mickey Rooney, children's captioned film for the deaf (with sound), Flamingo Library, 1 p.m. Free. 733-7810.**"Annie."** See 5/31.**"Lakeboat."** See 6/7.**09 SUNDAY****"Annie."** See 5/31.**The Beverly Hills Ensemble** in concert, Civic Center Gymnasium, 201 Lead Street, Henderson, 2:30 p.m. Free. 565-2121 or 878-5405.**"Love All People."** See 5/5.**10 MONDAY****Community Drama Workshop.** See 5/6.**Nevada State Ceramic Association,** monthly meeting, Denny's, W. Sahara and Rancho, 8 p.m. 877-1614.**Bobby Shew,** trumpet; and Red Holloway, tenor sax, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast over KNPR 89.5 FM. 385-4011.**12 WEDNESDAY****"Annie."** See 5/31.**Japanese floral arts classes.** See 5/1.**13 THURSDAY****The Four Freshmen** in concert, part of "Super Summer '85" at Spring Mountain Ranch State Park, June 13, 14 and 15. Time TBA. 385-2723.**"Annie."** See 5/31.**Great Books Discussion Group;** topic: "The Confidence Man," Part I, by Herman Melville, Flamingo Library Auditorium, 7 p.m. Public welcome; please read selection in advance of discussion. 733-7810.**14 FRIDAY****The Four Freshmen.** See 6/13.**"Annie."** See 5/31.**"Lakeboat."** See 6/7.**15 SATURDAY****The Four Freshmen.** See 6/13.**"Annie."** See 5/31.**The Capricorns** in a Father's Day concert of favorite melodies, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.**"Lakeboat."** See 6/7.

Scene at the Las Vegas AAC-sponsored premiere of 'Paris, Texas.' L. to R.: The Mayor presents Harry Dean Stanton with "Art Film Best Actor" award; Ilene Muphy, the Ultimate Las Vegas Showgirl; and Don Guglielmino, PR Director for the Tropicana Hotel.

16 SUNDAY**"Annie."** See 5/31.**Trio Serenata,** closing concert of the 1984/85 season; classical and light classical music, followed by a reception. Flamingo Library, 3 p.m. Free. 733-7810.**"Love All People."** See 5/5.**17 MONDAY****"Lakeboat."** See 6/7.**Community Drama Workshop.** See 5/6.**Mose Allison,** piano and vocal, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.**18 TUESDAY****"The Little Colonel"** with Shirley Temple, Lionel Barrymore and William "Bojangles" Robinson, Reed Whipple Center, 3 and 7 p.m. Adults, \$1., Children 12 and under, \$.50. 386-6211.**19 WEDNESDAY****Japanese floral art classes.** See 5/1.**20 THURSDAY****Professional Photographers of Nevada,** monthly meeting, Uncle John's, 3371 Las Vegas Blvd. So., 6:30 p.m. 873-1673.**Clowns of America,** monthly meeting, Wengert Community Meeting Room,

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JUNE EVENTS (continued)

Pearson Building, 6226 W. Sahara, 7:30 p.m. Free instruction for anyone who would like to become a clown. 452-8877.
Library Board of Trustees monthly meeting, Flamingo Library board room, 11 a.m. Public welcome. 733-7810.

21 FRIDAY

State Parks Cultural Arts Board's Annual Sing Along, featuring the Centel Singers, part of "Super Summer '85," Spring Mountain Ranch State Park, June 21 and 22, time TBA. 385-2723.

"Lakeboat." See 6/7.

22 SATURDAY

State Parks Cultural Arts Board's An-

nual Sing Along. See 6/21.

"Lakeboat." See 6/7.

23 SUNDAY

"Lakeboat." See 6/7.

"Love All People." See 5/5.

24 MONDAY

Community Drama Workshop. See 5/6.

"Lakeboat." See 6/7.

Bud Shank, sax and flute; and Shorty Rogers, trumpet, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

25 TUESDAY

"Bright Eyes," part of the Shirley Temple

Film Festival, Reed Whipple Center, 3 and 7 p.m. Adults, \$1.; children 12 and under, \$.50. 386-6211.

"**My Cousin Rachel**" with Richard Burton; captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

26 WEDNESDAY

Japanese floral art classes. See 5/1.

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

27 THURSDAY

Great Books Discussion Group; topic: "The Confidence Man" by Herman Melville, Part II; Flamingo Library Auditorium; public welcome; please read selection in advance of discussion; 7 p.m. 733-7810.

30 SUNDAY

Las Vegas Civic Symphony season finale, conducted by William Gromko, Reed Whipple Cultural Center; adults, \$2., students and seniors \$1.50, children under 12, \$1. 386-6211.

"Love All People." See 5/5.



Mike McCollum talks to student Karen Bernal at the opening of his ceramics show in the Allied Arts Gallery, which runs through May 8.

Performances under the stars

Celebrating its 50th Anniversary this year, the State Parks Cultural Arts Board presents an expanded season of performances "under the stars" at Spring Mountain Ranch State Park.

On June 8, the popular "Woodsy Owl Day" starts things rolling. *Aladdin* will be presented by the Rainbow Company; Kate Butler's Sing-Along follows; then the kids will be able to enjoy a puppet show and the Fern Adair Dancers with the Nevada Youth Ballet company. It's all free to children ages 5 to 10.

The Four Freshmen, who have been critically acclaimed as one of the most exciting live musical acts in show business, will perform June 13, 14 and 15.

The State Parks Cultural Arts Board's annual "Sing Along" will be held June 21 and 22, this year led by the Centel Singers. Audiences will "follow the bouncing ball" on oldies but goodies.

As part of the expanded season, audiences will be able to enjoy three theatrical offerings—in July, *Oliver*; in August, *Godspell*; and in September, a Shakespearean weekend. **AA**

Artworks Festival

The 10th annual Artworks Festival will be held at Jaycee Park, St. Louis and Eastern, on May 17, 18 and 19, opening at 5 p.m., Friday the 17th. Live performances and arts and crafts booths will be featured.

The festival on Saturday runs 10 a.m. to 8 p.m. with bluegrass and country—western music from Noon to 8, featuring Horse Sense, Sagegrass and the Warburtons. The film "The Unsinkable Molly Brown" screens at 3:30 p.m.

"Jazz in the Park" on Sunday, May 19, starts at Noon with the local group of Jay Cameron. Boden and Zanetto, performing 1920's "hot jazz," will be featured at 3:30 p.m.

Michael 'Badhair' Williams, a storyteller of national reputation from the North Carolina mountains, tells Appalachian tales at 11 a.m. on Saturday and 2 p.m. on Sunday.

The Artworks Festival is presented by the City of Las Vegas Department of Parks. For information call 386-6384 after 1 p.m. **AA**

How to get 4.7 million dollars

Vote for the Library Bond Issue, May 7

In November, 1984, the citizens of Southern Nevada passed the 10 million dollar state bond issue, which could provide 4.77 million dollars for Las Vegas/Clark County library construction—but *only* if the second bond issue is approved on May 7.

Governor Bryan signed a bill on March 4 of this year, allowing for Nevada's first and only consolidated city/county library district. The thrust of the bill is to streamline services and to create a stronger base. Out of this action, a new board of trustees has been formed, five chosen by the County Commission and five chosen by the City Commission.

Now is the time for the vital next step. The public will have the chance to show support for library services at the polls. On May 7, at the Municipal and Special Election, the public will be asked to approve the bond question which would provide up to 15 million dollars for library construction.

If this bond issue is not approved, the Las Vegas/Clark County Library District *will not receive any part* of the 10 million dollars which has already been approved by voters. It only makes sense then, that for Southern Nevadans to receive their fair share of the \$10,000,000 they have already approved for the state, they must get to the polls May 7 and vote for the library bond issue.

The Clark County community must provide the okay for these funds in order to qualify for matching state funds.

A special reason for approving the measure is that it would assure construction by the Library District of the building for Discovery, the new children's museum, as part of the new downtown library. Discovery, which is still homeless, was created as a project

of the Allied Arts Council and the Junior League.

The combined monies would be used to construct five new neighborhood libraries, a new central library and children's museum (Discovery), to improve ten rural branches, and to renovate the Flamingo Library.

When the Clark County Library District was created in 1964, it served a population of barely 200,000. Today that number has more than doubled, to over 480,000. Library cardholders alone number more than 250,000 and an average of 38,000 new ones are added each month.

The District, though striving to keep up with the needs of a growing metropolis, finds itself bursting at the seams. One of the national measures of library use is determined by taking the amount of square footage of library space and comparing it to the number of people the library serves. Using that measure, Clark County comes up with 20 square inches per resident, far below the national average of 72 square inches per person.

In a national survey comparing 116 urban libraries, Clark County ranked 98th in locally supported funding; and in a western state survey, it ranked dead last in funding.

Historically, funding for library services in Southern Nevada has lagged far behind the rest of the nation, a situation which is only made worse by the almost boomtown growth which the area has experienced in its relatively brief history. Southern Nevada growth has reached the point where expansion is crucial. Something obviously has to be done to meet the need for information, for space and for books. **AA**

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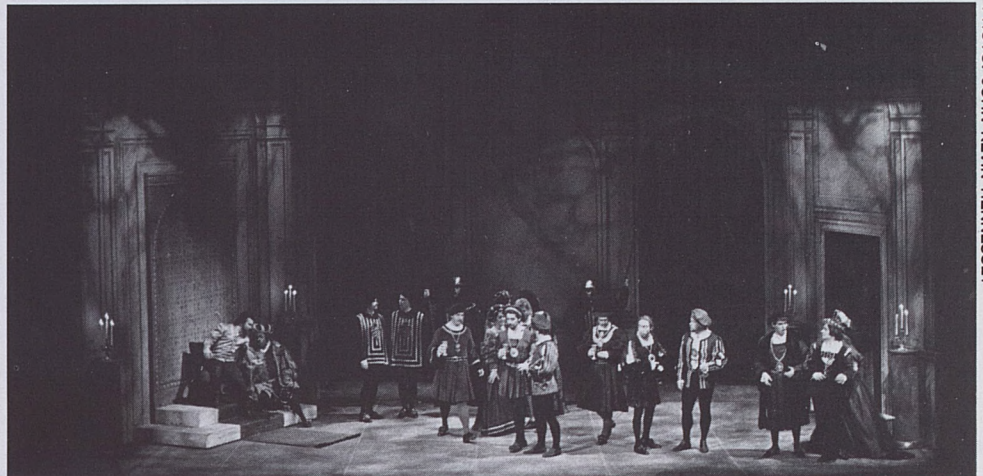
by Stephen Liu

Old moon, New Hampshire:
I'm fully convinced that
the Kwang Ling Palace in
Li Po's moon-struck verse
yet stands tall, jade-cold,
and that my mother's tale
yet holds a truth. She
pointed out for me:
the Hare, the Oaktree
under which sits the Fairy,
red threads in hand, a smile
of peace, yet managing love
affairs in the human world;
surely I can feel the wind
flittering like bats atop
our cornfield, and clearly
I can see, in the old moon,
my footprints by the Milky Way,
my eager eyes after the fingers,
even in the sky of New Hampshire.



Pavarotti in concert at Thomas and Mack arena.

PHOTO: JOHN KEVIN HENNESSEY



The March Thomas and Mack schedule included the New York City Opera Touring Company, here in a scene from Verdi's *Rigoletto*.

PHOTO: JOHN KEVIN HENNESSEY

Playwrighting grant

For the second consecutive year, the Hearst Foundation, through *Vegas* magazine and its editor, Charles Supin, has funded the Allied Arts Council Playwrighting Competition, this year in the amount of \$2500. John McCabe, Chief Executive Officer of the *Los Angeles Herald Examiner*, presented the grant to Patrick Gaffey, Allied Arts executive director, in a ceremony at Supin's home. McCabe also presented grant awards to Vassili Sulich for Nevada Dance Theatre and Charles Vanda for the Master Series.

The Playwrighting Competition, suggested last year by Supin, was won by

Dominick A. Sgarlota, for his play *The Ostrich*. First prize was \$800. Honorable mention went to Brody Graves for *Scallywags*, Tom Dyer for *Charlie's War*, and Kelly Masterson for *Together We Fall*.

The Allied Arts Theater Division built its "Evening of Theater" around the playwrighting award last September, and originated its John McHugh Memorial Theater Awards, including Outstanding Production, won by Clark County Community College Theater for *Talley's Folly*, directed by Barbara Brennan; Outstanding Male Performance, Tim O'Brien in *Talley's Folly*; Outstanding Female

Performance, Michelle Poulin in *Nuts*; a continuing service award to Joe and Rae Fell; and a special posthumous award to Gregg Cooper.

Prizes for this year's playwrighting competition have not been set. Some of this year's Hearst grant may be used to help produce the winning play. To date, neither last year's winner nor any of the honorable mentions have been produced.

1985's "Evening of Theater" will probably be held in September. Rules and judges for the playwrighting competition will be announced as soon as they are established. **AA**

Pavarotti at Thomas and Mack

Better than no Pavarotti at all

by Esther Weinstein

Classical music in huge indoor spaces appears to be the rage of the eighties. Now Luciano Pavarotti has sung in Madison Square Garden, in a tent in Atlantic City and at the Thomas and Mack Arena in Las Vegas.

Serious music for oversized audiences is nothing new, though. Summer concerts at Hollywood Bowl, Tanglewood in Massachusetts and in New York City parks have taken place for decades, and tens of thousands frequently attend.

One major difference between traditional and new ventures lies in the price of admission. One can sit on the lawns at Tanglewood for five dollars, sit way back in the Bowl for a similar price and hear stars from the Metropolitan Opera free in New York's parks.

Under such circumstances, one expects noise from fellow picknickers, noise from planes overhead (interestingly, Cleveland's Blossom Music Center location was chosen specifically because of its distance from flight patterns) and amplified sound. When I attend, I do so realizing the music is only one part of the whole attractive scene, which is made enjoyable by balmy weather (hopefully), pleasant companionship, a good dinner and perhaps some wine. The cost is reasonable, and usually a good time is had by all.

But when a concert ticket has a price tag of \$175, expectations are bound to be different. For one thing, the music had better be good. For another, the setting ought to be comfortable, have at least a suggestion of elegance about it and certainly be able to do justice to the performance at hand. With those criteria in mind, one would not at first think of the 18,000-seat Thomas and Mack Arena as a place for concerts and opera.

The cavernous space prevents all semblance of intimacy and demands the use

of amplification. The seats are cramped. The aisles are treacherous, especially to women wearing high heels. Acoustics are downright poor. Yet, that is where the March Pavarotti performance and New York City Opera Touring Company's production of Verdi's *Rigoletto* took place.

The motivation for the arena's use would seem to be purely financial. The more people who attend, obviously, the greater the take at the box office.

For the Pavarotti concert, there were eight to nine thousand present, and admittedly, no other space in the city could accommodate such a crowd. Great care was taken with the sound amplification system, and without question The Voice sounded good. The beauty of his unique tone is so striking, he is such a charismatic personality, that minor discomforts tend to fade as soon as he gets warmed up.

Given the choice of hearing Pavarotti at Thomas and Mack or not hearing him in person at all, I'd definitely choose the former. And suspecting that many feel the same way, I'd conclude that Tibor Rudas did the community a significant service by arranging this year's and last's performances.

The opera was a more questionable venture. As it turned out, about 2000 (estimate) attended the performance I saw (Friday evening) and only a small portion of the seating capacity was used.

Black curtains were draped from one wall to another, closing off all but six sections and creating the effect of a small, square proscenium.

From my assigned seat, one with a \$175 price tag, I could not see a good third of the stage, could not read the surtitles—the English translation of the Italian libretto—at all and heard sound only from the amplification system. The effect was similar to that of watching opera on a small television set with a three inch speaker. To be honest, opera on my Walkman has more resonance. And no airplanes.

I moved over one section at the end of the first scene, but the improvement was no more than modest. Only after the first act when I relocated to the fifth row, dead center, did the experience begin to resemble attending a real opera.

I fail to understand the rationale of spreading patrons through the house while leaving two-thirds of the best seats unoccupied. Perhaps the hope of filling remained. Still, it is a custom elsewhere to give reviewers the best seats in the house to insure that they observe in the best possible light.

The production was a good one, certainly worth hearing. As Beverly Sills explained in her opening remarks, this is a feeder company for the "Mother" company in New York. And so these young performers are the potential stars of tomorrow for the world's opera houses. But they are already seasoned, extremely talented professionals.

The experience would have been a more enjoyable one if held in the Artemus Ham Concert Hall, where performers could have sung without amplification. Rumor has it that an effort was made to secure Ham Hall when the realization came that 10,000 tickets were not going to be sold, but that the hall was busy.

According to the Pavarotti program, there are plans to bring in more "superstars" of the classical music world next year—Andre Watts, the Orchestra of the Academy of St. Martin in the Fields, Yehudi Menuhin and the Boston Pops Orchestra conducted by John Williams. The Boston Pops in such a setting, I'd buy. The rest, I'd rather not. It's just too far away from what classical music is all about. AA

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In Memoriam

Musical Arts Chorus honors Martha Peterson

The 100-voice Musical Arts chorus and 50 piece Musical Arts Orchestra under the direction of Dr. Douglas R. Peterson paid a memorial tribute to Martha Peterson, who from 1968 to 1984 was Executive Director and Program Coordinator of the Southern Nevada Musical Arts Society, before an overflow audience in the Judy Bayley Theatre on Sunday, March 31.

Featured were Bruckner's *Mass in F minor* with soloists Pat Dawson, soprano; Helen Maynard, contralto; Larry Wayne, tenor; and George Skipworth, bass. Madelene Capelle, accompanied by

Douglas C. Wilson, sang *Misera, dove son*, K. 369, by Mozart in a guest solo appearance.

Russ Cantor, Concert Master of the Musical Arts Orchestra, spoke briefly about the contributions of Martha Peterson towards improving the artistic quality of life in Las Vegas. The wife of Douglas Peterson, she passed away on May 1, 1984. "We all loved Martha very much and this concert is a testament to our love and devotion to her," remarked Cantor. "She dedicated every cell of her body and every ounce of her energy to the culture, art, music and

the betterment of the quality of our life."

She sang Mozart's *Requiem* prior to her passing almost as if she knew it were for herself, as she had full knowledge of the ailment which would eventually claim her life, according to Cantor's brief eulogy.

Bill Willard, reviewing the memorial concert in the *Review-Journal*, characterized it as "a magnificent outpouring of love and respect.... Both the Musical Arts Chorus and Orchestra reached their combined heights in a tingling traversal of the 'Great' Bruckner score."

Another branch of the Southern Nevada Musical Arts Society, The Musical Arts Singers, under the direction of Dr. Douglas R. Peterson, recently received other critical acclaim from their peers. They received the plaudits of leaders of the American Choral Directors Association for their performance in the Mormon Tabernacle at their Eighth Convention on March 9.

Gene Brooks, National Executive Secretary of the Association, extolled the tone quality, literature quality and the professional appearance of the 30-voice choral ensemble, and called their performance "one of the highlights of the convention." The Las Vegas group had been selected by a national screening committee from among 300 tapes submitted throughout the country. They performed selections from Handel's "Dixit Dominus" with a Salt Lake City string ensemble accompaniment. AA

The Musical Arts Singers at a choral convention in Salt Lake City.



Sunset Symphony

Striving for international honors

The Las Vegas Sunset Symphony, the highly regarded high school youth honor orchestra, will be giving a concert under the direction of Michael Allard in the Sahara Space Center May 19 at 7:30 p.m., one of 45 performances given throughout the community in the course of a year.

Allard, with a masters degree in music, is the Clark County School District's strings coordinator, overseeing the string teachers and coordinating their activities. He has been the primary mover behind the orchestra's growth and development in the past decade.

Once young musicians from the various school string programs pass an audition, they rehearse and perform concerts after school hours.

Founded in 1975, the Symphony has won favorable national recognition over the last ten years. In 1978, only fourteen string players participated in the orchestra; today, hundreds audition each year. It has consistently won superior and excellent ratings at local and regional music festivals in the West; and the American String Teacher's Association acknowledges the Symphony as a model program. Most recently, the orchestra competed in the Mountain States Musical Festival held at Arizona State University.

The proof of the effectiveness of the program is in graduate placement. Virtually all graduates have won scholarships to such reputable institutions as Julliard, New England Conservatory, Interlochen, North Carolina School of the Arts, Brevard, North Texas, University of Kansas, USC, ASU, San



Sunset Symphony's youthful musicians, above and right.

Francisco Conservatory and UNLV.

The Symphony has the distinction of being one of the student orchestras of its type that has qualified to compete for medals at the Fiesta Musicale Mexicana, to be held in Mexico City this June. If the young students capture a medal at this competition, Sunset would rank among the top 18% in the world.

There is a hitch in the quest for international honors, however. The orchestra is primarily self-supporting, as no tax money is specifically set aside to fund travel. The Sunset parents organization, the booster group; fundraising activities and donations from individuals and businesses in the community have managed to produce money in the past for travel to various competitions.

\$19,000 has already been raised towards the total \$54,000 it will take to ship a full 90-piece orchestra to Mexico City for 6 days. Of course, along with the kids must go their musical instruments, at least 10 chaperones and the conductor. But in order to send the or-



chestra to the Fiesta Musicale, \$35,000 more must be raised. The symphony needs community assistance.

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Risky business

Continuum's contemporary sounds

We saw the sneer, the wink, the head roll, the shriek, the come hither, tragedy, comedy.... Music interrupted periodically.

by Esther Weinstein

Contemporary music has a bad reputation. Or so it would seem from the amount of enthusiasm it generates in Las Vegas.

For a performance Saturday, March 23 at UNLV by Continuum, a New York-based ensemble that has appeared at Lincoln Center, the Kennedy Center, on TV, radio and on a variety of respected record labels, a very small crowd turned out. (The concert took place under the auspices of the Las Vegas Chamber Players, an affiliate of the Las Vegas Symphony Orchestra.)

Certainly there is an element of risk involved in attending such an event. One must pay the price of admission not really knowing what is coming, what one is going to get for one's money. But whatever happened to the ol' adventuresome spirit when it comes to listening?

Several things are almost guaranteed about contemporary music concerts. They are never dull. They are full of the unexpected. They offer new experiments in sound. And they provide tremendous variety. All this and more was true of the Continuum program.

The evening opened with Aaron Copland's *Danzo Cubano* for two pianos, the oldest work on the program, having been written in 1942. It is full of syncopated Latin rhythms as well as the Americanisms for which the composer has become so well known and is really quite traditional. As performed by the group's co-directors, Joel Sachs and Cheryl Seltzer, it was spirited and carefully shaded, with perfect ensemble coordination between the two.

Howard Rovic's *Songs for the Harvester of Dreams* (1985) followed, this for piano duet and soprano, sung by Victoria Villamil. These were brief sketches about animals—Grasshopper, Squirrel and Loon—with words and music doing equal part to create the sound of water, for example, or the scurrying of the squirrel.

Villamil has a broad dramatic range, refreshingly clear enunciation and accurate pitch for wide leaps, all of which are essential in this kind of music. She skillfully managed radically different moods, such as in Tzvi Avni's *Leda and the Swan*, a duet for clarinet and soprano, as well as the many nonconventional effects, such as singing into the



Cheryl Seltzer and Joel Sachs, Directors of Continuum.



Daniel Kinkauer, Clarinetist for Continuum.



Victoria Villamil, Soprano for Continuum.

piano for "Sarah was Ninety-One Years Old" (1983), by Arvo Part.

The last piece held particular interest for me. A series of variations on a very simple theme, it contained many repetitions of the theme segment, with a background of resonance created by holding down piano keys to free the strings to vibrate in sympathy with the harmonies sounded. It built to strong climaxes, echoed with the rhythm of clock chimes and relentlessly advanced towards the final variation, described in the extensive program notes as a vocalise that reflects the multiplicity that was born of God, that Sarah was the mother of nations. Introduced as a portrayal of the sounds of the desert, that, perhaps, was part of its appeal.

After intermission came the lengthiest work of the evening, a 20-minute memorial to a friend, titled *A Solo Requiem*, (1976-77), by Milton Babbitt. Though the written explanation makes the settings of six poems seem perfectly clear-cut and logical, the complexity of the music makes absorption on only one hearing extremely difficult.

Clarinetist David Krakauer's performance of Elena Firsowa's *Sonata for Clarinet Solo* (1976) presented some of the new effects being used on that instrument—the playing of more than one note at a time, the fingering of keys without air support, the anguished cry. Great control of breath, dynamics and tone quality was everywhere in evidence in this one-movement recitation.

Without question, the most fun of the evening surrounded Francis Schwartz' *Cannibal-Caliban* (1975), performed by Seltzer, Krakauer and Villamil, conducted by Sachs. Why, one might wonder, do three people need a conductor? To coordinate the facial expressions! We saw the sneer, the wink, the head roll, the shriek, the come hither, tragedy, comedy, sometimes one look from all three at the same time, sometimes a different look from each evolving into a second. Music interrupted periodically, and near the end, the audience was invited to chant along on Ca-li-ban. All ended abruptly with a mild plosive.

In this age of tremendous interest in new technologies, new products and new fashions, it seems surprising that there is so little interest in new sounds and new non-pop music. Truly a shame, because a group like Continuum can offer an extremely interesting and intriguing happening. So too, most likely, would any concert presented by the Chamber Players, a group dedicated to performing contemporary music.

Such groups merit support because their existence is vital to the future of music. In addition to actually commissioning works, they inspire composers to write by assuring performances. All we have to do is attend.

Las Vegas Symphony

Concerts in May and July

Soprano Nancy Shade and flutist Richard Soule will be guest artists for "Mahler and Carmen," the May 7 concert by the Las Vegas Symphony Orchestra, 8 p.m. in Artemus Ham Concert Hall, UNLV.

Nancy Shade, a Southern Nevada resident, has appeared in some of the world's major opera houses, including the Royal Opera House, Covent Garden, the Brussels Opera, Hamburg State Opera and the New York City Opera, as well as with the Boston Pops and the Philadelphia Orchestra. She will perform Mahler's "Songs of a Wayfarer."

Richard Soule is familiar to symphonygoers in Las Vegas as the orchestra's principal flutist. He is also a member of the Sierra Wind Quintet, which is comprised of principal players from the Las Vegas Symphony Orchestra who are also faculty members at UNLV.

Having earned a masters and a doctorate in performance from the Peabody Conservatory of Johns Hopkins University, Soule became a member of the Baltimore Symphony. He will be the soloist in the Las Vegas Symphony's performance of Mozart's Flute Concerto #2.

Also on the program will be



Maestro Virko Baley and the fund raising Mercedes.

"Soliloquy," a new work by Virko Baley, the orchestra's conductor and music director, "Variations on a Theme by Haydn" by Brahms and Bizet's "Carmen Suite."

"Yankee Doodle Dandy" is the Symphony's July 4 concert, featuring hits from *Oklahoma*, *Music Man* and *Carousel*, plus piano music of George Gershwin, featuring pianist George Skipworth. The concert will also feature a surprise guest conductor. It will be at 2 p.m. in the Tiffany Theatre of the Tropicana Hotel. Plans are underway to tape the Independence Day concert for rebroadcast over Channel 10 that evening.

A brand new 1985 Mercedes, gleaming white with leather upholstery, sunroof and other features galore, will be given away in a drawing at the July 4 concert. Symphony supporters are being asked to donate \$100 to the 1985 fundraising campaign, giving them 2 free tickets to a symphony concert and making them eligible for the drawing. Fletcher Jones Jr. has given the car to the Symphony at cost.

For more information on the concerts and the drawing, call the symphony at 739-3420. AA

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Carl Fontana.

"He is a master improviser, a builder of solos that are created as effortlessly out of thin air as Duke Ellington wove them on an empty manuscript paper."

—Leonard Feather, 1975

"Despite the limited quantity of his work due to his Las Vegas residency, Carl Fontana is regarded by many fellow musicians as the most fluent and innovative trombonist since J.J. Johnson," wrote Leonard Feather in his *Encyclopedia of Jazz in the '70's*.

Of course, Feather meant the limited quantity of Fontana's recorded work and concert appearances, because Fontana worked constantly here, though seldom in a jazz context. But it was precisely during his Las Vegas residency that Carl Fontana rose to such a peak in the estimation of his peers: *"The most fluent and innovative trombonist since J.J. Johnson."*

Fontana came to Las Vegas in 1958 after eight years on the road with "a succession of bands:" Woody Herman, Hal McIntyre, Stan Kenton, the Al Boletto Sextet, the Kai Winding Septet. During a second stint with Boletto, "We played the Royal Nevada here in 1958, and I stayed in town, put in my card and started working shows."

Born in Monroe, Louisiana in 1928, Fontana started on trombone "in the fifth or sixth grade. My father had a band in Monroe. His original instrument was violin, but he ended up playing tenor sax and clarinet. He finally inherited a band, and I played all through high school with that band; used to work weekend jobs. We played pop tunes, stock arrangements."

After graduation from Louisiana State, "I was doing graduate work and got a call from Woody Herman, when he was at the Blue Room in New Orleans. They needed a substitute, so I played on the band for two weeks at the Blue Room, and they hired me to go on tour with them. That band was known as the Third Herd."

Fontana initially decided to live in Las Vegas for the same reason many other musicians stopped here: Vegas stood out in a desert of one-night stands as an oasis of continuing work. Once here, "I was working showbands, lounges, and I ended up with Paul Anka for a number of years, and that took me out of town for a lot of the time."

PHOTO: E.H. OPSTOS

Trombonist Carl Fontana

Slidin' home

by Patrick Gaffey

Many musicians seem to feel, with Feather, that Fontana's residence in Las Vegas has worked against him.

Fontana speaks of the town in his deep, mellow tones: "A friend of mine in Denver said Carl Fontana could have been famous had he not lived in Las Vegas. I never wanted to be famous. I enjoy playing the trombone, and my goal is to be better today than I was yesterday. It seems like the lack of exposure may have worked to my advantage. It might seem that way, because I get a lot of calls.

"I thought this would be a good town to settle in. I never entertained the thought of living in New York, or L.A., with the freeways and the smog and the politics. I just felt that this would be a better town for me.

"I work out of Las Vegas, since I'm not into show business *per se*; I did that for years, and I sort of phased that out. I do a lot of out-of-town things now—jazz parties, school clinics, jazz engagements—and it's just as easy to work out of Las Vegas as it is anywhere.

"What's tough is I consider myself semi-retired, and I don't play regularly now. And when you're a brass player and you don't play regularly, your chops go down in the cellar, so to speak. So if you lay off, say, for two or three weeks and you have an important engagement coming up, everybody needs a recipe for instant chops. There's nothing like working every night to keep your chops up."

Semi-retired. Here's what semi-retirement looks like in May: "I've got to go to Oregon for a jazz party the 2nd, 3rd and 4th of May. A friend of mine in Toronto named Jim Galloway wants me to go to Berne, Switzerland from the 6th to the 12th. I have to do a clinic concert in Southern Illinois on the 13th for Southern Illinois University. After that, I'm doing a jazz party in Odessa, Texas from the 21st to the 26th. This is a big event for those people down there. They do it every year, and it's enjoyable for me because I get to play with some good players: Flip Phillips and Dave McKenna and Warren Vache and Milt Hinton and Butch Miles and a

host of people—they'll hire about 25 guys. And the fun thing about those parties is you go down there and you play from eight to twelve at night, and we're on the golf course all afternoon. So it makes a nice vacation, plus you get to work six nights."

But the showband grind is over. "I don't want to punch a timeclock on playing shows six nights a week for that kind of money anymore. It never was very interesting to me, and I don't need to do it."

Of all the world-class jazz musicians in Las Vegas, and the number is growing, Fontana might be the most important to the Southern Nevada jazz community. He didn't come here to retire, and although he often works elsewhere, this is where he paid his dues.

"I never wanted to be famous."

He can be heard frequently at Alan Grant's Monday Night Jazz at the Four Queens, and subsequently on the delayed broadcasts over KNPR 89.5 FM. He has performed with Sylvia Sims, Jerome Richardson, Jack Sheldon, Woody Herman—countless musicians who have come in for the Monday Night concerts—as well as leading his own groups in that setting. He's currently working Friday nights with a rehearsal band at the Musicians Union and preparing recordings with a group of local players.

"We thought we'd get a little four-trombone group together here. There are some very good trombone players in Vegas. The group right now consists of Jim Hunsinger, Eddie Morgan, Bill Rogers and myself. Bill Rogers has contributed to the writing, and we've gone into a studio. We put down about three sides the first time we were in there, and then recently we got some more arrangements Mike Barrone contributed, four arrangements that he already had.

"Some of the tunes we did were Jerome Richardson's 'Groove Merchant,' a transcription of one of Bill Holman's arrangements; we adapted it for trom-

bones. Bill took it and transcribed it for four trombones instead of what it was originally written for. 'Groove Merchant' was a big band chart that he reduced *down* to four trombones. Oh, we have a tenor saxophone with us, too, Jerry Pinter. He's on Woody's band. The rhythm section is Carson Smith, Tom Montgomery and Joe Lano on guitar.

"It might be a good idea to try to sell it to the Japanese, or whatever. As soon as we get about eight sides down that are acceptable, we'll try to do something with them."

For some reason, Las Vegas has always been a good town for trombones. At one time, not only Fontana, but the late Bill Harris, often called "the father of the modern jazz trombone," and the great Tommy Turk, all lived and worked here. Turk, of course, was tragically killed recently, an innocent and random victim in a bar holdup. But the trombone tradition remains strong and many other fine players are currently working in Las Vegas.

Much of Carl Fontana's recognition has come through recordings. An excellent band he co-led with drummer Jake Hanna—The Hanna-Fontana Band—was put together just to record. A leap toward stardom, especially with younger musicians, came with his involvement in Supersax, the band which performed Charlie Parker's original, blinding solos, transcribed for an entire saxophone section in startling unison. "The way that Supersax came about for me was that Conte Candoli was the original one brass instrument with Supersax, and Conte was working the Tonight Show. For the three-week tour to promote the record, they needed another brass instrument to sub for Conte, so they decided on trombone, and Frank Rosolino and I more or less split it up. I don't know whether Frank could get away, but I did the three weeks with them out on the road, and consequently when we came back, Conte and I split the solos up on the second album, which was *Salt Peanuts*, and then Frank did the third album."

The Woody Herman band started Fontana's career and his fame, and he returns to it frequently. He recently played a week with Herman at the Four Queens, and toured Africa with the Herd

a few years ago. "We were over there for ten weeks. Nat Pierce, the piano player, wanted to record some authentic African drums—this was in Elizabethville. We didn't work that much over there. We'd play poker every night after the job and we kept hearing what we thought were drums up in the hills. Finally Nat threw his hand down and said, 'That's it. I'm going to get a cab and have them drop me off up the hills, and I'm going to record some African drums.' He had a portable tape recorder. He got into the cab. He'd had a few drinks. They were excavating across the street, a giant hole over there. As he was getting into the cab, we went over and stuck our heads down where they were excavating and it was a pump down there going 'boom-boom-ba-da-boom-boom-ba-da-boom.' We said, 'Get out of the cab, man. We found the drums for you.' We took Nat down to the bottom of the pit and had him hold his microphone up to the pump, and it really did sound like drums in the distance.

"Nat also lost the entire salary for a week when we were working in Reno. He got paid for the entire band, went to the crap table and blew it all. They had to take up a collection to buy gasoline to get out of town.

"Woody's still going strong, man. He can drink just as much as he always did.

"I have some things planned with Woody. I'm supposed to go to Europe in July with a small band. Sweets Edison, Al Cohn, Buddy Tate, myself and Woody would be the horn players; George Duvivier, John Bunch and Jake Hanna the rhythm section, and this is probably

in connection with the Nice Festival over there, and the Montreux.

"So like I say, I'm semi-retired, but I do occasionally go out and do the choice jobs, if they appeal to me artistically or financially or both.

"Recently Bill Watrous [the amazing trombone technician] and I did an album together. This was last May, for a Japanese release only. They are playing some of the things on KNPR, because I let them tape the album. It's not available in this country yet.

"Everybody needs a recipe for instant chops."

"Japan is very jazz-conscious now. For someone who comes to Bill Watrous and myself and says 'we want to record you'—and they paid us very well—there have been no people in the States come up and say 'we want to record you and Bill.' The Japanese did."

Asked if he considers himself a bebop player, Fontana replies, "Yeah, mainstream"—an index to what's happened to the perception of bebop, once weird, threatening and derided as "Chinese music."

"I never could get into the far-out business. Out of all the players I've ever heard, I think John Coltrane does that better than anyone. Only, there's a tenor player on Woody's band named Frank Tiberi who does it very well. Of course,

all those people started out in bebop and they progressed to that. A lot of mistakes that the kids make is that they try to do that without learning the fundamentals.

"When I was coming up in, like in my father's band, bebop was just getting popular; those were the Charlie Parker-Miles Davis days. Of course, when I was in college, everybody was listening to Charlie Parker and Miles Davis." J.J. Johnson, of course, was the great bebop trombonist. "But he wasn't the only trombone player that I ever listened to. And I didn't just listen to trombone players. I listened to everyone—trombone players, saxophone players, piano players...I would say that I'm the product of everything I've ever heard.

"So I didn't just listen to J.J. I listened to Tommy Dorsey. When I first started playing records, it was during the days of Harry James and the Dorsey band—and Jack Teagarden is a trombone player who was way ahead of his time. So I'd say along with Teagarden and J.J. and Kai Winding—and I've got some old recordings of Tommy Turk when he was with Jazz at the Philharmonic—I've listened to all of them—you know, Bill Evans...and I recommend that the kids do that, too, in order to learn how to play jazz, to go back and listen to those people, and listen to the modern players, and assimilate it all. Bob Brookmeyer was another trombone player; Bill Harris—there are so many good ones.

"I think I work with all of the outstanding trombone players. The party in Denver—the Gibson party—which was the granddaddy—Dick Gibson was the one who originated the jazz party, and he does it every year over the Labor Day Weekend, and unlike the other parties, he hires as many people as he can; so the trombone players, as I remember, were Urbie Green, Bill Watrous, myself, Slide Hampton, Al Grey, Bob Havens, who used to work on the Lawrence Welk band, Vic Dickenson, who died recently, I believe, George Chisholm, Trummy Young, who died recently, Frank Rosolino, when he was alive. Now actually, Frank was probably the most fluent trombone player that I ever heard. He was so good that not many people could imitate his style, because it was so difficult. I would say that if I had to name my most favorite trombone player of all time, even though I love all the others, I think Frank was my idea of a complete, fluent, creative example of what can be done.

"I've worked with a lot of people over the years. It's easier to think of the ones I haven't played with. I enjoyed all of it, in retrospect. Music is one profession that you don't have to retire at the age of forty, like if you were an athlete or something. By the time you get close to forty, you can sort of mellow out and still play your horn." AA

At a jazz party in Vale, Colorado: (from left) Carl Fontana, trombonist Lou McGarity, violinist Joe Venuti, harmonica player and whistler Toots Thielmans and trombonist Vic Dickenson.



Touring Japan

UNLV's Jazz Ensemble blows over the ocean

For jazz musicians at UNLV, being a student is more than just taking notes in a lecture hall. In fact, it's even more than playing notes in a concert hall.

Under the direction of Frank Gagliardi, the UNLV Jazz Ensemble has traveled across oceans, won acclaim at several national and international jazz festivals and played with many jazz greats, such as Joe Williams and Louis Bellson.

For college band members, opportunities such as these are unique. In the past decade, the ensemble has performed across the United States as well as in Japan, Europe and South America. In 1980 it was even invited to play for the U.S. Senate.

The ensemble is in Japan right now, on a trip sponsored by Mitsubishi. On April 21 the ensemble left for a two-month stay on the southernmost island of Kyushu. Hiring the ensemble as a marching band at an amusement park, Mitsubishi is not only sponsoring the trip, but is paying the members and picking up the tab on all food and lodging as well.

The sponsoring of this trip is unprecedented. In previous tours, the ensemble paid its own way through an internship program. Devised by Wayne Newton, this program exists at no other university. Student interns sit in for a particular musician in a Strip hotel band, and the resort pays the ensemble a salary equivalent to the professional performers'.

With recent problems in tourism, however, the hotels can no longer afford to offer this opportunity and the program has been fading out.

With its extensive journeys and international prominence, one might expect a lot of local recognition for the home town jazz band. Unfortunately, it's slow in coming. Jazz, the only true American art form, is often the forgotten art form. The UNLV Jazz Ensemble is no exception. Although it has a faithful following, the band has its difficulties drawing fresh ears to play for.

Gagliardi solves this problem in part by using his influence to lure some of the big names in jazz to play with the ensemble on concert nights.

Although the audiences may not be large and saxophonist Holly Siig admits that "the arts should be appreciated



Director Frank Gagliardi, far left, with the UNLV Jazz Ensemble.

much more," she also points out some of the advantages of being a jazz student in Las Vegas. "There are a lot of musicians in and out of this town you can learn from. I prefer to learn by watching and listening rather than in a classroom setting."

Siig referred to the musicians union as well, where performers get together and play several nights a week.

Siig also plays the oboe, flute and clarinet, in addition to the saxophone. "In order to play sax professionally," she says, "you have to be versatile and able to play several instruments."

Many of the band members have played professionally, both by interning and on tour with professional jazz bands.

Graduate student Scott Tibbs is accustomed to large sellout crowds in Boston where he achieved graduating honors from the Berklee College of Music.

An excellent jazz pianist, Tibbs considers himself more of a composer than

anything else. Not only is he working on his master's degree at age 21, but he is also composing his second symphony and has written numerous scores for big band jazz and combos.

Tibbs intends to learn as much about the Japanese culture as possible during his stay. "Every day I try to find something inspirational. Sometimes it's like I'm in my own little world with all these things going on in my head," said Tibbs. "Then I get really inspired and write it all down in ten minutes—it's the most you can ever ask of your mind."

During their visit to Japan, UNLV music students may find that work isn't always play. The marching band style they are assigned to is not quite the style of music the band most enjoys making. On the other hand, the trip itself isn't a bad tradeoff. And for the rest of us here at home, the ensemble will be playing hard to represent internationally the cultural side of Las Vegas.

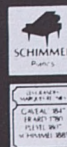
—Karen Ann Merkes AA

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Stephane Grappelli

Fiddling around at Ham Hall

by Jerry Cruncher

Charles Vanda, the "Curmudgeon of the Campus," was going to make a pronouncement. Zubin Mehta and the Israel Orchestra had just closed the Ninth Year of the Master Series. A group of us were relaxing in the Greenroom of the Artemus W. Ham Concert Hall at UNLV, talking about—what else?—music.

"I'll tell you who is the world's greatest violinist," threatened the 'C of the C,' "and it isn't Isaac Stern, Itzhak Perlman, Pinchas Zuckerman, or Shlomo Mintz. It's the most talented, most amazing fiddler who ever touched a violin. It's Stephane Grappelli—master of his instrument and his music." He claimed he would prove his point on Monday, June 3rd, when he presents Grappelli and his



Stephane Grappelli.

trio in Art Ham Hall.

Vanda was in one of his not infrequent talkative moods when he quoted a critic who had touched on the fact that, at 76, the French master violinist is "vibrating with power, throbbing with controlled passion that reaches the deepest recesses of a listener's emotions." Observers agree that much of the time Grappelli's eyes are half-closed, his face frozen in concentration, his sincerity and devotion to his music and his audiences, inescapably accounting for his continuing tremendous popularity 65 years after he first picked up a violin.

Vanda continued with his paean of praise and no one stopped him—they wouldn't dare! He said Grappelli mesmerized you with melody-based solos

that are a great joy to hear; the music smooth and flowing effortlessly—and then his magic makes its entrance. Grappelli gives his young compatriots plenty of space to show off their talents, cocking his head attentively, lips smiling, eyes dancing in approval before jumping into the final fray with a spiralling cadenza or explosive ending that makes for a rising-to-its-feet kind of audience response.

Grappelli, of course, originally seared his way into the world's consciousness as a member of the Hot Club of Paris quintet with the great jazz guitarist Django Reinhardt. Reinhardt's tragically short career transformed jazz and his style affects every jazz guitar player today. In that quintet, Grappelli set the standard for the 'hot' jazz violin, that has never been surpassed.

In recent-years, Grappelli has played in a number of unusual contexts, notably with mandolinist David Grisman, the inventor of "Dawg Music;" they appeared together in the film *King of the Gypsies*, playing the gypsy music which originally inspired the jazz of Django Reinhardt.

Monday, June 3rd at 8 p.m. is the moment to hear the great Stephane Grappelli in his Las Vegas debut, benefiting UNLV's Performing Arts Center. Tickets are \$12.50 and are available by sending a check to "Grappelli Concert," Room 165, Humanities Bldg., UNLV 89154, or by phoning 739-3535.

It's not a Stradavarius that Grappelli uses—but he makes it sound like one. He is truly the greatest gift from France since the Statue of Liberty. **AA**

"En Pointe!"

Cellist Rodolfo Fernandez and ballerina.

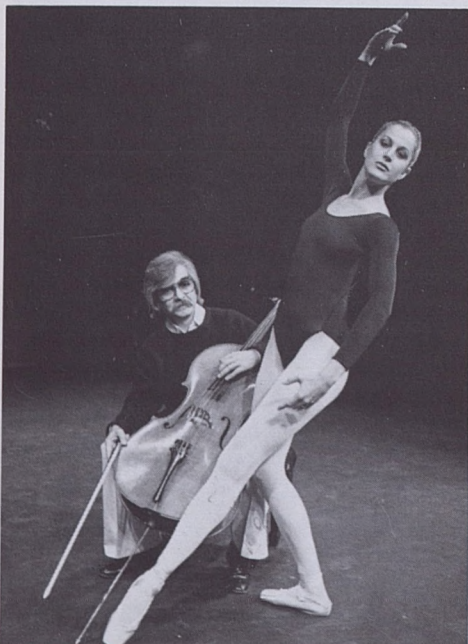


PHOTO: MARY SCODWELL

From the court of the Sun King, Louis XIV, to the development of the American Ballet Company in New York, Trio Serenata will conduct an historic journey describing the art and development of the ballet as a major art form.

The group will tour during May, performing at the Flamingo Library on May 23 at 7 p.m. for adults, and a special children's version on May 25 at 3 p.m.

A combination of music, slides and narrative will follow ballet from the 17th Century to today, visiting the famous palaces and stages in Europe where the ballet first began.

Trio Serenata, Ensemble-in-Residence for the Las Vegas/Clark County Library District, known for their touring "Cellos Sing Opera" program, once again has been awarded a grant by the Nevada Humanities Committee to create and present a musical art program on ballet.

Arranger/composer Rodolfo Fernandez, leader of the Trio, has selected music from the most famous and lesser-

known ballet scores and arranged them for the Trio as musical illustrations to the narrative and slides.

The narration, a chronological history of the development of the ballet was developed by Vicki Chapman, Academic Humanist for the project who teaches the Advanced Ballet class for dance majors at UNLV and is Director of the Vicki Chapman Academy of Ballet in Las Vegas. Ms. Chapman also selected the slides and music which she felt would most effectively illustrate the lecture which Patricia Satalof of the Trio will narrate during the tour.

"En Pointe!" has been designed to appeal to both adult and children's audiences including a special version developed for school age children from grades 4 through 8. The tour, which covers both Esmeralda and Lincoln Counties, will include performances in Alamo, Panaca, Overton, Amargosa, Beatty, Tonopah and Goldfield.

Admission is free. Funding for this project has been provided by the Nevada Humanities Committee. **AA**

Jazz Month

May is Jazz Month, and the Allied Arts Council, KNPR 89.5 FM and Musicians Union Local 369 are attempting to arrange a series of four jazz concerts in the Allied Arts Gallery on four Saturdays, beginning May 11. If the concerts are successfully arranged, they will be held from 9 to midnight, will be broadcast live over KNPR and feature local jazz combos.

If the Allied Arts concerts do not materialize, there will be jazz in May, but not to the extent of previous years, when Monk Montgomery and the Las Vegas Jazz Society had live music ringing throughout Southern Nevada all month long.

The City of Las Vegas will present the Jay Cameron Quintet with vocalist Sherrie Lee from noon to 2 p.m. and Boden and Zanetto's 1920's-style "hot jazz" from 3:30 to 5 p.m. on the Showmobile in Jaycee Park as part of the 10th Annual Artworks Festival May 19.

Alan Grant's Monday Night Jazz at the Four Queens will feature tenor saxophonist Al Cohn on May 6. The Russ Gary Big Band will appear May 13. Guitarist Herb Ellis performs May 20 and tenor saxophonist Charlie Rouse, known for his years with Thelonious Monk, May 27.

Jazz Month will be slightly extended when the great jazz violinist Stephane Grappelli makes his first Las Vegas appearance at Artemus Ham Concert Hall, UNLV, June 3 at 8 p.m. Since his appearance with Django Reinhardt and the Hot Club of Paris, Grappelli has been one of the legends of jazz, and at 76, the fire still burns. **AA**

Gold medal

To commemorate their second anniversary of monthly concerts for the City of Henderson, Hyman Gold and The Beverly Hills Ensemble were recently presented a proclamation by LeRoy Zike, the Mayor of Henderson.

In appreciation of their efforts to promote the interest in culture in Henderson, for bringing pleasure to so many people with their music, and for exemplifying the highest standards of their profession, the proclamation grants the status of "Honorary Citizens of Henderson."

The series of monthly concerts, at the Civic Center Gymnasium, 201 Lead Street, Henderson, on the second Sunday of each month free to the public, is sponsored by the City of Henderson and the Music Performance Trust Fund, Local #369. **AA**



Ask Miss Music

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DEAR MISS MUSIC,

Although I have been a lover of music for many years, I am now most perplexed by a matter concerning my understanding (or lack of understanding) of the trumpet. I so enjoy listening to Doc Severinson on the Tonight Show; such bright, lyrical and mellifluous tones emanate from that metal cylinder he presses against his lips! On the other hand, my little brother, try as he might, can't seem to get anything out of the instrument but "Brapp." In fact, the entire trumpet section of the 6th grade band in which he plays is capable only of brapping away in like manner.

Assuming that the public education system is on the up and up, one might credit his band leader with sound judgment. This gentleman has tried to persuade me that these "brapps" are a form of musical expression. Am I missing something?

Is Doc perhaps simply brapping on a higher plane? Are there more Boppers than Brappers? Is this a cultist movement, or just a lot of brapp?

—BRAPPED OUT

DEAR B.O.,

There are some questions (particularly those of a deep philosophical nature) to which even Miss Music does not know the answers. However, she suspects that your urgent query is perhaps not so much a manifestation of your thirst for knowledge as it is a symptom of neurosis not uncommon in individuals subjected to prolonged intervals of being stuck in the same house with a beginning trumpet player.

Miss Music is hopeful that she can help alleviate your stress with some practical advice: She reminds you that no one was ever born knowing how to play a musical instrument. We must all begin somewhere. What if your little brother were to prove a true musical genius? How sad it would be to stifle that potential; how tragic a loss to the world! As

a caring family member and a member of the human race, it is your responsibility to encourage your little brother in his musical development. Be patient. A certain amount of brapping must simply be endured if his creativity is to blossom into fruition. On the other hand, if he can't play "Flow Gently Sweet Afton" by the end of the semester, tell him you'll give him fifty bucks if he'll just hang it up.

Note: Trumpet players are not the only musicians who, as beginners, have been known to drive innocent bystanders to distraction. In the case history of Benny Farkle, the infamous "Madman of Poughkeepsie," cited by Helga P. von Shtupfenvast, M.D., Ph.D., in her article "Mass-Murderers: What Makes 'Em Tick?" (*Journal of Psychoanalytic Thought*, Feb., 1974) the confessed slayer of 37 people revealed that for 11 months prior to the crime he had lived in a house next door to a nine-year-old girl, Wanda Buskers, who was attempting to learn to play the trombone.

"She blarped and she blarped on that thing till I just couldn't take it no more," reported Mr. Farkle. "It was like I didn't know who I was or what I was doing. Then she blarped one more time, so I just went down to Dink's Diner and shot everybody."

(Curiously, this historic case resulted in a landmark decision in that it is the only instance in the United States of the courts having construed mass-murder as justifiable homicide.)

DEAR MISS MUSIC,

Hows come they never let the musicians eat?

—HUNGRY ON THE GIG

DEAR H.O.G.,

For the same reason we all have to learn "Feelings" and "Alley Cat." **AA**

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Sparks of Enlightenment

Turning over Bill Leaf

by Cynthia Gaffey

"I was born in southern China, in the Kwong Tung province." The distinctly exotic ring of this remark could be the beginning of an adventure novel, but it is the beginning of the history of Bill Leaf, artist and UNLV professor of art.

Kicking off his sandals, Leaf outlined his life as he sat in his small studio at home. He had tacked on the walls five of the pieces he will be showing in his one-man show in the Allied Arts Gallery, opening May 10 through June 12. There will be 16 to 18 pieces executed in gouache on 17 by 22 inch paper which was handmade in Japan, according to Leaf. The exhibit opens May 10 with a 5 to 7 p.m. reception.

The flavor of the show is quite Oriental, as it reflects some of the images and feelings evoked by a trip to China last summer—the first time Leaf has seen his homeland in 37 years.

"This series has to do with my visit to China. Quite a bit of it is cultural heritage. The mythological imagery stems from a cultural growth and development. My folks used to talk about myths—and the palaces and the dragon design are all over the place in China."

The pieces in his studio contain stylized clouds and waves, dragon, bird and fish images; one piece has red bats in it. "Bats represent good luck in China,"

he says. Another piece shows only the end of the tail of a dragon as stylized sparks from the dragon's fire, which Leaf calls "sparks of enlightenment," trail behind across the paper.

"I have thought of Chinese imagery in the past," says Leaf. "But I have never tried to use it. This is a strong point of departure for me and I will probably end it with this show. I don't know when or how I'll push this any further."

"I've just been doing drawings and watercolors since I came to Nevada," he says. "The Nevada landscape lends itself to drawing because of its obvious linear qualities. It has been observed that there is a thread of continuity in my work, however. The spatial quality overall is somewhat akin to Oriental art. It is not a conscious effort," he says laughingly. "It probably comes from eating too much rice—it makes you think differently."

Leaf demonstrates that the drawings for which he is known here are not a radical departure from his art school focus on ceramic sculpture. From another room, he brings out an unglazed ceramic fish on a sort of stick trestle about nine inches high, along with photos of other ceramic pieces which clearly show the same qualities of airiness and structural delicacy which characterize his drawings.

Bill Leaf works with gouache in his studio at home.



PHOTO: PASHA RAFAT

"Actually mixed media is a more accurate term for what I do. The last series I did [also for the Allied Arts Gallery when it was located at First Western Savings] was handmade paper sticks. The colors and imagery I use are somewhat based on pre-literate art—primitive design, earth and primary colors, geometric construction. I hate to say that they are specifically Southwestern because if you look at oceanic art, for instance, you see a similar universal usage of color and symbology."

The area where Leaf was born "is a mid-tropical area with all the typical images of China you would expect—water buffaloes and rice paddies," he says. "I was there for the first eight years of my life, through grade school. Then my father brought me to San Francisco—basically for educational purposes—shortly before the communists took over in China."

His father died only a year and a half after bringing his son halfway around the world, and Leaf ended up in foster homes for part of his growing up.

Leaf's art schooling began with the Rudolph Schaefer School of Design. "I was interested in environmental design, but I didn't like working with the clientele," he says. Turning to fine arts, Leaf enrolled in the San Francisco Art Institute where he obtained his BFA in ceramic sculpture, and then went on to UC Davis for graduate work and his MFA in ceramic sculpture with an emphasis in printmaking.

"Davis was kind of unique. They admitted me on the basis of my ceramic sculpture, but they were more interested in the quality of work done there, so there was a lot of freedom of artistic expression rather than building a lot of little art department dynasties."

"I came to Las Vegas somewhat inadvertently. I didn't even know there was a campus here until I met an art historian from UNLV who has since left Las Vegas. I found from him that there was a visiting professorship in printmaking open here. I took the position and after the first year, they decided to retain me. That was in 1973."

"On my first visit to Las Vegas I had very, very ambivalent feelings about it. After all I had come from the West Coast and the ocean and typical California foothill type of country, so I found it pretty barren here. My mind has changed somewhat in the 12 years I have been here—both as regards the desert and

the cultural life. When I first got here there was not much going on in the way of artistic offerings. Pat Marchese at Clark County Library and the UNLV art department were about the only things. There are obviously more outlets for art here now."

His "China Revisited" tour presented scenes as new to him as to any other tourist. "What really impressed me re-

L. to R.: Artists Tony and Mary Scodwell; Kim and Greg Kennedy.

An exhibit of four Las Vegas Art Museum

Four local artists who create along diverse lines have brought their various styles together in a four-person show at the Las Vegas Art Museum in Lorenzi Park, with an opening reception May 5 from noon to 4 p.m.; the show continuing through May 29. The four are Greg and Kim Kennedy and Tony and Mary Walter Scodwell.

KIM KENNEDY is known locally for weaving and other work with textiles. "Doing the whole process," she says, "from making my materials to making the artwork is what draws me to the medium."

GREG KENNEDY, one of the most popular ceramicists in Southern Nevada, does a brisk trade selling his work and also teaches at Clark County Community College. "My work with stoneware and Raku have been evolving together along two separate lines," he says. "My stoneware is an attempt to emulate Sung Dynasty Chinese forms and glazes while working with the colors found in Southwestern United States geology."

MARY WALTER SCODWELL, photog-



PHOTO: TONY SCODWELL

rapher, also happens to be active with dance groups. Combining her two interests, she often uses dancers and dancing as subjects for her camera. "Each time I take a picture, my mind needs to be challenged," she says. "After working with cameras for over 23 years, I feel that I'm still striving for the perfect match of technique and artistic expression. I work in both color and black and white, depending on the subject and final results I'm after."

TONY SCODWELL. "Look at an artist who has complete freedom over his or her segment of the arts and you will see a smiling person," says Tony Scodwell, photographer and trumpet player. "However, I couldn't survive the fantasy for five minutes if I needed fine art photography to pay the bills. I have the music business for that, and I am grateful for the lifestyle it affords me, but photography is what makes my creative juices flow." **AA**

garding art in China were the ancient remains and relics." During the three week tour the 14 members of the group led by Leaf saw a lot of historical sites, among them Buddhist monasteries. The highly publicized terra cotta soldiers recently unearthed by Chinese anthropologists were part of the tour. "About one-eighth of the total burial site has been excavated," says Leaf. "And the Chinese are in no great rush to uncover the rest of the 4200 soldiers. The Chinese wrote descriptions of everything down, so there are records of exactly what will be found in the excavation site."

"In China, art is not important for the common masses, and perhaps has never been. After all, they were conscripted to build the walls. Art remains for the aristocracy—or its equivalent—in China. It is not for those without leisure. There are several state-run academies in China. But I think they are trying to revive their cultural heritage and that does nothing to push forward the vanguard of contemporary art, nor does it encourage free thinking. What they are doing echoes traditionally precedented

art, and freedom demands a certain liberalism—which is impossible in China considering the social goals of the government."

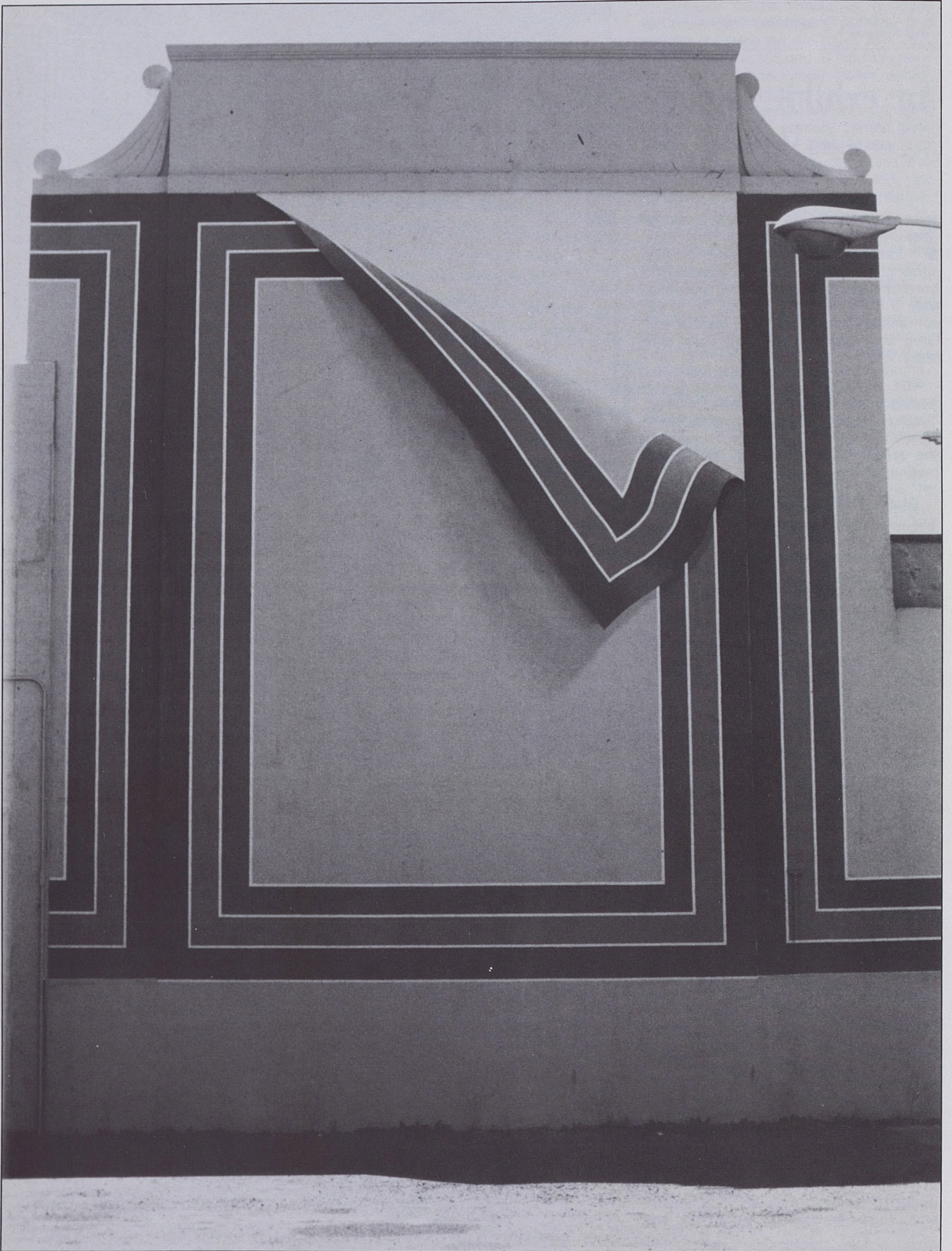
Back home, a world away from his origins in more ways than one, Leaf seems to live the ordinary life of a comfortable American middle class family man. He and his wife Joyce are busy this spring landscaping the yard around their new house near Warm Springs Road.

They have been trenching a sprinkler system, and signs of similar domestic

activity are evident in the young evergreens planted in the front yard border, the newly bricked back patio and enclosed front courtyard, and the brand new kidney-shaped swimming pool in a corner of the back yard.

His daughter Amber, from a first marriage, is at the stage when the telephone is as essential to life as oxygen. "We finally gave in," he says. "We're going to get her her own phone line so that we won't keep missing important calls." Very familiar. Very domestic. **AA**

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The trompe l'oeil mural designed by artist Tom Holder as it was once seen on the north side of a city building near Stewart Street and Las Vegas Boulevard North.

Paint it black

A story without a mural

by Wayne La Fon

So picture this: Four or five guys, wearing paint-splattered overalls, stroll into the Vatican. One of them asks the first priest he sees, "Pardon me, Father, where can I find this?" indicating a name on his work order. The priest glances at it, points, and says, "the Sistine Chapel is right down that hall, first alcove on the left." The foreman thanks the priest and trots his work crew along with their paint cans, brushes, rollers and dropcloths.

Once inside the chapel itself the workmen shake out their dropcloths, carefully covering all the pews, stir their paint, dip and load their brushes, and the next thing you know, Sears Best-One-Coat Interior Latex not only stands up to, but overcomes the test of time.

Picture, if you will, the ceiling of the Sistine Chapel, beige. Not a pretty concept, is it? Monochromatic, neat and clean, but not particularly pretty.

The scenario is a rather dramatic one, and you probably realize by now that it didn't happen, at least not to Michelangelo. But something very similar did happen to Tom Holder, chairman of the UNLV art department, and more particularly to a piece of his work, a mural. Only in this case it was painted on the outside of a building in downtown Las Vegas instead of a chapel ceiling in Rome. Now, I'm not trying to directly compare work done a few years back by Tom Holder to that done in the Sistine 500 or so years ago by Michelangelo, but there are a few similarities. Both are, or more to the point in Holder's case, were, public art. Both were commissioned works. Both had value as art. Both were liked and appreciated by the public that viewed them.

There are, of course, differences in the works as well. In my opinion, the biggest is that Holder's work, unlike Michelangelo's, won't have the chance to stand the test of time. The Sistine Chapel ceiling still exists in its originally completed state, but Holder's downtown Las Vegas wall mural has *really* been painted over with a fresh coat of beige paint.

I'm sure most residents of the area were probably familiar Tom's mural. For the last six years or so it lived on the north-facing wall of a small building directly across the street from City Hall. I'm also sure that, even though it was painted over a few months back, quite a few of you haven't noticed that it's

missing yet. I'm not even sure how long it had been gone when I first noticed its absence. Like yourself, I don't drive around the city looking for things that are supposed to be where they belong; I just expect them to be there.

My discovery of the newly painted wall wasn't really very dramatic. I had been to Reed Whipple on some errand or other and was driving south on Las Vegas Boulevard. As I passed the building, I glanced up, saw a beige wall and continued to drive. I guess it really didn't register that something was missing for a few more blocks. I then turned around and took another pass; after all, this is the sort of thing you want to check out completely before you take any rash action. After my second drive-by, I was certain that the mural was gone.

I wasn't so much devastated as amazed that something of this sort had happened at all. Iconoclastic remodeling is not easily accepted, no matter where or when you find it, but that day it seemed especially out of place on a city-owned building, whose doors were marked with a sign that read "City of Las Vegas Graphic Arts Department."

Between that day and this writing, several months have passed. The loss, in fact, may be old news to some, but something still needed to be said about it and I didn't want to say anything too publicly until I found out what had happened exactly.

My first phone call was to Tom Holder. It seems he had found out about the same way and time that I had. Tom told me that it had come as very much of a surprise to him and that it had made him quite angry. Putting myself in his place, I think that his reaction was mild.

My next call was to Mark Tratos, Allied Arts legal counsel and arts attorney. He had also heard about the situation

and said that from a legal standpoint, nothing could be done in the State of Nevada, where no laws to protect the rights of the artist currently exist, as they do in the states of New York and California, where an artist would have legal recourse in this situation.

My last call was to Joanne Nivison, of the City's Cultural Affairs Department. The whole thing was news to her. She checked it out and got back to me. It seemed that the City maintenance department had been given a work order to do some repairs on the building in question. The property had just recently reverted to the City from its former non-governmental use and was to be refitted up to current standards. During the course of the work a pipe of some sort had to be knocked through the wall with the mural on it. After the work was completed, the wall was patched, and here's where the trouble begins: Freshly patched stucco needs paint, and when you paint one part of a wall, it's standard to paint the whole thing.

The City maintenance department was not just unaware that they were painting over a piece of art. Surprisingly, they had checked the piece against a master list that they keep of such works. Holder's mural had somehow not made the list and was painted over, actually quite innocently. Which brings up this closing thought.

Until the day in this state when artists have legal rights in connection with their works, both privately and publicly held, we in the arts community must take it upon ourselves to see that such things don't happen. Tom has slides of his work. He can look at the piece whenever he chooses. We, the public, are the losers, because we cannot.

What I suggest is that we follow the City maintenance department's lead and compile a list of our public art, on all properties, not just the City's; art in the public view belongs, at least in an overall way to the public, no matter where it is. Put the Allied Arts Council to use as an agency to hold this information. In short, be watchdogs.

And if you see a group of workers with paint cans, rollers and brushes walking into anything even remotely resembling a Sistine Chapel, stop them and ask what they are doing. They might not know. **AA**

APPRAISALS

ROBERT DEIRO & ASSOCIATES
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Art-A-Fair winners

Library exhibit through May 10

[See First Place winner, p. 6.]

The winners of the Clark County Library's 11th Annual Art-A-Fair competition were announced at a ceremony on April 14 at the Flamingo Library, and a gala celebration was held that evening to honor the artists. An exhibition of the 102 paintings, photographs, ceramics and other media will continue through May 10 at the Flamingo Library.

David Rubin, Director of Exhibitions for the San Francisco Art Institute in California and sole juror for the exhibition, selected the 102 pieces from a body of 325 works submitted by Southern Nevada artists.

David Brown won first place with his "Ascension" photographic triptych; Mark Louis Walters' mixed media "Arms Control" won second; and tied for third place were Joyce Fitzpatrick with her mixed media "Portrait of Joyce" and Jed Olsen with his acrylic "'55 Chevy."

First Honorable Mention went to Stewart Freshwater's "Path #5" photo. Others to receive Honorable Mention were Louis Cheese's found art/mixed media "Ladies Dream"; Sally Smith Doyle's "Dance Band on the Titanic" in mixed media; Carolyn Vagts Hamilton's gouache "Cafe, 1950"; Sylvia Hill's photo "Donal's Wash"; Fred Sigman's silver

gelatin print "Dry Lake Bed, Eldorado Valley"; and Ken Tabor's acrylic "All Saint's Eve."

Purchase awards went to Sylvia Hill for her photo "Donal's Wash"; Frank Porter's untitled photo; Dan Skea's "Seated Nude" watercolor; P.S. Sobol's photo "After the Storm"; and Irene Whelan's mixed media "Chinatown #9."

Juror Rubin commented that "I found a great deal of diversity, which is what living in the 1980's is all about. I found range in terms of materials and in terms of moods, some works very lyrical, some very angry. But overall I was looking for quality and that is what I believe I found."

About David Brown's first place photo "Ascension," Rubin says "It is extremely sophisticated in the context of contemporary photography. The piece is made from three individual photographs, a type of construct being used by respected contemporary photographers in L.A."

"The work is also significant because its religious theme is part of a direction in modern art in all mediums. Today, in what we call post modernism, art is no longer about style but about content and ideas. The title of [Brown's] work, 'Ascension,' refers to an Old Master theme which is treated here in a very contemporary language."

Library photo competition

Let the public decide

"The Nation of Readers" photo competition winners of the Clark County Library were announced at an April 14 ceremony at the Flamingo Library.

First Place-tied winners for black and white are Mary Scodwell, Nancy Lynn Booth and Judy K. Rainwater; Second Place black and white winners are Nancy Lynn Booth and Pam S. Sobol; Third Place black and white winners are Merrilee Hortt and Alice Hutchinson. Color photo winners are Richard D. Hecken-dorf, First Place; D.J. Pharo, Second Place; and Rick Fundukian, Third Place.

50 entries were received, predominately black and white. Because of the number of B/W entries, according to Library officials, each judge submitted his first place selection in the B/W category, and of those the public will select by ballot the photo they would like to

have sent to Washington to represent Las Vegas in the national competition.

If a Clark County photo is selected in the national contest, it will become the featured piece in the American Library Association's publicity for '85/'86. All of the winners, including those from Clark County, will be on exhibition at the Library of Congress and will tour the country. The public is invited to come to the Library to vote for its choice.

The winning entries will be on display during National Library Week until May 10. The three first place tie selections in the B/W category also will be on display through May 10; and the public will be able to vote for their choice.

The Library intends to make the competition an annual event and to encourage young photographers to enter next year. AA

"Also the work relates to the work of the Old Masters in its very successful use of technique. It is successful in terms of its relationship to contemporary trends in photography and in terms of its ability to unite form and content."

The second place winner, "Arms Control" by Mark Louis Walters, is a floor sculpture using nontraditional materials such as mesh net, rope and cord. Rubin comments that "Walters shows creative use of materials. One might usually think of these as industrial and commercial building materials, but the artist has revealed their aesthetic value on a purely formal level. The work is significant because its title makes a political statement which fits in the issues-oriented concerns of contemporary art. The work succeeds on a metaphoric level since the bone-like forms read as severed limbs and thus become statements which encourage the viewer to reflect upon the arms race and nuclear holocaust."

Joyce Fitzpatrick's "Portrait of Joyce," tied for third place, is described by Rubin as an "extremely engaging drawing which represents a very advanced view of the visual image...it combines words with motifs taken from nature and from the imagination. In the whole work is a grand statement about the complexity and the turbulence of the world of the 1980s."

Jed Olsen's "'55 Chevy," tied for third place, is described by Rubin as "one of those works which draws a purely emotional and visceral response. It is quite frankly a damn good painting. It frames an image the way a camera would, so is in a sense photorealistic, but it is an amazingly abstract composition. There is a lot of visual excitement generated by the interplay of color and movement and line."

Artists juried in:

Juried into the exhibition were, alphabetically by artist, Greg Allred, Muriel Areno, Bob Ball, Bob Ballard, Andrea Banks, Donna Beam, Rod Beasley, Tarvatee Boesch, Thomas Boyle, Jim Briare, David Brown, Susan Bryan, Dottie Burton, Jan Butler, Diane Butner, Gina Cinque, Mary Digles, Mike Dommermuth, Sally Smith Doyle, Frany Dunean, Stewart Freshwater, Loretta Graham, Wesley Hall, Cathy Heath, Tom Holder, Greg Kennedy, Kim Kennedy, Joette Labinger, John McCormick, Margaret Mahler, Maxine Mansor, K.D. Matheson, Charles Morgan, Art Nadler, Chris Nield, Jed Olsen, Beau Petterson, Alan Platzer, Michael Plyler, Tom Queen, Lou Ray, Nancy M. Reed, Vicki Richardson, Bill Roach, Rita Schoonmaker, Tad Cheyenne Schutt, Mary Scodwell, John R. Sestak, Fred Sigman, Dan Skea, Christine Stergios, Ken Tabor, Doug Taylor, Torti, Patti Turner, Achmed Valk, Christopher Van der Vliet, Sharon Walback, C.L. Warren, Ken Whyte. AA

Burk Gal'ry Miniature Show

Cultural Focus benefit

The Burk Gal'ry will host its Fourth Annual Miniature Show and Sale May 3 through 31, with part of the proceeds of the sale benefitting Cultural Focus, the agency of the Allied Arts Council which provides visitors with tours and events emphasizing the cultural side of Southern Nevada.

Opening receptions will be held on May 3 from 6 to 8:30 p.m. and on May 4 and 5 from 10 a.m. to 3 p.m. The exhibition will continue through May 31.

Special guest artists Spike Ress, watercolorist, and Anne Bridge, oils, will lead the list of over thirty artists from ten states which will be represented in the show. Their work will include bronzes, woodcarvings, paintings, etchings and are not limited to the western theme.

Ress, born in Long Island, New York, spent 10 years apprenticeship with a Roswell, New Mexico sign company before going on to a Las Vegas art direc-

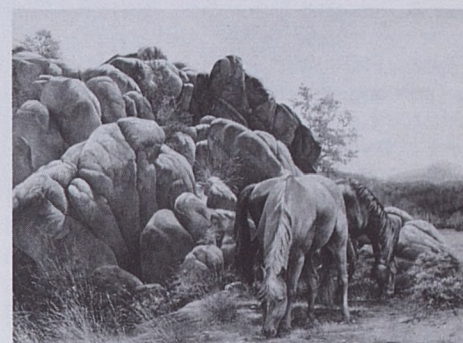
torship with a national company. In 1978 he became a freelance illustrator and architectural renderer which enabled him to work on a fine arts career. "I hope someone will feel something that I felt seeing the scenes as I painted them," he says. He has shown in numerous national exhibitions and taught in various institutions in southern Utah. He is represented in four galleries in three Western states.

Anne Bridge, an award-winning artist, has had considerable success in regional exhibits as well as numerous juried competitions. She is fascinated with the history and nostalgic subjects of the Southwest. Collectors are attracted to her work because of its precise rendering and visual drama.

Prior to the opening reception the work will be hung for viewing May 1 and advance intent to purchase will be accepted. **AA**



Biette Fell's copper flowers.



Anne Bridge's oil, "Granite Wells."



Woodcarving by Ralph Tretheway.

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FOURTH ANNUAL

MINIATURE SHOW AND SALE

To Benefit Cultural Focus

OPENING RECEPTION: MAY 3, 6-8:30 P.M.

MAY 4 and 5, 10 A.M. to 3 P.M.

EXHIBITION: May 3 - 31

SPECIAL GUEST ARTISTS

Spike Ress, Watercolorist • Anne Bridge, Oils

THIRTY ARTISTS FROM TEN STATES REPRESENTED IN THE SHOW:

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S.W.A.K.

AAC's mail art show

"I like breathing better than working." A mail art show using that theme will be exhibited in the Allied Arts Gallery July 12 through August 6.

Entries must be received, from anywhere in the world, by July 9. No entries will be returned, none will be rejected, and there will be no fees. All participants will receive documentation.

Mail art is a phenomenon of the art-world which has recently become very popular, according to Gallery Directors Pasha Rafat and Sonia Stefan. *Artweek*, which will advertise the Allied Arts exhibit, now carries a few notices of mail art shows each issue.

Mail, which is part of everyone's life, has been used in countless ways not originally intended, which in turn affected the non-postal side of life. Postal chess matches, for instance, have become a peculiar part of the chess world, and produce a distinctive sort of chess.

Artists for years have treated the mail with the multitude of idiomatic approaches with which they tend to treat all of life. During World War I, leader of the Futurist movement F. T. Marinetti and poet Francesco Cangiullo created special Futurist stationery to send Futurist letters to each other. Marcel Duchamp and Rene Magritte were also early experimenters, Magritte's mail art

pieces being filled with visual/verbal puns.

But New York became a center for mail art in the '50's and '60's. Ray Johnson became known in New York art circles for the letters, postcards, collages and small objects he sent to other artists. He began receiving replies in kind, and the New York Correspondence School was born, the name an ironic reference to the New York School of Abstract Impressionists. Johnson's correspondence was generally comic, and consisted of written notes, cartoons and collages of magazine and newspaper clippings. He dealt in his correspondence with serious art concerns, but in an amusing, pun-filled way.

The movement has been growing since. Jon Winet, who was artist-in-residence for a period with Allied Arts Council and who now moves throughout the country with baffling speed, occasionally bombards the Council with such correspondence as strangely altered postcards and letters whose envelopes are covered with enigmatic remarks and designs.

Such correspondence is mail art. It comes in a variety of both two- and three-dimensional forms: Postcards, letters, packages, stamps, collages, photocopies, newsletters, magazines and

catalogues. The only common thread is that all are delivered by the postal system.

Winet took Allied Arts into the realm of mail art in 1981 with a postcard advertising that year's Allied Arts Festival. The card, with a photograph of Fremont Street, including the Vegas Vic and Vegas Vickie signs, parodied the classic "Greetings from Las Vegas" postcard with its "Greetings from the Allied Arts Council." The reverse stayed true to format with a tiny legend beginning "Fremont Street fixtures Vic and Vickie..." inviting the holder to attend the festival. Both sides of the card adorned the cover of *Arts Alive* in July, 1981.

No aspect of normal mail is exempt from the playfulness of mail artists; a number of them specialize in rubber stamps, with which they adorn their work. Many print or draw imitation postage stamps. Italian mail artist Guglielmo Achille Cayallini has printed numbers of stamps by the page, including issues commemorating the centennial of his own birth. As part of his effort toward "self-historification," he has printed issues in which he shares billing with various great masters.

Though mail art is now practiced throughout the world, it is especially well suited for cultural outposts such as Nevada. Visual artists tend to be a lonely breed in any case. Unlike musicians, for instance, their occupation is solitary by nature. Mail art provides artists anywhere with a needed opportunity for communication with other artists, but in an area like Nevada, the need for contact with artists elsewhere can be gripping.

Using the package—from wrapping to contents; the missive—including both envelope and letter; the postcard—from its pictures to its stamp, artists deliver a lively, amusing, critical message. Many artists now actually publish their own magazines, usually satirical with a heavy use of collage, and generally photocopied rather than printed.

Besides the inherent tendency of mail art to be based in satire, its very use involves questions as to the nature of art itself. It allows a discussion of art in which the medium can carry the message on a number of levels.

In mail art shows, the work is never returned, and a great deal of mail art is eventually discarded, but its transient nature makes it always the newest, the latest, and often the hippest.

Entries to the Allied Arts Gallery mail art exhibit must be received by July 9 and should be mailed to:

Allied Arts Gallery
3207½ Las Vegas Blvd. So.
Las Vegas, NV 89109

—P. G. AA

'Figure studies' and sculpture exhibit

Bill Leaf

Through June 12

An exhibit of paintings in gouache on handmade paper by Bill Leaf will be exhibited through June 12 in the Allied Arts Gallery. See story on Leaf, p. 22. AA

Nevada women artists

Kathy Kauffman and Sharon Thatcher will exhibit their work in the Allied Arts Gallery from June 14 through July 10, following Bill Leaf's show.

Kauffman will show "figure studies" in watercolor and mixed media. She is from Incline, Nevada, known for her work as a photographer and fabric artist as well as in the medium she will be exhibiting in the AA Gallery. She is a graduate of U.C. Irvine, and has taught at UNLV.

Thatcher will be showing an installation piece. She lives in Reno, where she received a fine arts degree in sculpture from UNR. AA

'Yearly Mamet'

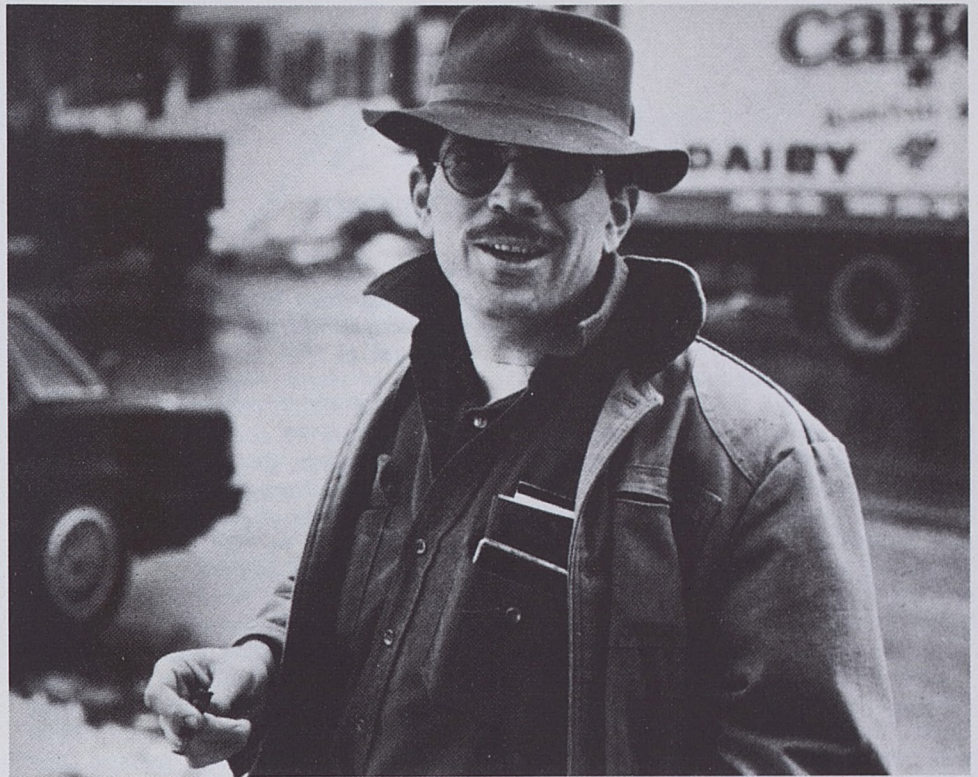
TX offers 'Lakeboat'

Theatre Exposed, always partial towards the works of Chicago-based playwright David Mamet, offers his bittersweet black comedy *Lakeboat* as part of its 10th Anniversary Season.

Mamet's play will be the third presentation of the season, premiering June 7 at UNLV's Grant Hall Little Theatre with an 8 p.m. curtain, with additional evening performances on June 8, 14, 15, 17, 21, 22 and 24, also at 8 p.m. There will be only one Sunday Matinee on June 23 at 2 p.m.

With *Lakeboat*, Director Marguerite Gowan Hall tackles one of Mamet's more subtle works. "I feel up to the challenges presented by *Lakeboat*," says Hall. Here he brilliantly examines a gang of assorted misfits and the routine lives they lead aboard an iron ore freighter working the mills along the Great Lakes. The mystery surrounding the disappearance of a shipmate triggers inward reflection, revealing the characters' isolation as they attempt to erase the emptiness in their existence, each seeking to communicate with his fellow crewman before he, too, disappears without a trace. Their mutual need is almost as strong as their inability to make contact.

His dialogue goes far beneath the surface. Commenting on Mamet's remarkable dialogue, critic Richard Eder wrote: "His is no ear, but a stethoscope. His characters' words are heartbeats—evidence of their state of life and its constant fibrillating transformations...for



Playwright David Mamet.

Mr. Mamet, speech can testify in its awkwardness and silences to the opposite of what it seems to say. The gun flash is precisely not where the bullet lodges. Mr. Mamet's extraordinary talent is to report the flash and show us where the wound really is."

It is exactly that quality that strikes a responsive chord with the creative staff of Theater Exposed. Again and again, it is Mamet's crisp, precise dialogue that has drawn the local performing company into production of one or another of his

plays. In past seasons, TX has presented his *A Life in the Theatre*, *Sexual Perversity in Chicago*, *The Duck Variations*, and their highly acclaimed version of *American Buffalo*.

Because of limited seating in the Grant Hall facility, coupled with an eight performance engagement, reservations are suggested. For information or reservations, write to the Theatre Exposed offices at 1516 E. Tropicana, Suite 7A-172, Las Vegas, NV, 89109 or Call 386-0649.

AA

They're Playing Our Song

Neil Simon's richly funny musical *They're Playing Our Song*, directed by Robert Dunkerly, continues its run at Clark County Community College Theater through May 11. There will be evening performances May 2, 3, 9, 10 and 11 at 8 p.m., and a Saturday matinee May 11 at 2 p.m. The May 4 performance is sold out.

They're Playing Our Song is the story of two neurotic New Yorkers—Vernon, a composer, and Sonia, a lyricist, who decide to collaborate on some new songs. Their songs are a hit, but unfortunately they find their personal relationship not as successful.

Vernon and Sonia are being played by Ruell Fiant and Dana Worden Hanson. Having appeared previously in productions at CCCC and UNLV, both Fiant

and Hanson are familiar faces in the Las Vegas theater community. Fiant was in CCCC's productions of *Camelot*, *Company* and *Damn Yankees*, while Hanson, who also was in *Damn Yankees*, appeared in *Hair* and *Working* at the college.

The chorus for *They're Playing Our Song* consists of: Les Comeau, Garland Cunningham, Amanda Dunkerly, Michele Herrick-Nagy, Jess Scott and Jonee B. Shady.

Musical director for *They're Playing Our Song* is Harry Willard. Choreography is by Cindy Casey. Production designer is Cindy Frei.

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

PHOTO: RENE M. SOLOMON



Ruell Fiant and Dana Worden Hanson in 'Our Song.'

Dramatic competition

Theater groups at FACT

Community theater history was made March 9 and 10 when nine theaters performed in the Nevada State One-Act Competition sponsored by the Nevada Community Theater Association. It was the largest gathering of Nevada community theaters ever and included Las Vegas Little Theatre, Lost Stage Players (Hawthorne), Fallon Footlighters, Dayton Valley Community Theatre, Space Theatre (Reno), Reno Little Theatre, Proscenium Players and Brewery Arts Center (Carson City) and Carson Valley Theatre Company.

After two days of performances and critiques by each of three judges, Reno Little Theatre's "Medal of Honor Rag" was selected Best Play and **Las Vegas Little Theatre's "The Woolgatherer,"** the only Southern Nevada entry, the close runner-up. Ricky Price, Space Theatre, and Patricia Matthews, R.L.T., were awarded Best Director honors. **Kathy O'Dell, L.V.L.T., was voted Best**

Actress for her outstanding performance as Rose in "The Woolgatherer," and Greg Binion won Best Actor for his portrayal of Viet Nam veteran D.J. in "Medal of Honor Rag."

At the F.A.C.T. '85 Region VIII competition, April 26 and 27, R.L.T. will represent Nevada, competing against the state winners from Arizona and California for the honor of entering the national F.A.C.T. '85 to be held in Racine, Wisconsin later this summer.

Reservations for Region VIII F.A.C.T. '85, to be held at Reno Little Theatre, can be made by calling 1-329-0661. Performances begin 2 p.m. April 27. Besides Nevada's entry, Phoenix Little Theatre, representing Arizona, will present "Sister Ignatious Explains It All;" Oakland Civic Theatre, representing Northern California, will present "Starting Here, Starting Now;" and Laguna Moulton Playhouse, representing Southern California, will present "I Should Have Been In Pictures." AA

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Spring!

Time for new beginnings!

Dear Southern Nevadan,

FRESH, NEW MEMBERSHIP FACES ARE NEEDED at the Allied Arts Council! When you join the Allied Arts Council, you become an active sponsor of the arts. You'll read all about what's happening in the arts in our award-winning magazine *Arts Alive*, and you'll be helping to make it happen.

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.

Join the Allied Arts Council now and we will start sending you *Arts Alive* as well as special invitations to exhibits, films, events, and performances.

Don't wait to join us. Your valuable membership will help enrich the cultural climate of Southern Nevada. We need the help of people like you in making our community a better place to live.

Fill in the membership form below **now** and mail it **today**, with your tax-deductible contribution to the Allied Arts Council of Southern Nevada. The arts need your support.

Return to:

ALLIED ARTS COUNCIL
 3207½ Las Vegas Blvd. So.
 Las Vegas, Nevada 89109
 731-5419

Sign me up as a member at the level I've checked:

- | | |
|--------------------------|---------------------------|
| <input type="checkbox"/> | \$1000 ANGEL |
| <input type="checkbox"/> | \$ 500 GOLD PATRON |
| <input type="checkbox"/> | \$ 250 SILVER PATRON |
| <input type="checkbox"/> | \$ 100 BUSINESS/PATRON |
| <input type="checkbox"/> | \$ 25 FAMILY/ORGANIZATION |
| <input type="checkbox"/> | \$ 20 INDIVIDUAL |
| <input type="checkbox"/> | \$ 15 SENIOR |

YES!

I want to support the arts!

Start sending me *Arts Alive* right away!

AMOUNT ENCLOSED \$ _____

NAME _____

PHONE _____

ADDRESS _____

CITY/STATE/ZIP _____

\$10 of your membership fee is for a subscription to *Arts Alive*. Joining the Allied Arts Council is the only way to subscribe.



Talent. Commitment. Hard work.
And professional guidance from
someone who cares. With that, there's
no limit to what can be achieved.

In the arts.
Indeed, in life.

 **First
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Member F.D.I.C.