

ARTO LIVE

THE SOUTHERN NEVADA MAGAZINE OF THE

ALLIED ARTS
GALLERY

MAIL ART
PERFORMANCE ART

THEATER

LOST AND FOUND

ALLIED
ARTS
COUNCIL

JULY/AUG 1985
VOLUME 5, NUMBER 4





New Arts Council Officers

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

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Allied Arts Council

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Mark Tratos, Second Vice President.
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Dance, Mary Coxon and Gwen Gibson.
Music, Brenda Ishikawa.
Theater, Paul Thornton and Dorothy Schwartz.

Cultural Focus

Executive Director, Elizabeth Warren.
Staff: Elizabeth van der Vilet, Ruth Rawlinson.

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Cover by Pasha Rafat. Mail Art story, p. 16.



UNLV history professor Paul Burns was re-elected as president of the Allied Arts Council and five new members were added to the board for 1985-86 at the membership reception in Greystone Building June 13. Other officers elected beside the tree-lined stream which runs through the award-winning office complex were: Architect George Tate, 1st vice president; attorney Mark Tratos, 2nd vice president and AAC legal counsel; and Elaine Ayars, secretary. Jack Guinn was re-elected treasurer.

New board members are Elaine Ayars; John Chiero, president and general manager of the Tropicana Hotel and Country Club; Don Guglielmino, director of public relations and promotions for Caesars Palace; William Martin, chief executive officer and president of Nevada National Bank; and film critic Beth Weinberger.

Mary Scodwell, who represented the Dance Division on the board in 1984-85, was elected to a regular board seat. At a recent meeting of the Dance Division, Mary Coxon and Gwen Gibson were elected its new co-directors.

Re-elected to the board were: Paul Burns, Robin Greenspun, Michael Maffie, and Mark Tratos.

Retiring board members are Charles Bearfield, Shirley Holst, Patricia Marchese and Marydean Martin, who were thanked for their combined 17 years of service to the Council.

Allied Arts Council members sipped wine and munched hors d'oeuvres while listening to live jazz before and after elections. This was the second year AAC elections have been held at Greystone, as members have enjoyed the ambiance and Greystone management welcomes the opportunity to show off the building's splendid architecture. **AA**

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Deadline

THE DEADLINE FOR THE SEPT/OCT ISSUE OF *ARTS ALIVE* IS AUGUST 1. Please submit photos, stories, press releases, artwork, ads, calendar items by this date. A skeleton staff is hard-pressed each issue to make the printer's deadline: Two weeks prior to issue date. We hate to refuse arts information just because it's late—so we usually don't. But that's an unnecessary addition to the already intense pressures of getting the magazine out on time. Please help.

JULY EVENTS

01 MONDAY

Allied Arts Council board meeting, Council offices, 3207 1/2 Las Vegas Blvd. So., 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. Free. 458-0069.

Billy Eckstein, vocals, 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.

02 TUESDAY

"Rebecca of Sunnybrook Farm" with Shirley Temple, Randolph Scott and Jack Haley, part of the Shirley Temple Film Festival, Reed Whipple Center, 3 and 7 p.m. Admission: Adults, \$1.; children 12 or under, \$.50. 386-6211.

03 WEDNESDAY

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; bring your favorite selections or your own works to read and discuss; Flamingo Library conference room, 7 p.m. 733-7810.

04 THURSDAY

"Yankee Doodle Dandy," Las Vegas Symphony Orchestra's Independence Day Concert, featuring hits from "Oklahoma," "Music Man" and "Carousel," plus piano music of George Gershwin played by George Skipworth, Tropicana Hotel, 2 p.m. 736-6656.

Theatre Arts Group workshop and meeting, 4000 Palos Verdes, 7:30 to 9:30 p.m. every Thursday. Free. 870-7442.

05 FRIDAY

"Scalleywags!" by Broderick B. Graves, Claudia Wayne and Jimmy Manone, Black Box Theater, UNLV, 8 p.m. July 5, 6, 11, 12, 13, 18, 19, and 20; and 2 p.m. July 14 and 21, \$7 Fridays and Saturdays, \$6 Thursdays and Sundays. 739-3353.

"Medal of Honor Rag" by Tom Cole, directed by Steven McKenzie; Jacob's Ladder, 2010 E. Charleston Blvd., 8 p.m. July 5, 6, 11, 12, 13, 18, 19, 20; and 2 p.m. July 7, 14 and 21. \$6. per person. For information or reservations, 384-1951.

06 SATURDAY

"Scalleywags!" See 7/5.

"Medal of Honor Rag." See 7/5.

07 SUNDAY

Pre-Junior High Session of the Nevada

JULY EXHIBITS

01 MONDAY

Edith Ekros, Steel Sculptures, Charleston Heights Arts Center, through July 19. 386-6384 after 1 p.m.

Student Show, Artspace and Upstairs Galleries, Clark County Community College; through August 30. 643-6060.

Sharon Thatcher, installation piece, and Kathy Kauffman, figure studies in oils and mixed media; two Northern Nevada artists; Allied Arts Gallery, through July 10. 731-5419.

Structural Mixed Media by Lee Sido, Flamingo Library Main Gallery, through July 5. 733-7810.

Mexicol Volver Y Recorder; lively festivals, colorful costumes, quaint street scenes, and the people of San Miguel de Allende become unforgettable when seen through the photo-collage exhibit of Lou Ray; Flamingo Library Upstairs Gallery; opening reception, July 1; through July 26. 733-7810.

Arpilleras of Chile; colorful cloth pictures, stitched and embroidered by Chilean women, depicting acts of violations of human rights by the secret police of Chile; Reed Whipple Cultural Center, through July 5. 386-6211.

Barbara McMahan, stained art designs and silkscreen motifs; stained glass and T-shirt art, Spring Valley Library, through July 7. 733-7810.

Lucille Peterson, Artist of the Month, Boulder City Art Guild Gallery; open every day from 1 to 5 p.m. 294-9982.

06 SATURDAY

Rene Segler, weavings, Boulder City Library, 813 Arizona Street; opening reception, 2 to 4 p.m. Through July 31. 293-1281.

07 SUNDAY

Jan Wurm, oil paintings. Her subjects scorch themselves on the sand, recline in Hawaiian shirts and serve steaks from barbecues; Reed Whipple Cultural Center, through August 8. 386-6211.

UNLV Bachelor of Fine Arts graduates, Main Gallery; "Abstract Wood

School of the Arts Camp Dance Program in Lee Canyon opens today, through July 13. Call 739-3502 for a catalog and more information.

"Medal of Honor Rag." See 7/5.

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

08 MONDAY

Community Drama Workshop. See 7/1.

Eddie "Lockjaw" Davis, tenor saxophone, with a 17-piece big band, Alan

Sculpture" by Ted Lockrem, Nevada Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m. Through July 30. 647-4300.

12 FRIDAY

"I Like Breathing Better Than Working," mail art exhibit, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So.; opening reception, 5 to 7 p.m. will feature "Jamais Vu," performance art by Jim Briare. Exhibit continues through August 6. 731-5419.

13 SATURDAY

Peruvian Art, Spring Valley Library; concurrently on display at Flamingo Library, through August 30. See 7/14. 733-7810.

14 SUNDAY

Peruvian Art, featuring intricately designed ceramics and weavings, carvings and leather works, Flamingo Library; concurrently on display at Spring Valley Library. Opening reception, Flamingo Library, 2 p.m. 733-7810.

Shipibo-Canibo Art Lecture; art exporter and Lima, Peru resident Jim Plunkett presents a slide-illustrated program on the handicrafts of the jungle tribes of Peru, Flamingo Library, 4 p.m. Free. 733-7810.

21 SUNDAY

John Michael dodig, sculptures, Charleston Heights Arts Center, through August 22. 386-6384 after 1 p.m.

27 SATURDAY

"West Meets East;" Touring Libraries Behind the Bamboo Curtain: Darrel Batson's photo exhibit on the libraries he visited in China; opening reception and lecture, 3:30 p.m., Flamingo Library Upstairs Gallery. 733-7810.

28 SUNDAY

"Seasons of Life," photo exhibit by Keith Grove, Sol Goldberg, John Lehr and Tim Fogliani, Flamingo Library Upstairs Gallery, through August 23. Artist reception, 3 p.m. August 18. 733-7810.

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.

09 TUESDAY

"Captain January" with Shirley Temple and Buddy Ebsen, part of the Shirley Temple Film Festival, Reed Whipple Center, 3 and 7 p.m. Admission: Adults, \$1., children 12 or under, \$.50. 386-6211.

Library District board of trustees monthly meeting; open to the public;

JULY EVENTS continued

Flamingo Library board room, 11:30 a.m.
733-7810.

10 WEDNESDAY

Las Vegas Civic Symphony concert; part of the Children's Concert Series, Charleston Heights Arts Center, 2 p.m. \$2 adult, \$1 children. 386-6384 after 1 p.m.

Japanese floral art classes. See 7/3.

11 THURSDAY

Opening Night for the Utah Shakespearean Festival in Cedar City, featuring "The Merry Wives of Windsor." Also to be seen during the Festival, which continues through August 31, are "Antony and Cleopatra" and "Twelfth Night." Las Vegas contact: 870-7442.

Theatre Arts Group. See 7/4.

"Medal of Honor Rag." See 7/5.

"Oliver!" presented by the Rainbow Company, Spring Mountain Ranch State Park, July 11, 12, 13, 18, 19, 20, 25, 26 and 27 at 8 p.m. Park opens at 6 p.m. Gates close at 8 or when the park is full. \$4 and \$2 Fridays and Saturdays; \$3 and \$1 Thursdays. 386-6553.

"The Drunkard" by Brian J. Burton, directed by Erin Breen; presented by the Las Vegas Little Theatre at Reed Whipple Cultural Center, 8 p.m. July 11, 12, 18, 19, 20, 25, 26, 27, August 1, 2, 3; and 2 p.m. July 21 and 28 and August 4. 734-6971.

"Scalleywags!" See 7/5.

12 FRIDAY

Deadline for entries to the Allied Arts Council Theater Division Second Annual Original Stage Playwriting Competition. Rules available at Allied Arts offices. 731-5419.

"Scalleywags!" See 7/5.

"Who's Afraid of Virginia Woolf?" by Edward Albee, presented by Theatre Exposed, Grant Hall Theater, UNLV, 8 p.m. July 12, 13, 19, 20, 22, 26, 27, 29; and 2 p.m. July 28. 386-0649.

"The Drunkard." See 7/11.

"Medal of Honor Rag." See 7/5.

"Oliver!" See 7/11.

13 SATURDAY

"Scalleywags!" See 7/5.

"Who's Afraid of Virginia Woolf?" See 7/12.

"Blazing Guns at Roaring Gulch," melodrama by Shubert Fendrich, directed by Iris Newman, City of Las Vegas Outreach Program, July 13, Jaycee Park, 8 p.m.; July 14, Hadland Park, 8 p.m.; July 20, Rotary Park, 8 p.m.; July 21, Freedom Park, 8 p.m.; July 27, Lorenzi Park, 8 p.m.; July 28, Jaycee Park, 8 p.m. Free. 386-6211.

"Oliver!" See 7/11.

"Medal of Honor Rag." See 7/5.

14 SUNDAY

Senior High Session of the Nevada School of the Arts Summer Arts Camp

Dance Program in Lee Canyon begins today and continues through July 27. Call 739-3502 for a catalog and more information.

"Medal of Honor Rag." See 7/5.

"Scalleywags!" See 7/5.

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 7/7.

"Blazing Guns at Roaring Gulch." See 7/13.

15 MONDAY

Community Drama Workshop. See 7/1.

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

Art Farmer, trumpet, flugelhorn, 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.

17 WEDNESDAY

The Suzuki Players, under the direction of Mary Straub, part of the Children's Concert Series, Charleston Heights Arts Center, 2 p.m. Adults, \$2, children \$1. 386-6384.

Japanese floral art classes. See 7/3.

18 THURSDAY

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

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

Theatre Arts Group. See 7/4.

"Scalleywags!" See 7/5.

"The Drunkard." See 7/11.

"Oliver!" See 7/11.

"Medal of Honor Rag." See 7/5.

19 FRIDAY

"Oliver!" See 7/11.

"Medal of Honor Rag." See 7/5.

"The Drunkard." See 7/11.

"Who's Afraid of Virginia Woolf?" See 7/12.

"Scalleywags!" See 7/5.

20 SATURDAY

"Scalleywags!" See 7/5.

"Who's Afraid of Virginia Woolf?" See 7/12.

"The Drunkard." See 7/11.

"Blazing Guns at Roaring Gulch." See 7/13.

"Medal of Honor Rag." See 7/5.

"Oliver!" See 7/11.

21 SUNDAY

"Medal of Honor Rag." See 7/5.

"The Drunkard." See 7/11.

"Scalleywags!" See 7/5.

"Love All People." See 7/7.

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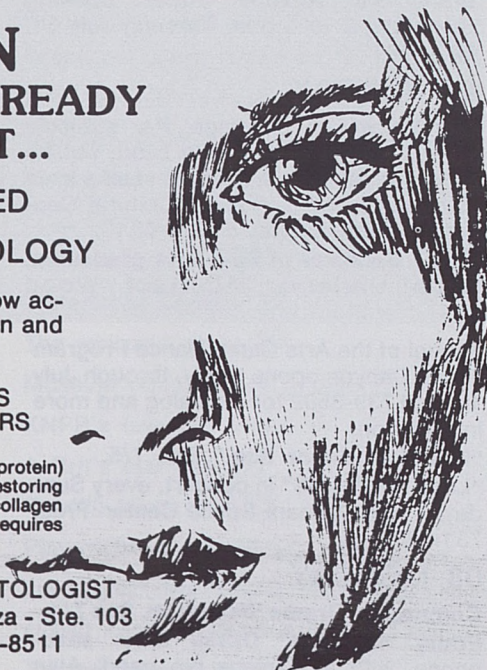
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"Blazing Guns at Roaring Gulch." See 7/13.

22 MONDAY

Nevada State Council on the Arts committee meetings: Finance Committee, 9 to 10 a.m.; Executive Committee, 10 to 11:30 a.m.; Council Policy Meeting, 1 to 5 p.m., Union Plaza Hotel Triple Crown Ballroom. 1-789-0225.

"Who's Afraid of Virginia Woolf?" See 7/12.

Community Drama Workshop. See 7/1.

Jazz performer TBA 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.

23 TUESDAY

Nevada State Council on the Arts grants meeting orientation, 9:15 to 9:40 a.m.; grants panel hearings, 9:40 a.m. to 5 p.m. (continuing through 7/25), Union Plaza Hotel, Triple Crown Ballroom. 1-789-0225.

"The Postman Always Rings Twice," with Jack Nicholson and Jessica Lange in James M. Cain's American classic; captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

24 WEDNESDAY

Nevada State Council on the Arts grants panel hearings (through 7/25), Union Plaza Hotel Triple Crown Ballroom. 1-789-0225.

Dance Construction Crew, UNLV's

modern dance company, part of the Children's Concert Series, Charleston Heights Arts Center, 2 p.m. Adults, \$2; children \$1. 386-6384 after 1 p.m.

Japanese floral art classes. See 7/3.

25 THURSDAY

Nevada State Council on the Arts grants panel hearings, 8 a.m. to noon; Council grant awards, 1 to 5 p.m., Union Plaza Hotel Triple Crown Ballroom. 1-789-0225.

"The Drunkard." See 7/11.

"Oliver!" See 7/11.

Tour of Flamingo Library's book, record, tape, computer, artwork collections, its classes and exhibits; learn about the services and resources available; including a behind-the-scenes look at how the library works; tour led by Iris Fieldman; Flamingo Library conference room, 10 a.m. and 7 p.m. 733-7810.

26 FRIDAY

"Oliver!" See 7/11.

"Who's Afraid of Virginia Woolf?" See 7/12.

"The Drunkard." See 7/11.

27 SATURDAY

"The Drunkard." See 7/11.

"Who's Afraid of Virginia Woolf?" See 7/12.

"Blazing Guns at Roaring Gulch." See 7/13.

"Oliver!" See 7/11.

28 SUNDAY

"The Drunkard." See 7/11.

"Who's Afraid of Virginia Woolf?" See 7/12.

"Love All People." See 7/7.

Auditions for a new play, "Urban Landlady" by R.B. Avery, Jacob's Ladder Theater, 2010 E. Charleston, July 28, 3 to 7 p.m.; and July 29, 6:30 to 8:30 p.m. 8 characters; mixed cast; 3 female, 5 male, 30 to 90 years old. Opening date: September 14 for three weekends and a Sunday matinee. 870-6317 or 384-1951.

"Blazing Guns at Roaring Gulch." See 7/13.

29 MONDAY

Auditions for "Urban Landlady." See 7/28.

"Who's Afraid of Virginia Woolf?" Final Performance. See 7/12.

Community Drama Workshop. See 7/1.

Jack Sheldon, trumpet; and Carl Fontana, trombone, 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.

31 WEDNESDAY

"The Young Mozart," concert by fortepianist Susan Duer, part of the Children's Concert Series, Charleston Heights Arts Center, 2 p.m. Adults, \$2; children \$1. 386-6384 after 1 p.m.

Japanese floral art classes. See 7/3.



THE BEST JAZZ IS LIVE JAZZ

THE FOUR QUEENS

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

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

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

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

EXHIBITS

04 SUNDAY

Works from the Permanent Collection, Main Gallery; a fiber arts display by Rene Segler, Nevada Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m.; through August 28. 647-4300.

09 FRIDAY

Fred Sigman, photography; black and white work dealing with the landscape and particular angles of approach, Allied Arts Gallery; opening reception, 5 to 7 p.m. Exhibit continues through September 9. 731-5419.

18 SUNDAY

"Seasons of Life" photo exhibit reception, 3 p.m. See 7/28.

25 SUNDAY

"A Quiet Journey," photo exhibit of Ireland's countryside by Sylvia Hill, Flamingo Library Upstairs Gallery; opening reception, 3 p.m.; through September 20. 733-7810.

AUGUST EVENTS

01 THURSDAY

The Utah Shakespearean Festival continues. See 7/11.

Theatre Arts Group. See 7/4.

"The Drunkard." See 7/11.

02 FRIDAY

"The Drunkard." See 7/11.

03 SATURDAY

"The Drunkard." See 7/11.

04 SUNDAY

"The Drunkard." Final performance. See 7/11.

"Love All People." See 7/7.

Phil Salazar Band in concert, part of the City of Las Vegas Sundown Hoedown series, Jaycee Park, 7 p.m. Free. 386-6211.

05 MONDAY

"Barricade Series, #4," by Sharon Thatcher, mixed media, 1985, will be on view until July 9 along with Kathy Kauffman's figure paintings, in the Allied Arts Gallery.

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

Community Drama Workshop. See 7/1.

Jazz performer TBA, 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.

07 WEDNESDAY

"Aladdin," presented by Rainbow Company Children's Theatre, part of the Children's Concert Series, Charleston Heights Arts Center, 2 p.m. Adults, \$2; children, \$1. 386-6384.

Japanese floral art classes. See 7/3.

Las Vegas Poetry Group; bring your favorite or your own selections for reading and discussion; Flamingo Library conference room, 7 p.m. 733-7810.

08 THURSDAY

Theatre Arts Group. See 7/4.



PASHA RAFATI

"Godspell," directed by Jack Bell, presented by Las Vegas Little Theatre at Spring Mountain Ranch State Park, August 8, 9, 10, 15, 16 and 17, 8 p.m.; Park opens at 6 p.m., gates close at 8 or when the park is full. \$4 and \$2 Fridays and Saturdays, \$3 and \$1 Thursdays. 875-4141.

09 FRIDAY

"You Can't Take It With You" by Moss Hart and George S. Kauffman, directed by Lori Noble and presented by the Theatre Arts Group at Jacob's Ladder Theater, 2010 E. Charleston, 8 p.m. August 9 and 16, and 2 and 8 p.m. August 10 and 17. 870-7442.

"Godspell." See 8/8.

10 SATURDAY

"You Can't Take It With You." See 8/9.

"Godspell." See 8/8.

11 SUNDAY

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 7/7.

Sundown Hoedown Concert presented by the City of Las Vegas, Jaycee Park, 7 p.m. Free. 386-6211.

12 MONDAY

Community Drama Workshop. See 7/1.

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

Joe Farrell, tenor saxophone and flute, 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.

13 TUESDAY

Library District board meeting; open to the public; Flamingo Library board room, 11:30 a.m. 733-7810.

15 THURSDAY

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

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

Theatre Arts Group. See 7/4.

"Godspell." See 8/8.

16 FRIDAY

"You Can't Take It With You." See 8/9.

"Godspell." See 8/8.

17 SATURDAY

"You Can't Take It With You." See 8/9.

"Godspell." Final performance. See 8/8.

18 SUNDAY

"Love All People." See 7/7.

Sundown Hoedown Concert presented



TONY SCODWELL

Brian Sanders kicks off the first of four concerts in Allied Arts/KNPR-sponsored Jazz Month, in May.

by the City of Las Vegas, Jaycee Park, 7 p.m. Free. 386-6211.

19 MONDAY

Community Drama Workshop. See 7/1.

Jazz performer TBA, 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.

22 THURSDAY

Theatre Arts Group. See 7/4.

Library Orientation Tour with Iris Fieldman, Flamingo Library conference room, 10 a.m. and 7 p.m. 733-7810.

25 SUNDAY

"Love All People." See 7/7.

Sundown Hoedown Concert presented

by the City of Las Vegas, Jaycee Park, 7 p.m. 386-6211.

26 MONDAY

Community Drama Workshop. See 7/1.

Ernie Watts, alto saxophone, 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.

27 TUESDAY

"Teahouse of the August Moon" with Glen Ford and Marlon Brando, captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

29 THURSDAY

Theatre Arts Group. See 7/4.

Outdoor sculpture

A second outdoor exhibit of bronze sculptures by nationally acclaimed American realist J. Seward Johnson is underway in Green Valley, and further plans are being made for even larger-scale exhibitions of art in that community.

The new exhibit consists of nine life-sized works which recently arrived and have been placed at selected sites around Green Valley Parkway.

Johnson, a multimillionaire grandson of one of the founding brothers of the giant Johnson & Johnson medical supply concern, has had his unique metallic creations placed in numerous parks and urban plazas throughout the country.

Except for a work entitled "Match Point," the bronze works comprising the initial Green Valley display of Johnson's sculptures, placed last October, will be replaced by the new arrivals. These in turn will be periodically displaced by other of Johnson's works on a rotating

basis.

"We intend to make outdoor art a permanent part of our community," said Mark Fine, president of American Nevada Corporation, developer of Green Valley. "We urge families throughout Southern Nevada to come to Green Valley to see these marvelous works of art. This is the kind of art the whole family can enjoy."

A Green Valley Arts Advisory Committee has been created to help the development of public art in the community. The Committee consists of: Mark Fine, Administrative Assistant Carla Leveritt, School District Special Education Programs Director Judi Steele, committee chairman; UNLV art professors Lee Sido and Tom Holder, Allied Arts Council Director Patrick Gaffey, Nevada State Council on the Arts Community Development Specialist Kirk Robertson and School District School and Community Programs Director Linda Littell.

This summer an outdoor exhibit of sculpture by advanced UNLV students will be installed in Green Valley. In conjunction with that installation, Lee Sido will present a three-part lecture series, beginning with a July 11 presentation from 5:30 to 7:30 p.m. in the lobby of the American Nevada Corporation on Green Valley Parkway. Other lectures in the series will follow at Nate Mack School.

The second Art Fest, co-sponsored by Allied Arts Council and the Clark County School District, is scheduled for Nate Mack School in Green Valley in the Spring of 1986.

Plans are being made to bring another exhibit of outdoor sculpture from out of state in the Fall of 1985, following the UNLV exhibit. The Fall exhibit, running concurrently with the exhibition of Johnson's work, will probably differ considerably from Johnson's work; the new work is likely to be more contemporary and abstract in style. **AA**

This sculpture, "I Beam 3," created by recent UNLV fine arts graduate John Benton, will soon be moved, along with other student works, from its campus location to Green Valley. Members of the Green Valley Arts Advisory Committee are, from left, Judi Steele, Mark Fine, Lee Sido, Carla Leveritt and Tom Holder. Not shown: Kirk Robertson, Patrick Gaffey, Linda Littell.



Nicholas Mushkin

Seeking the Stradivarian ideal

by Esther H. Weinstein

“A creative mess is better than tidy idleness,” reads the torn-in-two sign posted near the entrance to Nicholas Mushkin’s Flamingo Road workshop. Judging from the clutter, one suspects that the 72-year-old Mushkin is seldom idle.

Mushkin, an inventor, has built and sold hi-fi speakers; built a solar device and harnessed it to a small steam engine; and recently designed a structure to increase the speed and fuel efficiency of his pickup truck. And he has had the proverbial million-dollar idea.

In 1960, he invented a plastic bowling ball, which, while it didn’t bring him millions, made him enough money so that he could sell his business and return to his lifelong passion—making violins. (Allied Chemical Corp., to whom he sold the ball, has made millions from it.)

Mushkin’s consuming desire to make truly great instruments stems from his teenage years in Seattle, Washington. There he studied the violin for a while, but by his own admission was and remains a terrible player. But he heard a neighbor play a Stradivarius violin, which dated from 1709, and fell in love. At that time, he didn’t have the \$50,000 necessary to purchase a similar instrument and so decided to learn how to make violins instead.

As an apprentice, he paid for the privilege of sweeping floors in a violin shop, read every available book on violin lore and talked to and worked with countless musicians.

He made many attempts, but until the last ten or so years, none of his efforts ever really pleased him. Now, the testimonials from some of his deliriously satisfied customers have started to come in. But still Mushkin is not satisfied. Quite simply, he wants to make great instruments, not merely respectable ones.

It’s acknowledged that the finest vio-



PASHA RAFAT

Surrounded by the organized clutter of his workshop, Nicholas Mushkin inspects the color of his varnish. Some of his inventions can be seen, such as the fly-swatters in the left foreground and the plastic bowling ball.

lins ever produced were made from 1600 to 1750 in Cremona, Italy by Niccolò Amati, Antonio Stradivari and Giuseppe B. Guarneri. For years, craftsmen have been trying to unlock the secrets about those instruments so that they may produce equals. Mushkin too has spent most of his life trying to break the code. He even moved to Las Vegas because he thought its dry climate and 1800-foot altitude would be ideal for his pursuits.

He, like others, has tried to duplicate everything about the 300-year-old treasures—the wood, the exact dimen-

In 1960, he invented a plastic bowling ball.

sions, the surface curvatures and thicknesses; but without definitive success, so far. Many now suspect that the key to the magnificent penetrating tone of the great 500-odd violins still being played lies with the varnish used on the wood. And Mushkin is working with a new varnish. “Let me show you my still,” he invited.

A simple affair it was. A nine-inch pyrex baking dish covered with plastic and then topped with a pane of glass sat on a table in the sun in his back yard. But of course, it’s what’s inside that counts. Venice turpentine, a wood

derivative made in Corsica that was used by artists of the 17th century, is the base of what’s inside. (Mushkin, whose father was an artist, studied painting in his youth.) After the varnish “cooks” in the sun, it takes on a syrup-like consistency, when it is then ready to apply to a white instrument. He hasn’t used it yet, and so is excited about the possibilities.

Mushkin likes to work on two instruments at a time, usually taking a month to complete both up to the varnishing. The series of hand rubbings may occupy another two weeks. Then, if he doesn’t like the results, he will remove the finish and start all over again.

He prefers not to make a violin, viola or cello to order because he feels he can’t know in advance how an instrument will turn out. And his concept may differ from the artist’s. Each creation is of necessity different, because, according to Mushkin, the wood can never be the same twice. But of course he is happy to have an artist try out his finished products.

Most string players in town know Mushkin because he also does repair work. I remember well the time he worked on my son’s bow for half an hour and charged me a dollar for it. If he doesn’t have the exact part, he improvises, in the true spirit of an inventor. Case in point: The family cello’s endpin is a steel rod held in place by a bent machine screw—unorthodox perhaps, but fully operative.

But that’s all a diverting sideline. Mushkin would like to be one of the best violin makers who ever lived. And he never tires of making one more effort and one more instrument in pursuit of that goal. **AA**

Trés Jazz

From out of the woodshed

“I’m finished with entertainment. I’ve had it all the way up to—way over—can’t see past it. I don’t ever want to do it again. So I’m taking a shot at playing real music. And my mind’s made up. I’m gonna huff and puff and blow the house down. If I don’t do it now, I’ll never do it.” Roy James’ quiet, intense voice is a New Jersey souvenir.

Drummer James, bassist Larry Rockwell and pianist Stu Aptaker have withdrawn from the world of “entertainment,” and its steady paychecks to closet themselves in a dance studio in North Las Vegas to practice. The rehearsals have lasted hours each day, week after week, for three months.

Three months have shriveled their wallets; summer has fried the engine of Stu’s station wagon; Larry balances nighttime practice hours with daytime labor in 110-degree heat. But leader James is in no hurry. He’s turned down offers of work for the trio, and will continue to refuse until everything is right—the music, the equipment, the location. The band’s live debut will be planned in conjunction with a radio debut, probably during the same week, on KNPR 89.5 FM. Until then, the trio will play a few gigs backing up other musicians, but will *not* perform under its new name, *Trés Jazz*.

“Nobody’s doing what I’m doing,” says James, “Nobody. They might profess to, but they don’t. To rehearse three or four times a week and have every nuance covered, rehearse dynamics, really polish the music, to my knowledge has never been done here with a jazz group. The [New World] Brass Quintet, that’s beautiful, and there are a couple of other chamber groups that rehearse probably more than we do, but we’re the only jazz one. And I have to do it. My people are right behind me. They don’t like to answer their phone, because it might be a job, and a job might conflict with a rehearsal. Their loyalty is really making me feel good.

“Larry Rockwell was born in Seattle and moved to New York. He went out with Dizzy Gillespie, was with Sarah Vaughn a couple of years, Woody Herman, Newport Jazz Festival a couple of different times with different people. He’s only been here since December. He’s

getting in shape. Now we’re holding those tempos and starting to be able to fly—*real* fast. And of course you have to be able to do that; you have to cover the whole—from the top to the bottom—play so fast that the quarter notes run into each other.

“Stu Aptaker—I think he was born in New York and moved to Washington, D.C. and then stayed in San Diego for quite a while, played with a lot of people there. He’s been here a couple of years. He’s wonderful—Bill Evans influence, but it’s a funny thing; when you play [Thelonious] Monk tunes or Herbie Hancock tunes, you tend to go a little bit with the conception of the composer. It changes you a little.

“I always like to start a night off with—ever since I can remember—with a Monk tune. Because it kind of opens your mind. I don’t know if it’s the angles that Monk writes with or—there’s an openness that just makes me feel good for the rest of the night.

“But the three of us as a unit—it’s getting so strong that, when we back these people up, hardly ever seeing them before, except for Joe Romano, the rhythm section actually outclasses everybody we’ve played with so far. We’re proud of that.”

James was born to music: “My dad was a trumpet player and went to Juilliard when it was still called Walter Damrasch Conservatory, and he studied with Max Schlossberg. I heard him teaching since I was a tiny boy and picked out the melodies on the piano. I put the trumpet to my mouth at two years old, and it was very easy for me. There was an opera singer who lived next door and taught all day—scales—and I sang with him all day, so I got my ear training from infancy. My father was a wonderful trumpet player. It was kind of discouraging. I watched a parade once and I said, ‘Boy, that’s it for me.’ Bang! and I hit those drums.”

For almost 20 years, James has been hitting the drums in Las Vegas. He came to this mirage in the Mojave because “I wanted to play every day—any kind of music, every day. And staying on the road, you don’t get any roots; you never have anything but your toothbrush. I never had any furniture for 15 years; or an address, for that matter; I used my



E.H. OPSITOS

Trés Jazz members, L. to R., Larry Rockwell, bass; Roy James, drums; and Stu Aptaker, piano.

mother’s address until I was almost 30.”

Road jobs “were mostly entertainment-type things, and then I’d try to stay home and play some jazz, and that would run out quickly, and I’d go back out and try to make a living. So the magnet was here in Las Vegas, because I had a feeling I could play here every day, and I did.

“The lounges were hot 17, 18 years ago. A main room job was really less desirable; you couldn’t double off of those, see. You’ve got an 8:00 and a 12:00, and that was it; you were locked in; you couldn’t make it to too many other jobs. I was doubling and tripling because I was in the lounges.

“And then the lounges just fell by the wayside: Economics. I suppose about ’72-’73 they started to disappear. A lot of the acts were overpricing themselves. The hotels were going for it; they were trying to put big names in the lounges, and actually they killed it for themselves. I mean, Vic Damone with a 25-piece band with strings and everything in a lounge that seats 230 people—it’s just not economically feasible.

“In the fifties in the hotels, everything was under one umbrella. In other words, they could write off the coffee shop, the lounge, the main room against the casino drop. When the corporations came in, every little thing was a business entity in itself. The coffee shop—the first thing that happened was they took the creamers off the tables, and the sugar bowls. They put the plastic stuff in. Everybody said that was the beginning of the end. And it was a slow evolution, but it was true.”

One good result of James’ work in Las Vegas clubs was his meeting his future wife Beverly [*Arts Alive*, September/October 1984]. They met 12 years ago while working in the same show downtown; he as a musician, she as a dancer.

After work in the lounges began to die, James played in the main rooms. “It was a necessity. I conducted a couple of shows—from the drums. Two of them were very difficult; as difficult as anything out there. I turned pages, conducted, tuned my tymps, did everything. You just had to practice a couple of moves to be able to do it. I really enjoyed that. But then I started thinking, ‘Gee, whiz,



Roy James.

I'm approaching 50, and the only thing I do is look back at the good times I had playing with trios and quartets, playing jazz music.' I figured, if that's what gives me happiness, I'd better go out and do it; otherwise I'll be in the coffin without having satisfied myself." He leaned forward, dropping his voice with passionate sincerity: **"Boy, it's great!**

"I mean it; it's so satisfying—you can't really describe it. Nobody can tell you when you're sounding good. Only you know. It's not too secret; I'd like to share it. That's why I'm doing this."

Once Tres Jazz begins performing regularly, James wouldn't mind playing with occasional guest hornmen. "Yeah, that would be fun, because then you'd get

a chance to play somebody else's program. I'd have to have material in advance, so there'd be no scufflin': 'Well, what do you want to play next?' I can't stand that. Occasionally, you'll find a group that has its tunes laid out; a schedule, so to speak. But a lot of times they don't think. A trio can get dull-sounding, because you've got that same instrumentation. However, if you're aware of keys—to not repeat a key, and tempos—to have one tempo set up the next tempo...in other words, your programming is super important.

"Everybody else, after a tune, nine times out of ten the choice of the next tune is going to be bad. They're not going to think about what key it's in or

the tempo. One guy is going to say to another guy, 'What do you want to play now?' 'How about such-and-such?' 'Well, I don't know the bridge.' Now the people are sitting out there watching this. When that happens to me, when they call me for one of these and I'm listening to this, I want to crawl under the rug. The music loses its dignity, your sophistication is right out the window, and you've lost your audience.

"You can work out units of four tunes. Now if you call the first one, you know that those next three are coming up. There's no doubt in your mind, because one sets the other up, like a suite. There's a logical continuity.

"We're doing a couple of Dizzy Gillespie things, a couple of Monk tunes, a few standards, a John Coltrane tune, Herbie Hancock; I guess you'd call it standard fare. Except we have a couple of obscure ones that nobody touches, because they're difficult for a pickup band to play. Tunes like 'Django' or 'Woody'n You' take preparation, which is why we have an advantage, because we have these more difficult things prepared."

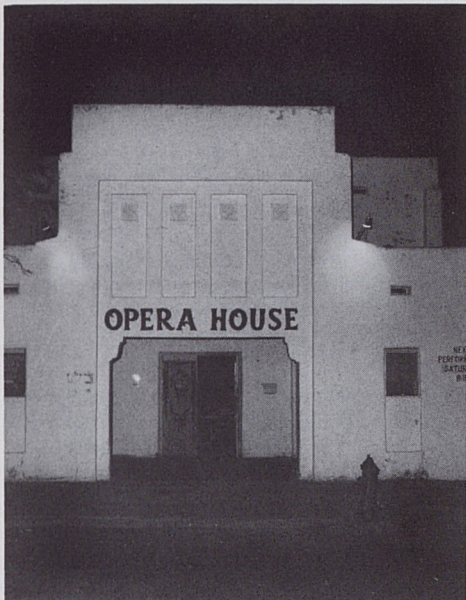
James' reputation among local musicians is strong. According to Walter Blanton, trumpet player with the New World Brass Quintet, only James and pianist Laura Spitzer have ever been asked to perform with the Quintet as guest artists. James and New World Brass have been discussing for some time a combined concert of the Quintet and Tres Jazz. James says, "We'd each do our own thing, and then we'd be their rhythm section."

Blanton says, "I could go on and on about Roy, because I'm a big fan. He's a consummate musician. You don't find many drummers who have the complete understanding of the piece you're playing; melody, chords, and even the psychological structure of the piece. He has the ability of all great accompanists to almost anticipate what you're going to do."

KNPR jazz DJ and saxophonist Brian Sanders says, "I've seen Roy play with almost no drums. I've seen him play with his 'subway set,' bass drum, snare and hi-hat; and he can get more out of a tiny set than most drummers can from a full set."

James has strong feelings about what should motivate musicians. "I just have a feeling that a lot of people do it as an ego trip—singers, because you're standing up, there's somebody accompanying you, you've got the microphone and the spotlight, and you're the center of attention. But I wonder whether they're there because they absolutely have to do it. I'll do it at home or in the studio for nothing with nobody there. My motivation is what comes out of that drum, in combination with other instruments. That's what I like."

—Patrick Gaffey AA



Night view of Marta's theater.

By herself, she plays all parts and sexes.

A portion of Marta's murals.



Marta Becket onstage.



Death Valley chameleon

Marta Becket does it all in the Amargosa Opera House

by Morag Veljkovic

A flat tire and a nosy dancer started Amargosa Opera House, at Death Valley Junction.

Marta Becket discovered an abandoned theater in a rundown town at Death Valley Junction in April, 1967. A tall, dark, slender woman with a childlike quality, she was a well-established dancer travelling the concert and community tours circuit with her manager/husband and her solo act. Peering through the broken windows of the abandoned theater, she realized that she was looking at the answer to her creative needs: Not only would the theater provide a dance space, it could also provide a blank canvas for her parallel life as an artist—she has illustrated two books on dance, one by Balanchine, one by Walter Terry; and her paintings have been sold through New York galleries.

She puts it best herself: "The Opera House offered me its bare stage and empty walls upon which I could spread my dreams."

She began to spread paint upon the empty walls, liberally creating murals until, over the past 18 years, Amargosa Opera House took on a life of its own. Marta's 16th century Spanish courtiers gaze down, unblinking, from their baroque balconies. As she performs her one-woman ballets, wearing costumes she has made, in front of sets she has painted, doves of peace fly overhead. Bemused cupids, leaning on dimpled elbows, peer down from their painted heights and in their painted wings, as characters from the opera silently attend. Today a protected building, the Opera House looks as though it has stood for centuries.

How wonderful to own your own theater. What a rosy dream it all appears to be. Has it been easy?

An emphatic "NO."

When her husband resigned mid-season—from both Marta and the Opera House—Marta became a one-woman band, bogged down in debts, facing a hungry audience, leaking roofs and broken sewers. For the first time, the need for plumbing became as important as a new ballet. She didn't drive, she had no business experience, "just common sense."

Less than three years on her own, she has bought the town of Death Valley Junction, paid off the second mortgage, re-roofed the Opera House and the south end of town and is now fighting to raise

funds to save the hotel and restaurant, closed by rain damage. And yes, she has learned to drive a car.

The Opera House, now a non-profit organization, owns the town; and Marta is an employee of the building which she created. To pay off the second mortgage, she wrote a melodrama entitled—fittingly enough—*The Second Mortgage*, complete with hero, villain and heroine—all played by herself. She sold ads for the front curtain and painted them on in Victorian style. She painted portraits of donors on the walls of the old hotel. As a unique fund raiser, she sold seats: The original chairs (bought through donations of blue chip stamps) needed to be replaced; and Marta had discovered their ideal substitutes in the old seats from the Boulder City cinema. Brought to Death Valley Junction, they were fitted with plaques engraved and donated by a Washington jeweller. For one hundred dollars, donors could have their names engraved on a seat for posterity. After the premiere she had made enough money for the official offstage burning of the real second mortgage at an opening night party.

Her varied roles don't stop there. She also writes a newsletter to the 2,000-strong guild supporters, and handles all paperwork and budgets. "I'm a good budgeter," she says. "I learned that from being an artist for years. When I don't have—I don't buy." A new stage manager and emcee, Tom Willett has helped to smooth her progress. The town's population, including the postmistress, is now three.

Media coverage has been extensive: *National Geographic* has presented her both in print and on its television specials. She is written about in books and magazines all over the globe—television crews from Germany to Japan have

made their way to the desert retreat. The October *New York Times* devotes a full page story to her; and she's in the *Who's Who of American Women*.

So why not relax?

"I can't. I'm often frightened because I realize I *am* the Opera House. All dancers have a horror of the day when they no longer will be able to dance. More and more I turn to mime and character and adapt my ballets to my abilities. I'll probably go out on stage even if I'm in a wheelchair and I'll create around that. I'd love to make this town a center for the arts but only the classical arts or those which have derived from the classical background—like jazz. I'm fussy about who I let perform on the Opera House stage."

She needs more money to re-roof the rest of the town. Already the murals in the hotel are being damaged. Oh, yes, there are other murals. Marta once stated that her murals had saved the Opera House; so why not paint all the interiors in town? Wouldn't that prevent the extinction of the town? Who can argue?

More and more she struggles to keep a balance. A new ballet is deferred due to a broken water main. Paintings are sold before they are painted. When the plumbing fails in this house, she moves into that one.

Why would a civilized New Yorker choose to live in the desert alone, surrounded by harsh natural elements, a motley crew of very individual cats and palm trees with names? She takes ballet class by herself and plays all parts and sexes in ballets which could confuse well-adjusted individuals.

Once they came to see the crazy lady who danced in the desert. Now they come to see a celebrity. As part of the tourist circuit, Marta presents a season which begins the first Saturday in October and ends the last Saturday in May.

"I'm surprised at myself," she once said. "At the end of each day, I'm exhausted, often frightened, but also satisfied."

If you can, do go and take a look at what is on our doorstep. She's in California, but only one hour's drive from Las Vegas. Go see a special artist—one who has made a total commitment to her art. AA



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After the Ball is over...

Marjorie Barrick, Allied Arts Council board member, and Charles Vanda, Master Series Director, at the Council's "Masque Ball" in the Tropicana Hotel's Tiffany Showroom.



LEE ZAICHICK

At the "Masque Ball," L. to R., Mr. and Mrs. Ken Ladd and Bill Martin, Co-Chairman of the event.



LEE ZAICHICK

When the Can-Can dancers kicked their way across the stage in front of the Las Vegas Civic Symphony, the Artists and Models Masque Ball was Paris; the beautiful Tiffany Showroom had the elegance of Maxim's; and the stage could have been a sidewalk on the left bank as Denny Dent began daubing, mopping, slashing and hurling paint onto canvas before the crowd with the fierce intensity of any Gallic artist.

Strolling violinists, jugglers, mimes and the beautiful Parisiennes greeted arriving guests and entertained during the evening. As favors, ladies were given sequined and feathered masks to match their gowns.

The seven course dinner, anchored by individual Beef Wellingtons, was a culinary tour de force—but nothing could have topped the flair with which the baked Alaska was served: The curtain rose upon the entire symphony as it played a fanfare to announce the dessert; then lowered again as waiters brought out the flaming creation.

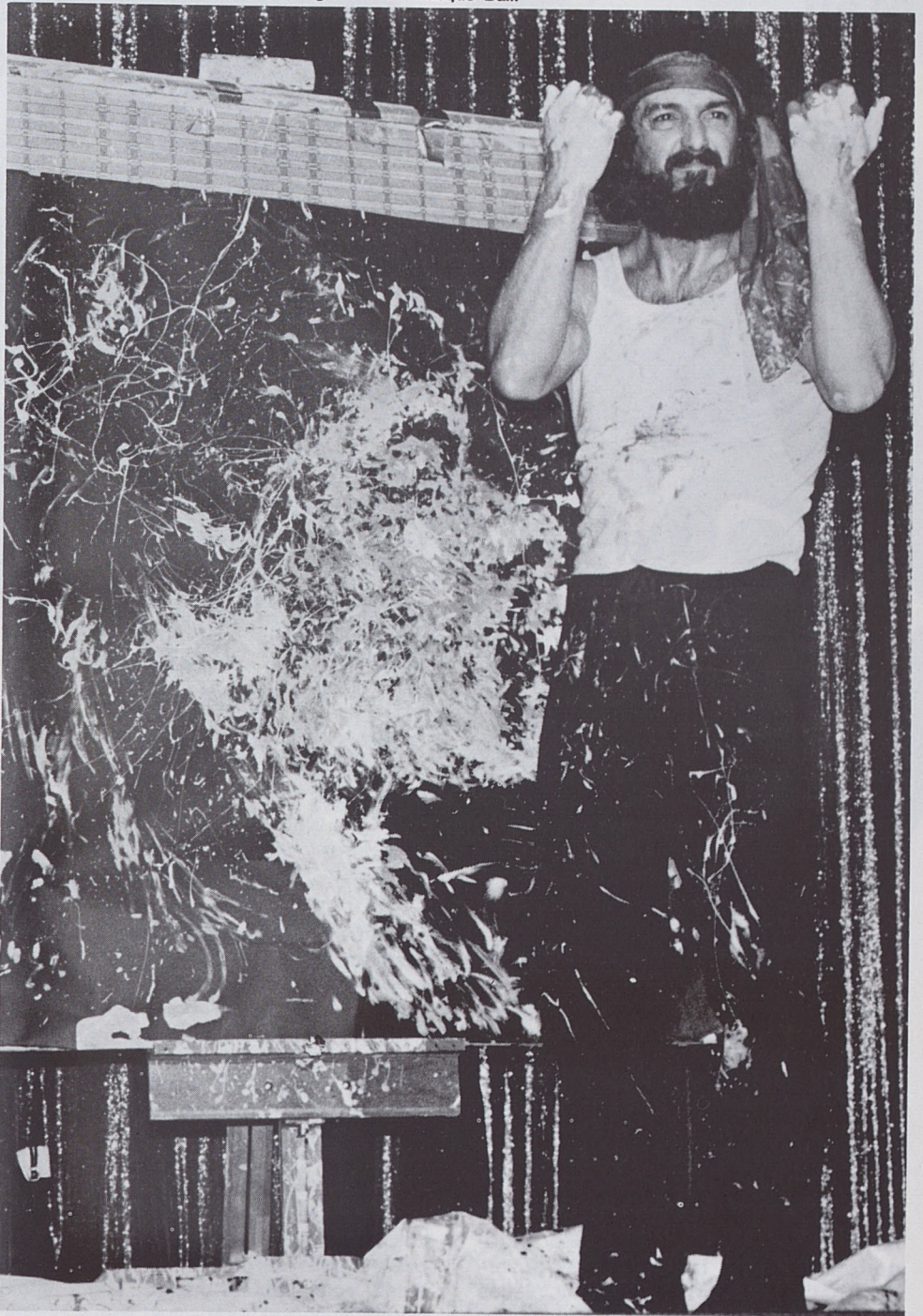
Following dinner the silver-tongued auctioneer Robert Deiro moved an array of spectacular objects off the block; from a golden Judith Leiber handbag to original ink drawings of ballet dancers by LeRoy Neiman.

The ball was not only a success as an evening, but as a fundraiser. *Arts Alive*, the Allied Arts Gallery, jazz concerts, film series, fall's Baroque Music Festival and the rest of Allied Arts Council's activities will be able to continue and grow thanks to that success. The Artists and Models Masque Ball raised over \$35,000.

LeRoy Neiman, Juliet Prowse and Denny Dent made the evening thoroughly enjoyable. Juliet treated the crowd to a flourish of her famous legs during the auctioning of her portrait, painted by LeRoy Neiman. The lucky bidders were Brian and Myra Greenspun.

Denny Dent painted Beethoven to the accompaniment of the Civic Symphony and then brought the crowd to its feet with his portrait of Jimi Hendrix, created

Denny Dent with the Jimi Hendrix portrait he created onstage at the "Masque Ball."



LEE ZAICHICK

before the crowd's eyes to Hendrix' music and yet stunning the audience with a surprise revelation at the last moment.

Many thanks go to Southern Nevada Music Company for providing the elegant grand piano for the Civic Symphony's use.

Mr. and Mrs. J. K. Houssels were the winners of the trip for two to Paris and a three-day stay, courtesy of **Trans World Airlines** and two tickets to the Folies Bergere in Paris courtesy of the **Tropicana Hotel**.

A sketch by LeRoy Neiman was embossed on the invitation to the Ball, courtesy of **Silver State Printers**.

Without the help of the business community, the Ball could not have been held. Allied Arts urges its members to support the businesses who have been so supportive of AAC and the arts in Southern Nevada:

- Bullocks**
- Costello Beverage**
- A French Bouquet**
- Goldwaters**
- Habitat Furniture**
- Lillie Rubins**
- Neiman Marcus**
- Partout Distributors**
- Saks Fifth Avenue**
- Scensorium**
- Silver State Printers**
- Southern Nevada Music Co.**
- Tivoli Gardens**
- Tropicana Hotel and Country Club**
- TWA**
- Zellerbach Paper**

Neither could the Ball have succeeded without the following business patrons:

- First Interstate Bank**
- KVBC TV 3**
- MGM Grand Hotel**
- Nevada Beverage**
- Nevada National Bank**
- Tate and Snyder, Architects**
- Marnell Corrao Construction**
- Mardian Construction**
- Seiler, Quirk and Tratos**
- Summa Corporation**

To all the businesses and individuals who made the Masque Ball a success,
Thank you! **AA**

APPRAISALS

ROBERT DEIRO & ASSOCIATES
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Mail Art Show

I LIKE
BREATHING
BETTER THAN
WORKING

“I like breathing better than working,” the theme of Allied Arts Gallery’s Mail Art Show, inspired artists to mail in a variety of pieces which will be on display in the gallery July 12 through August 6, with an opening reception July 12, 5 to 7 p.m. *Jamais Vu*, a performance piece by Jim Briare will premiere at the opening. (See accompanying story.)

Pasha Rafat and Sonia Stefan, Co-Directors of the gallery, report that they have received pieces which defy categorization. Since the show was advertised nationally in art publications, pieces have come in from such varying locales as Alabama, California, Texas, Missouri, and Florida.

“It’s going to be hard to display some of the pieces,” says Stefan, “because the backs of some of the cards are just as interesting as the fronts—and many of the envelopes are just as artistic as their contents.”

A black-and-white landscape photo came folded as an envelope: On the back of the envelope a scalloped hole had been scissored, revealing parts of the photo, with a message written under the hole.

What at first appears to be a regular postcard on closer inspection is revealed to be a homemade card apparently cut from a much larger color photo. The image, in mosaic-like needlepoint, seems to be a Christ-like face. Yet another card is collaged from alternate strips cut from two color photos.

Photos seem to be a popular choice of material for the show, but usually in a collage format. All kinds of material made its way through the mail system, however, including such items as a weekly time card; bits of a breakfast menu from Dubuque, Iowa; a grammar school valentine juxtaposed with a photo of Captain Kirk of the Enterprise. Many are small, in the 3- by 5-inch size, but some are large, unfolding to newspaper dimensions. Most have hand-lettering, of which some have decipherable messages.

Postcards sent out to AAC members announcing Allied Arts Gallery exhibits have been printed courtesy of **Graphics West**, which is of great assistance to the Gallery.

It is not too late for artists to participate in the show. Entries will be accepted up to July 9. **AA**



Never seen before

Performance piece
at Allied Arts Gallery

J*amais Vu*, a performance piece by Jim Briare, is a multi-media theater event, with sound, slides and other visuals, lasting between 15 and 20 minutes.

According to Briare, the piece was conceived from various ideas; the title comes from "the feeling you get—we've all had it—when you walk into a room and feel like you've never been there before;" another inspiration is the principle that "whoever dies with the most toys wins;" as well as the theme of the Mail Art Show, "I Like Breathing Better Than Working." "I will be presenting different fears associated with living in the atomic age," says Briare. *Jamais Vu* will be presented as part of the Mail Art Show reception at the Allied Arts Gallery, July 12, from 5 to 7 p.m.

The piece was conceptualized and written by Briare with assistance from Mark Walters, both students at UNLV. Briare is a photography major who has also studied video art.

The "performance piece" is an artform developed in the early '60's as part of the "happenings" of that era. Klaus Oldenberg and Robert Rauschenberg, along with John Cage and dancer Merce Cunningham, are famous proponents of the form. A performance piece can be highly original or it can be a take-off

on another piece of art; or on anything.

Local artist Paul Kane created a take-off piece on Rodin's "Beggars of Marseille" for the UNLV Student Show which Allied Arts Gallery sponsored in January of this year. But a performance piece may also be highly original, satirical or political. Usually lasting only a few minutes—not a full length theater piece—it may include mime, recorded TV or any mix of the other arts.

An example by Rauschenberg is *Elgin Tie*, from 1964: The props are a large cow; white tie; random objects attached to a rope hung from a skylight and dangled into a metal drum filled with water; a pair of hightop shoes nailed to a cart. The duration: Approximately 20 minutes. The occasion: A series of performances entitled "Five New York Evenings," premiering September 13, 1964, in Stockholm, at the Moderna Museet, when Rauschenberg was on tour with the Merce Cunningham Dance Company.

Events occurring in *Elgin Tie* included a live cow being led through the performance area; and Rauschenberg lowering himself hand over hand down the rope into the large, water-filled metal can. Rauschenberg has remarked that during this activity his sense of danger from the precarious situation affected his feelings and thus the work. **AA**

Platinum printing

Fred Sigman, photo artist, will be showing about 30 of his black and white prints in the Allied Arts Gallery from August 9 through September 10, according to gallery co-director Pasha Rafat.

Sigman uses large format cameras or "view" cameras which produce large, 4x5- or 8x10-inch negatives. The large negatives enable the photographer to capture images which are extremely clear and sharp.

This technique is in the style of the older masters of the photographic art like Ansel Adams. Sigman, using a "platinum print" or "carbon print" to achieve the effects he is after, creates photos with a strong textural quality which contrasts with the smoother effect of the more common silver printing technique of modern photographers.

Gallery-goers can expect a traditional landscape photo show, according to Rafat, with a difference. Sigman moves in a little closer to his subject matter than might an Ansel Adams, so that the subject becomes a little abstracted, almost surrealistic, making the proportions of the landscape harder to identify. "Sigman's technique is on display in this exhibition," says Rafat. "This is not a bizarre sort of show which breaks the rules and violates expectations."

Sigman currently teaches photography and heads the photo department at the Apollo Business & Technical School in Las Vegas. He has also taught at Sierra Photographics here and in various institutions in the state of Florida, as well as having conducted various photographic workshops in the U.S. and Mexico.

His career in photography spans 15 years, including filmmaker for ECO Films in Las Vegas; wildlife photographer for Florida's Fish and Game commission; commercial studio work in several studios in Florida; and photographer for Sierra Photographics in Las Vegas.

His education includes studies at UNLV; carbon printing studies with Luis Nadeau, conservator of the Canadian Archives and owner of the North American laboratory for Fressontype; studies at the North American School of Conservation at Newport Beach; and elementary and secondary school at L'Ecole Montalembert, Paris, France.

He is now completing a retrospective publication of his twelve years of photographing wildlife and plans to market a limited edition carbro portfolio, *Southwest Portfolio* and a limited edition carbon print, "Wyoming Forest." **AA**



"Mud, Virgin River," b/w original.

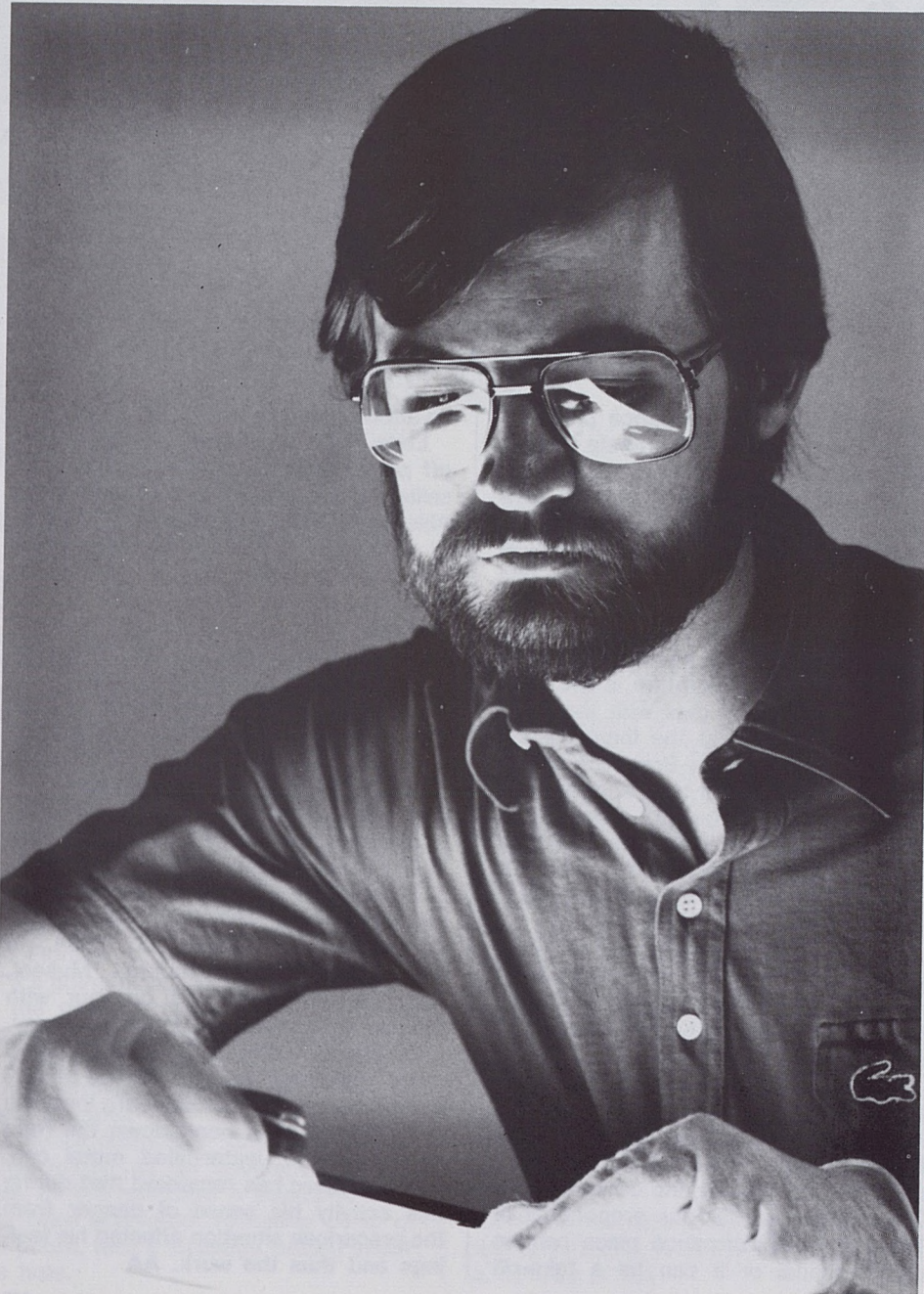
FRED N. SIGMAN



"Snow, Spring Mountains," b/w original.

FRED N. SIGMAN

Fred Sigman, photographer.



ALLEN WILLIAMS

Watercolor Society

by Karen Ann Merkes

It is Monday morning. While the rest of us are struggling with the idea of rising, a group of enthusiasts from all points of Las Vegas are headed toward a predetermined spot.

It may be near the Lake, or somewhere in the middle of the desert. Regardless of where, or what the forecast calls for, the Monday painters are en route.

These artists are part of a larger organization known as the Nevada Watercolor Society. Although watercolor has long been considered a hobby, the Society's members take their painting very seriously and consider themselves professionals.

According to charter member Cliff Segerblom, "Watercolor is now the mainstream. I think watercolor has the best painters, too. It's a medium where you have to be free, easy and inspired."

Segerblom has painted all his life. Fifty years ago he stopped by Boulder City and, outside of being stationed in Panama during World War II, he has lived there ever since. His love for Nevada is reflected in his paintings of dilapidated mining shacks, cattle, and landscapes with a flavor of old Nevada.

Though his heart may be in Nevada, Segerblom has not limited his art to this area. In the early 1960's, the Government called upon him to paint the splashdown for Apollo 12. Segerblom has no idea how officialdom got his name, but was happy to oblige. He did a series of paintings of the event which are now part of the Navy collection and at one point were displayed in the Smithsonian.

Aside from this mission, Segerblom has traveled all over Nevada and the West since he arrived here. A believer in on-location painting, he is out in the field every Monday morning with the rest of the Monday painters. And what if the infamous Las Vegas winds kick up on a Monday morning? Well, the painters just paint in their cars. "The best painting is done when the elements are against you. You are forced to get it out and not dabble," he says.

Segerblom is one of the more traditional watercolorists. He refers to his own style of painting as "semi-impressionism." This type of painting, however, is not representative of all the artists in the Society.

Dan Skea is one of the youngest members of the group. Though he has been painting for only 1½ years, he is already selling some of his work.

Skea was introduced to the Watercolor Society by his instructors, Viki Richardson and Mary Jo Harding, when he began taking classes at the Las Vegas Artists' Co-op.

After beginning with the traditional representative scene painting, Skea gradually broke away and has developed as an abstract painter. "I'm intrigued with getting a painting that's unlike anything you've ever seen before," he says. "I find that abstract painting gives me more freedom to be creative."

He may be new to painting, but as a professional musician, Skea has always been involved in the fine arts. "Some people say that I paint musically," he says, while noting that the same components one uses in music "are equally applicable to art."

The members of the Nevada Watercolor Society are not your typical aqua-medium painters. They deal with a specialized form, transparent watercolor. This means they use no white or black paint. The whiteness of the paper itself serves for white, and darks are blends of various colors to create a more vibrant appeal.

Apart from this technique, Skea points out that he avoids getting locked into any prescribed formulas. "Different paintings represent different avenues open to exploration," he says. "I never want to re-do anything."

The purpose of the Nevada Watercolor Society (451-1570) is to promote interest, education and study in transparent watercolor. As Segerblom says, "The idea is not to restrict, but to encourage artists in a first-class way." AA



"Seated Nude," watercolor on paper, 28x20 inches, 1985, by Dan Skea.

"Waterlily"

Local photographer wins national prize

"Waterlily," a color photograph by Blanche M. Zucker, won the National First Place Award in the nature category of a photography contest held by the General Federation of Women's Clubs and Majestic Marketing Associates. The announcement was made in Houston, Texas at the annual convention of the GFWC.

Zucker's entry won in competition with 11 clubs of the Nevada Federation and subsequently competed and won against the other 49 state federations. "I'm very excited about this," says Zucker. "I won a \$300 prize!" She has photographed for years; entered local contests; and won many prizes. She was juried into this year's Art-A-Fair at the Flamingo branch of the County Library.

The FWC is composed of volunteer women whose goal is to improve the quality of life for all people. AA

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Black Canyon Art Show

The winners of Boulder City's Fourth Annual Black Canyon Juried Arts Show and Sale in May were:

BEST OF SHOW: **Jerry Ehlers** (Moab, Utah), "Golden Trees."

PEOPLE'S CHOICE: **Mike Miller** (Las Vegas), "Morning Meal."

ARTISTS' CHOICE: **Bill Verrill** (Las Vegas), "Who's There?"

OIL/ACRYLIC:

First Place: **Jerry Ehlers** (Moab, Utah), "Virgin River."

Second Place: **Cliff Segerblom** (Boulder City), "Adele's."

Third Place: **Jan Harmon** (Lake Havasu City, AZ), "House in Rancho de Taos."

WATERCOLOR:

First Place: **Tad Cheyenne Schutt**

(Las Vegas), "Knots and Pots."

Second Place: **Richard Brandes** (Phoenix, AZ), "Afternoon Chores."

Third Place: **Charlotte Baklanoff** (Las Vegas), "Cliff Dwelling."

SPECIAL TECHNIQUE:

First Place: **Tad Cheyenne Schutt** (Las Vegas), "Randy's Rubies."

Second Place: **Mike Miller** (Las Vegas), "Salmon Valley Ranch."

Third Place: **Brent Thomson** (Boulder City), "Great Basin."

SCULPTURE:

First Place: **L'Deane Trueblood** (St. George, Utah), "Braidin' Up."

Second Place: **L'Deane Trueblood** (St. George, Utah), "Just Waitin'."

Third Place: **L'Deane Trueblood** (St. George, Utah), "Desert Sunbath." AA

'Beyond the Neon'

Blackjack dealer **Anne Bridge's** realist oil painting of a horse amid red sandstone, "Beyond the Neon," was named winner of Centel's Third Annual Directory Cover Competition. The half-million directories featuring her artwork will be distributed in July.

Las Vegas Mayor Pro-Tem Ron Lurie presented Bob Light of the Las Vegas Senior Citizens Center a check for \$1,000, which included proceeds from the competition's entry fees.

Bridge received a check for \$500. She hopes to make painting a career. "I finished as a runner-up [in the competition] last year and I can tell you that being second doesn't hold a candle to winning it all."

Runners-up this year were free-lance commercial artist **Victoria Wassell** for her gouache (watercolors mixed with a gum preparation) titled, "His Majesty," and free-lance photographer **Bruce Kaplan**, who submitted "Yucca Sunrise," a color photograph.

Allied Arts Council President Paul Burns presented awards to honorable mentions: **Donna Beam, Peggy Norris, William Verrill Jr., Frank Walters** and the marketing department at **Ethel M Chocolates.** AA

Homecoming and Jim Butler Days

Arts and crafts in Caliente and Tonopah

by Vivian Woods

Every May, during the long Memorial Day Weekend, Caliente has its Homecoming and Tonopah its Jim Butler Days, each with an arts and crafts show. For several years we have been taking local art work up to Caliente, whose artists appreciate being able to see it. This year we delivered 44 paintings and four pots to each place, then gathered them up and brought them back to Las Vegas, a total of 736 miles, resulting in four sales and 37 ribbons. (A total of four entries was allowed each artist.)

Roy Purcell was the judge for the art segment of the Tonopah Arts and Crafts Show. **Arlene Solomon** won a first and an honorable mention in the craft segment.

Winners were, in OIL: **Craig Burwardt**, first; **Brett Perchetti**, second; **Joseph and Esther Lewis**, third; **Stella Kovats**, honorable mention. In WATERCOLOR: **R. Viki Richardson**, first; **Dottie Burton**, second; **Chris Nield**, third; **Jo**

Harding, Joyce Burke and Linda Savage, honorable mention. In ACRYLIC: **Lou Ray**, first; **Jan Keysar**, second; **Alice Metscher**, third. In PASTEL: **Doug Taylor**, first; **Alice Metscher**, second; **Vivian Woods**, third; **Ruth Ann Martinez**, honorable mention. In GRAPHICS: **Doug Taylor**, first; **Kate Aumen**, second; **Linda Savage**, third; **Brett Perchetti**, honorable mention. In PHOTOGRAPHY: **Lou Ray**, first.

Winner in the "professional" category was **Wanda Mitchell**, who also was the People's Choice. In WATERCOLOR, it was **Frances Clark**. ACRYLIC: **Mercy Florez**, first; **Carol Shilling**, second. MIXED MEDIA: **Carol Shilling**, honorable mention. GRAPHICS: **Julia Pitts**, first and second; **Mercy Florez**, third.

Caliente's high school art instructor, Larry Williamson, judged the 17th annual Homecoming Art Competition sponsored by the Creative Artists of Lincoln County.

Las Vegas area winners were: **R. Viki Richardson**, Best of Show; **Kate Aumen**,

first, second and third in oil and acrylic; **Jo Harding**, first; **Dottie Burton**, second; **Viki Richardson**, third, in watercolor; Special Award in historic subjects to **Jo Harding; Linda Savage**, first in drawing; **Chris Nield**, third in animal subjects. A Special Award went to **Linda Savage** for landscape, followed by **Joyce Burke**, first; **Margaret Sudweeks**, second and third; **Margaret Sudweeks** placed first in flowers followed by **Joyce Burke**, second; **Kate Aumen**, third. **Jo Harding**, first; **Linda Savage**, third, in figure. **Arlene Solomon** won first in ceramics.

Other winners were **Danny Achten**, woodcarving; **Glen Von Rokel**, photography; **Blanche Dotson**, first in oil. Other winners of animal subjects were **Frank and Lloyd Harrington** and **Julie Campbell**. Artistic functional furniture won a ribbon for **Ellen Larrivee** and **Carol Charlton** was awarded \$100 cash for the Lincoln County scene, a mural on the Amtrak waiting room wall. AA

Mike Worrall, KNPR's chief engineer, shoulders the cable which will transmit the station's signal through this new translator, located in Moapa Valley.



Tower of power

KNPR spreads it around

After five years of broadcasting, public radio station KNPR, 89.5-FM, begins serving the outlying Southern Nevada communities which till now had been deprived of its superior programming.

A herculean fund-raising effort created enough money from local pledges and matching federal funds to build a new 140 foot tower and install a new translator located on a rocky bluff in Moapa Valley. As of June, the station's signal will extend to a potential new audience of 50,000 listeners in Moapa Valley, Henderson, Boulder City, Indian Springs and Pahrump Valley at a new spot on the radio dial, 88.7-FM.

In addition to the new translator service, KNPR's power has been boosted from 7,500 watts to 21,000 watts. (In technical terms, that means listeners can go just about anywhere in the Southern Nevada area, without losing the signal on their car radio which broadcasts their favorite classical music, jazz, news, public affairs and special programming.)

And that's not all. Next spring, thanks to recent authorization from the Federal Communications Commission, KNPR plans to install a second set of translators which will broadcast public radio to Mesquite/Bunkerville, Searchlight and Laughlin/Bullhead City for the first time. As General Manager Lamar Marchese puts it, "Watch out, Baker, you could be next!"

The tower and translator installations were made possible by a grant from the National Telecommunications and Information Agency of the Department of Commerce. AA

Saber tooth tigers

'Polage' in natural history museum

Evolution of animals and plants, geologic processes and the relationship between fossil evidence and living animals—not simple material for an artist to represent in a work of art, but Boulder City artist Austine Wood has done it for the New Mexico Museum of Natural History.

The museum recently announced that Wood has been commissioned to produce 15 "polages", including the "Central Thematic Image" to be located in the main atrium.

Wood produces kinetic "paintings" using polarized light and special materials. She has been developing the technique which she calls "Polage" for over 18 years and has completed commissions for such clients as Walt Disney's EPCOT Center and the Alexis Park Resort Hotel in Las Vegas.

The 100,000 square foot New Mexico Museum of Natural History is the largest such museum to be built in over 100 years. It will open at the end of 1985.

"The difference between this museum and the others in the United States is that we are trying to integrate the various natural history disciplines by taking the visitor in a walk through time," says Museum Director Dr. Jon Callender. "We are trying to show the effects of 'process' on the interrelationships between paleontology, botany, geology and zoology."

Wood, asked to design an image which conveys this philosophy, created a spectacular 7-foot diameter kinetic "Polage."

In one part of the image, the skeleton of a saber tooth tiger appears and dis-

appears within the animal's body. Then, when viewed through a polarizing filter, the saber tooth "evolves" into a modern day mountain lion. In the background, mountains erode into mesas while volcanoes erupt and change the landscape. Each visitor to the museum will get a special polarizing filter upon entering the museum as part of a "passport."

"This has been one of my most challenging projects," says Austine Wood. "I had to communicate a lot of accurate scientific information while still producing a work of fine art. I think I have accomplished that."

Next to the mural produced for EPCOT Center, this will be Wood's largest work. In addition, she will be producing 14 smaller "Polages" for the Museum which will help orient visitors to the period through which they are "traveling."

"When you visit our museum, you won't see a 'hall of bones' separated from a 'hall of rocks,'" says Jon Callender. "Here you will enter at the birth of the Earth, proceed through the dawn of life and on through seven major periods, culminating in present day New Mexico."

"We are very proud to have appointed Austine Wood as one of our major artistic contributors. We think her work will bring a great deal of excitement to the Museum," says the director.

The work of Austine Wood may be seen in Southern Nevada at her studio/gallery, 1229 Arizona Street, Boulder City. For more information call 293-4514. AA

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A Brit's eye view

Cedar City Shakespeare—as she liked it

by Liz Marren

I was born and raised in Merry Olde England; and like most expatriate Brits, still consider certain British institutions my personal property, chief among which is Shakespeare.

I was raised on Shakespeare, no exaggeration. My Saturday afternoon entertainment as a kid was a one and threepence train ride to London and a seat in "The Gods" at the Old Vic. The top-most balcony was so called because its height rivalled that of Mount Olympus. All the greats, whose names are now

theatrical household words, paraded before us eager, pimply-faced, autograph-seeking youth in the gallery.

After such exalted fare it's understandable that I was less than exhilarated at the prospect of the Utah Shakespearean Festival. Exhilarated? I was even scornful. Utah. Hah! What do they know?

I can't remember how long I'd been at the Festival before I changed my mind—or what it was that made me change it. Perhaps it was the Southern

Scene from *Troilus and Cressida* at 1984's Shakespeare Festival.



BOYD D. REDINGTON

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Utah State College Campus, lushly shaded by huge dark conifers, with its astonishing Adams Memorial Theatre. It could have been the magic of attending a superb performance—open to the stars as in Shakespeare's Globe—on a cool, pine-scented Utah night, sipping hot spiced cider in the intermission, and chewing on a freshly baked apple tart. The whole experience of the Utah Shakespearean Festival surprised me; but my surprise diminished as I began to observe the excellence in every department.

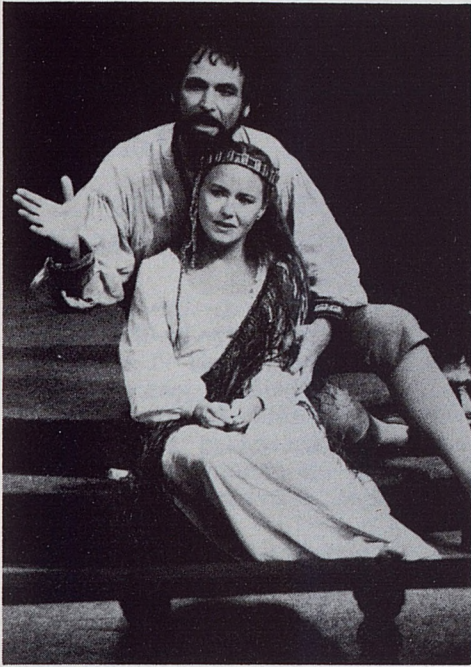
A consistently high standard of acting is maintained, though only two or three of the actors a season may be professional (i.e., Equity card-holding), the remainder of the company being drawn from theater schools all over the country. Auditions are held in various cities, and generally the actors chosen are recent graduates. They don't come to Utah for the money, the scale is so low; they come for the love of it, well-trained and experienced. Their dedication shows in performance and in attention to detail—Falstaff every night carefully spent two hours donning his makeup and his "fat suit".

"Attention to detail" characterizes each aspect of the Festival, particularly costuming. On a tour of the costume shop (arranged daily for all visitors), I examined the design of the sleeve of Juliet's ball gown. Taken from a 15th century painting, it was hand embroidered with gold thread and seed pearls. A fabric for *Troilus and Cressida* was handpainted, yard by yard, to get just the right effect. Doll Tearsheet, Falstaff's floozy, didn't look quite scroungy enough, so her costume was attacked with an electric sander and a cheese grater.

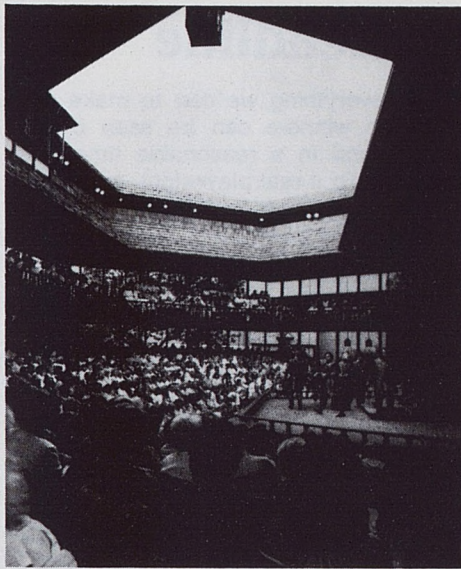
The makeup department is no less meticulous. Larry Pennington, in charge of the makeup department for several years, painstakingly teaches his apprentices the art of "ventilating"—hand tying every single strand of hair to a net form to make a beard or a moustache. All that trouble is taken "Because when the actor wears it, his skin actually shows through, which looks more natural," said Larry at one of the many morning lectures and demonstrations that are free to the public.

Larry's research into Elizabethan makeup reveals some horrifying details: Apparently many actresses in Shakespeare's time died of lead poisoning because of the lead-based makeup they wore. Not only did they coat their faces with the deadly stuff, but they never wiped it off! Each morning a new layer was added to the accumulation of the weeks before, to achieve what they thought was a doll-like porcelain look. (Larry doesn't go that far in his search for authenticity.)

Props have always fascinated me, and



BOYD D. REDINGTON



BOYD D. REDINGTON

Players on the boards of the Adams Memorial Theater during 1984's Shakespeare Festival, above; players in *The Tempest*, left.

here again I was impressed with the quality of the work. I admired a beautifully engraved edition of the King James Bible, only to learn that it started its life as a J.C. Penney's catalogue. I won't publish their recipe for blood here but I guarantee it is life-like; I gasped, along with the rest of the audience, when Tybalt spat out a mouthful of it!

Having been at first skeptical, then astonished and finally impressed with what I saw, I wanted to know why this had all started in—of all places—sleepy Cedar City.

Fred Adams, founder and Managing Director of the Utah Shakespearean Festival—now in its 24th year—explained that the Festival evolved from a peculiar set of circumstances. It all started when a stretch of I-15 was built, neatly by-passing Cedar City.

Before the construction of the freeway, highway traffic drove down Cedar City's Main Street on its way to Salt Lake or Los Angeles; Cedar City's economy depended on people stopping to buy gas and hamburgers. The City Fathers had to face the pressing problem of inducing people to leave this shining new ribbon of road to once more spend some time—and money—in Cedar City.

Round about this time, Fred, who was then on the faculty of Southern Utah State College, wanted to try a Shakespearean Festival, something like a spinoff of the one in Ashland, Oregon, where he'd done some work before. It seemed like an unlikely combination, Shakespeare and Cedar City; but the timing was right, and they gave it a whirl.

The Festival, nothing like you see today, was performed on a makeshift stage; and the budget was so small it could have been stuffed in the traditional cigar box. Audiences, enticed by travelling minstrels who visited all the res-

taurants in town, singing, dancing and playing, began to attend the plays. Year by year the Festival grew. Now the company numbers 114 actors and technicians and involves 150 volunteers. Actors no longer perform on a collapsible wooden platform, but in the Adams Memorial Theatre, an Elizabethan-style structure.

The Adams, mainly built of wood, is remarkable for its resonance and its intimacy. In an auditorium where no seat is further than nine rows from the stage, every syllable of Shakespeare's blank verse can be heard clearly, and every telling gesture carries to the back of the house. Since the theater only holds 825 people, tickets sell out fast, especially on weekends, some people even making reservations for the following year before they leave for home.

This year's plays include *Anthony and Cleopatra*, *Twelfth Night* and *The Merry Wives of Windsor*, as well as other presentations, the details of which can be obtained by calling 586-7878. The season opens on July 11 and closes August 31. AA

Group tour for 'Twelfth Night'

Following the success of a "Las Vegas Life" group tour to Marta Beckett's Amargosa Opera House at Death Valley Junction last April, Marjorie Doss and Associates have now arranged a second tour, this time to the Utah Shakespearean Festival. The last group reservations for Saturday, August 24, have been obtained for this tour.

A two-day trip has been arranged to include: Bus departure at 11 a.m. Saturday, August 24; arrival at 2 p.m. at The Gables restaurant in St. George for lunch; check-in at the Town and Country Inn in Cedar City at 4:30 p.m.; dinner on your own, with a fine variety of restaurants to choose from; at 7:15 p.m., play orientation and Green Show on the Festival grounds; the performance of Shakespeare's *Twelfth Night* at 8:30 p.m. in the open air Festival Theatre; Sunday, August 25, bus trip to Zion National Park at 9 a.m. for a picnic on the banks of the Virgin River; return to Las Vegas late Sunday afternoon.

The cost of \$115 includes transportation, accomodation, lunch at the Gables, theater tickets and the picnic at Zion. Registration and a \$50 downpayment is needed as soon as possible from those who want to join the group. A \$15 discount is available for all who prepay the full amount right away for a total of \$99.95. For further information or to request a mailed invitation and brochure, call Majorie Doss & Assoc. at 739-8616 or after office hours call Achmed Valk at 796-7486. AA

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Playwrighting deadline

“We were amazed at the number and quality of the entries for the competition’s very first year,” said Dorothy Schwartz.

Schwartz, Allied Arts Council’s Theater Division Co-director, was talking about the Annual Allied Arts Council Original Stage Playwrighting Competition. The competition was such a success last year that several new cash prize categories have been included this year. This year \$500 cash and \$850 toward production is being offered to the winner.

“The Hearst Foundation is backing the competition even more strongly this year, so we decided to go statewide,” says Schwartz. So, this year any Nevada resident may enter. The competition is funded by the Hearst Foundation through *Vegas* magazine and its editor, Charles Supin.

Cash prizes of \$250 for second place and \$100 for third are being offered this year for the first time.

“It’s very important to us to offer production money to the winner,” said Co-director Paul Thornton. “Last year’s winner, Dom Angelo’s *The Ostrich*, hasn’t yet been produced. We’re confident that it soon will be, but we want

to do everything we can to make sure that the winners can be seen by the public, and in a reasonable time after winning. To a real playwright, seeing the play come to life is much more important than a cash prize.”

Musicals are eligible for the competition, but a tape of the music must be supplied along with the script.

Entries will be accepted through July 12. An individual may submit more than one script, but four copies of each entry must be submitted along with a \$5 entry fee. A complete set of rules is available at the Allied Arts Council offices.

Judges this year will be Paul C. Harris, Jr., professor of theater arts at UNLV; Joseph Bernard, director of the Joseph Bernard Acting Studio and former director of the Lee Strasberg Theatre Institute; and Georgia Neu, who has been a professional actress for 13 years and holds a BFA in musical theater from the Cincinnati Conservatory of Music.

Winners will be announced Sunday, September 8 at Judy Bayley Theater, UNLV, at 7 p.m. in conjunction with the Allied Arts Council’s John McHugh Memorial Theater Awards. **AA**

‘Urban Landlady’

Found home with Jacob’s Ladder

Rosalind B. Avery, playwright and Las Vegas theater activist, has scheduled auditions for her new play *Urban Landlady*.

Auditions will be held at Jacob’s Ladder Theater, 2010 E. Charleston (near Eastern), for Sunday, July 28, 3 p.m. to 7 p.m.; and Monday, July 29, 6:30 to 8:30 p.m. Eight characters are called for in a mixed cast of three females and five males ranging in age from 30 to 90 years old. The play, set in Chicago, is set to open September 14 for three weekends and a Sunday matinee.

“The Las Vegas Little Theater people were very helpful with the final draft of my play. I had a reading with producers, directors and actors from Las Vegas Little Theater in February,” says Avery. “And that reading led to a few revisions.”

Jacob’s Ladder became co-producer of Avery’s play, along with the Las Vegas Senior Center, because she had applied for a grant to the Nevada State Council on the Arts for a work-in-progress. A condition of the grant required that she obtain a producer; and since her first request, to Las Vegas Little Theater, had to be turned down because their season had already been set, LVLT’s Jack Bell recommended Steven McKenzie of Jacob’s Ladder.

Mckenzie agreed to assist Avery; but

has been beset by problems of his own. Shortly after he had agreed to produce *Landlady*, he lost his Charleston Boulevard theater. After a few months of limbo, however, Jacob’s Ladder has now returned to its familiar address; and at this moment, Jacob’s Ladder is the only theater group in Las Vegas with its own building—Las Vegas Little Theater is suffering the same fate as Jacob’s Ladder having just lost its building on Sahara.

Avery has been active as a volunteer teacher and director for the Senior Drama Guild; director of the KREL, Jupiter Theater radio show on Good News—on which two of her original plays were produced, *Vegas Seen*, and *Las Vegas Christmas Tale*. She has been guest director for Las Vegas Little Theater and the Theater Arts Society, Inc.; and has performed onstage throughout the nation and in Italy for over fifteen years. After attending the Herbert Berghoff Studio in London and New York City, she branched out into directing and playwrighting.

Urban Landlady has been made possible by a Work-In-Progress grant from the Nevada State Council on the Arts; the National Endowment for the Arts; and Jacob’s Ladder Productions. **AA**

Las Vegas Little Theater

Lost its home but plans full season

The *Drunkard*, the musical-melodrama written by Brian J. Burton, opens on July 11 as the last show of the 1984-85 season for Las Vegas Little Theater. Director Erin Breen says she has assembled “a very talented cast” who will perform “in true melodrama style,” a first attempt of this kind for LVLT.

The Drunkard runs Thursday through Sunday, July 11 to August 4, with an 8 p.m. curtain Thursday through Saturday; and 2 p.m. curtain on Sunday. For ticket information and reservations call 734-6871.

“When this kind of show first came to the forefront of American theater, the actors played the parts seriously. They over-acted, but they definitely played the show as we would play any production today—with believable characters,” says Breen.

The group originally had scheduled the musical comedy *Dames at Sea* for this slot, but withdrew it when the author withdrew amateur rights for this region. “This is a situation that no theater relishes,” says Jack Bell, executive producer, “because once you’ve announced a season, your patrons start looking forward to the scheduled shows. It’s a bad business to change—but I hope our audiences will understand and support us.”

The theater has had support this season, and continues to grow, even though it has lost its building and now produces its plays at Reed Whipple Cultural Center. *Play On!*, its last production, drew very good crowds; excellent reviews and increased ticket sales testify to its continuing success; and LVLT’s *The Woolgatherer* won awards at the state dramatic competition at Carson City.

The Las Vegas Little Theater has seen its share of troubles over the years; and the most recent is probably the biggest blow to date. The organization was forced out of its home in early April; but the core of volunteers that make the group run, a tenacious and optimistic bunch, refuse to let it die.

A six-play 1985-86 season has been selected for production: *The Club*, by Eve Merriman; *Talking With* by Jane Martin; *A Soldier’s Play* by Charles Fuller; *The Curious Savage* by J.P. Goggan; *Whose Life Is It Anyway?* by Brian Clark; and *P.S., Your Cat Is Dead* by James Kirkwood. Having finished its most successful season, both financially and artistically, the LVLT anticipates a strong season in this—its eighth—year. **AA**

Theater hearts

John McHugh Awards at Allied Arts Council's Evening of Theater

Excellence in community theater is the reason for—and the heart of—the John McHugh Memorial awards. And heart has everything to do with it.

The second annual ceremony honoring local theater is set for September 8 at UNLV's Judy Bayley Theater.

The late John McHugh, a beloved friend of and actor in Las Vegas theater, worked with every group in the community, taking any part, large or small, that was offered, endearing himself to all those he touched. The awards themselves are blown-glass hearts entwined with flowering vines, surrounding the traditional comedy/tragedy mask, mounted on a wood base—the design of Kemp Curtis of Kemp Curtis studios.

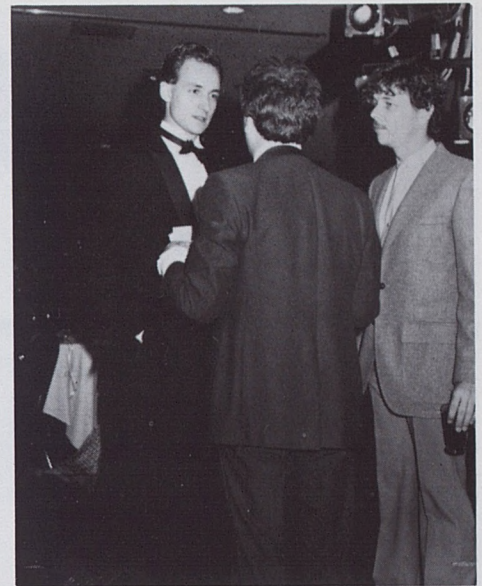
The Allied Arts Council created the Evening of Theater, which includes the Hearst grant—a cash award for playwrighting—and the John McHugh Awards—for several categories of theater arts—through its Theater Division, headed by Dorothy Schwartz and Paul Thornton, in 1984.

Again this year, a \$500 cash award will go to the season's outstanding production with the stipulation that the winning company use the award for production costs in the upcoming season. The heart-shaped statuettes will also be awarded to the outstanding actress and actor of the past season; and a continuing service award will be given for volunteer support of community theater.

In addition, two more award categories have been added this year: Outstanding direction and outstanding technical excellence.

The black-tie optional affair begins with no-host cocktails at 7 p.m. in the lobby of UNLV's Judy Bayley Theater, with the Awards Ceremony itself beginning at 8 p.m. Theatrical entertainment will be performed all evening in celebration of community theater. Tickets are \$10 per person. Hors d'ouerves will be provided by the UNLV Hotel Association. For Ticket information call the Council offices at 731-5419. **AA**

Community theater activists James Hanson, L., Paul Thornton, and Seymour Spielvogel (back to camera) at Last year's awards ceremony. Hanson will be emcee for the 1985 awards.



Patrons of last year's "Evening of Theater" included Steven McKenzie (in black tie), director of Jacob's Ladder theater group.

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Scalleywags!

Opening July 5

"Scalleywags! is set in London and Soho of the 1890's, where you'll meet the demi-monde denizens of Lower Gowan Street. It's fun, lively and saucy," says Brody Graves.

"I worked on the Strip for two years, and I was on the road for twelve years doing this type of show, which is half legit theater and half cabaret." Broderick Graves, staff member for audience development for the UNLV Department of Theater Arts, is speaking of his own play, to be produced by DTA in the Black Box Theater, UNLV, opening July 5.

"The play was really born after I met Jimmy Manone in Kinko's, where he was photocopying some music he'd written. We struck up a conversation regarding my need of music and lyrics and decided on a trial collaboration. That's when Claudia Wayne stepped in. She and Jimmy are partners."

All three ended up partners in *Scalleywags!* Graves wrote the book; Manone, who has orchestrated and played for Sammy Davis Jr., Robert Goulet and Juliet Prowse, the music; and Wayne and Graves collaborated on the lyrics. They entered the play in last year's Allied Arts Stage Playwriting Competition. Out of nearly fifty entries, it was one of three runners-up, behind Dom Angelo's *The Ostrich*.

Now *Scalleywags!* is the first of last year's winners to be produced. Predictably, it underwent some rewriting before production. "I've written in a special character for Terry White, whom I asked to participate in the show. She's a veteran Broadway performer. We'll also probably be cutting things once we get into production, tightening things up."

Graves knows production from a variety of angles. He directed the stylized "comedia del arte" production of *The Servant of Two Masters* for UNLV this year; he will act in *Scalleywags!* He is currently writing two other plays. "I like writing under a pseudonym," he says; he submitted *Scalleywags!* to the Playwriting Competition under a pen name. "I have two styles—one serious; the other, light entertainment. Maybe I shouldn't tell you this—I use the name John Broderick for the serious plays."

Scalleywags! will be directed by Garold Gardner, known for his choreography and directing in Las Vegas. Gardner carries impressive credits, having appeared on Broadway with Richard Burton, Sandy Duncan and Jackie Gleason in such shows as *Camelot*, *Finian's Rainbow* and *Mata Hari*.



Clockwise from left, Jo-Dee Herman; Richard Powell; Joan Fass; Jess Galshut: players in *Scalleywags!*



Players in *Scalleywags!* L. to R., Claudia Wayne as Lily-Rose; Broderick B. Graves as Lonie LaMeme; Elke Schumaker as Norah.

Peter Bugel, musical director, is also known as director of the Peter Bugel Singers, who will appear in the Las Vegas Symphony Orchestra's Fourth of July concert; he also has UNLV productions like *Two* to his credit. In fact, he once staged and directed an opera, *Molly Sinclair*, for the Allied Arts Council.

Another important collaborator on *Scalleywags!* according to Graves, is DTA Chairman Bob Burgan. "He's been immensely helpful. It wouldn't be happening without him."

Graves intends that *Scalleywags!* will eventually be seen by a larger audience than will see its three-week UNLV run. "I wrote this play for a particular, very appreciative audience, the kind you'll find in dinner theater. I've played from Jackson Hole, Wyoming to Kentucky, Tennessee, Ohio, and I know that medium and I believe I know the kinds of shows they like to watch. I think it could play here, in Las Vegas, in the right showroom."

—Paul Thornton AA

Super Summer

Outdoor theater
at
Spring Mountain Ranch

Hot! That applies to summer in the city and to the Super Summer season at Spring Mountain Ranch. It does not describe the weather at the Ranch, however, where the outdoor theater productions of *Oliver!*, *Godspell*, *Two Gentlemen of Verona* and *The Count of Monte Cristo* will be performed in the open air during July, August and September in temperatures that are ten to fifteen degrees cooler than down in the valley.

Oliver!, directed by Brian Strom of the Rainbow Company, premieres July 11 and continues through July 27 with performances on Thursdays, Fridays and Saturdays each weekend. Charles Dickens' ageless story of the trials and tribulations of life in a children's workhouse, with music arranged by Lionel Bart, features song and dance numbers performed by a youthful cast of thieves and pickpockets.

The music plays on, on August 8, when Jack Bell of the Las Vegas Little Theater brings *Godspell* to the park. The musical adaptation of the gospel according to St. Matthew plays two weekends only, August 8, 9, 10, 15, 16 and 17, in a production geared towards family entertainment.

Super Summer closes in September with Shakespeare's *Two Gentlemen of Verona*, September 6 and 8; and *The Count of Monte Cristo* September 7. Both productions will be presented by the Valley Institute of Theater Arts of Saratoga, California.

Spring Mountain Ranch State Park is located 15 miles west of Las Vegas on Charleston Boulevard. Super Summer is a program of the State Parks Cultural Arts Board.

Tickets for Thursday's performances range from \$1 to \$3; Fridays and Saturdays, \$2 to \$4; children under 6 are free. Bring lawn chairs, blankets, picnic dinner and a sweater. Gates open at 6 p.m. and close at 8 p.m. or when the park is full. No pets. Call 875-4141 for additional information. **AA**



L. to R., Jacque Jaeger, Choreographer; Doug Wilson, Musical Director; Kelly Masterson, Assistant Director (standing); Jack Bell, Director; and David Sanker, Set Builder for *Godspell*.



Rick Conicalzi, Peter Dubinski with director Brian Strom of Rainbow Co. (R.) in rehearsals of *Oliver!*

Big break

Local actors studying with Joseph Bernard in his Las Vegas acting studio have been cast in an NBC Movie of the Week, *Terror at London Bridge*. They are Cameron Milzer, Ray Favero and Jim Hodge, with Bernard himself landing a featured part in the film.

Terror's director, E.W. Swackhamer, had contacted Bernard, an old friend, after having observed students rehearsing in the studio; and on May 17 interviewed candidates for the movie.

The film will be shooting in Lake Havasu where the London Bridge is now ensconced. Two more Hollywood directors who plan to shoot films locally have contacted Bernard because of Swackhamer's praise of the actors studying in his studio.

Bernard will be leaving the Las Vegas area for a few months this year to work on a new project. **AA**

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May's Jazz

Special thanks
to those who made it possible

Quintets led by Brian Sanders, Carl Fontana, Jay Cameron—with vocalist Sheree Lee—and Jimmy Cook, were warmly received in the Allied Arts Gallery by capacity crowds during Jazz Month. May became a veritable jazz festival with four consecutive Saturday-night concerts, ending on June 1. One hour of each concert was broadcast live over KNPR 89.5 FM.

Jazz Month, co-sponsored by Allied Arts Council and KNPR, was made possible by Music World and the Drum Shop, which funded the KNPR broadcast. The Drum Shop loaned Allied Arts the necessary sound system, and

Music World provided a beautiful Kawai piano. The system and the instrument sounded clear and elegant both live and on the air.

"The response to the concerts was gratifying," said AAC Director Patrick Gaffey. "We'd like very much to try this again in the Fall, though we'll probably have to add a small cover charge if it is to pay for itself. One of our biggest difficulties with repeating the series is manpower, and volunteers are welcome. Many volunteers worked very hard on this series, and we couldn't have done it without them. Our special thanks to Music World and the Drum Shop." **AA**

Carl Fontana blew hot in the second concert at the Allied Arts Gallery during Jazz Month.

MARY SCODWELL



**Ask
Miss
Music**
©1985 Miss Music

Dear Miss Music,

So big deal if this guy's little brother is driving him nuts brapping on the trumpet. He thinks he's got it so bad? In the late fifties my wife and me we lived next door to this kid in St. Louis, David Sanborn, who was learning saxophone. Worse yet, his doctor told him he needed the exercise, so we couldn't even complain or anything.

Now he's Mr. Big Shot Saxophone Player with records and everything, but believe you me, back in the old days he really used to stink. I mean it was so bad that one day my wife's hair all fell out, just like that! Now every time we see him on T.V. or something we get so mad we could just spit. My question is, now that he's such a hot shot, don't you think the least he could do is buy my wife a really good wig?

Can't Forget in St. Louis

Dear Can't,

While it may seem clear to you that there is a direct causal relationship between Mr. Sanborn's early efforts on the saxophone and your wife's baldness, without substantiation based on accredited scientific evaluation of the circumstances, Miss Music would be remiss in corroborating your feelings of justification in making demands on either Mr. Sanborn's time, or his money. However, since Miss Music has always found Mr. Sanborn to be most amiable, charming, and quite susceptible to the art of gentle persuasion, she sees no reason you might not just as well go ahead and hit him up for the wig. Nothing ventured, nothing gained. If he won't go for it, try Liberate.

Dear Miss Music,

My son plays drums. He has two thumbs. He hums and strums the scumbum-slums. Now I can't even find my socks and they don't match anyway. Is that really you? You look more like a drum. My son has a cymbal. He is not nimble. Thimble, fimble, gyre and gimble. LOOK OUT! LOOK OUT! HERE HE COMES! HE PLAYS THE DRUMS DRUMS DRUMS DRUMS!

*Very truly yours,
Napoleon Bonapart*

*Have a problem? Ask Miss Music! Write to Miss Music c/o Arts Alive. **AA***

Medal of Arts

More irony than gold

by Byron Belt

Irony dominated the presentation of the first set of awards for distinguished service to the arts.

At the suggestion of President Reagan, 12 important Americans were honored recently with a new National Medal of Arts. The recipients are all distinguished and worthy of presidential recognition.

What is ironic, however, and tragically sad is that the presentations came on the 20th anniversary of the founding of the National Endowment for the Arts, a governmental agency designed to financially assist struggling arts organizations, and one which the Reagan administration has done everything within its power to weaken.

Until the first Reagan budget, the National Endowment for the Arts (NEA) had made slow but steady progress with the funds provided by Congress. Congress and arts lobbyists have stood alone on the side of public support for the arts while under President Reagan each and every budget has attempted severe cutbacks in NEA funding.

Thanks to the determination of a small body of lawmakers, NEA funding in 1983 was \$143 million, in 1984 \$162 million and the current fiscal year, \$163 million.

For fiscal 1986 President Reagan has asked that the arts budget be trimmed back to \$144 million. This represents the present administration's total lack of understanding of the importance of the arts, and a major lack of commitment to the quality of life for all of our citizens.

Instead of a responsible dedication to funding for the arts at a time of necessary cutbacks in federal spending, the arts have been made the whipping boy.

Fortunately, instead of meekly accepting discouragement and defeat, arts leaders have proven their expertise and ability to woo and win important support for projects that form the very heart of what makes this or any nation great—creativity and a good life for every citizen.

So, instead of meaningful financial and promotional support for this country's magnificent, but struggling museums, orchestras, opera, dance and theater companies, what do we get? One more good "photo opportunity" in the rose garden of the White House.

One more series of pictures and fine-sounding generalizations about the greatness of the arts, those who create them, and those who make them possible.

As if the television spectacular of the annual Kennedy Center Awards were not enough to delude the public into believing that the federal government really cares about the arts, we have one more non-event blown up and flashed across the newspapers and television stations of a land crying out for substance instead of more pomp and circumstance.

Lest I seem churlish in the face of deserved recognition, lest me note that the first dozen recipients of the National Medal of Art are eminently worthy.

Who could argue with one more recognition of the incomparable contributions to dance by Martha Graham and Lincoln Kirstein, or to composer Eliot Carter, or soprano Leontyne Price?

Who, indeed, could quibble over the selection of such glorious artists as Louise Nevelson and Georgia O'Keeffe, or

the man who helped make possible the creation of one of the world's greatest art museums, the National Gallery of Art, Paul Mellon?

Who is not grateful for the contributions of actor director Jose Ferrer to our stage and screen, or to the novelist who helped shame us into a more sensitive understanding of racial segregation, Ralph Ellison?

And who will not joyfully join in a salute to two gracious ladies—Alice Tully and Dorothy Buffum Chandler and their great contribution of magnificent homes for the performing arts, or even to a commercial firm—Hallmark Cards—whose enlightened sponsorship has brought hundreds of hours of quality drama to television?

One need not begrudge honoring such generous and gifted fellow Americans, and yet, one might wish that more than pretty words and handsome medals would have come from this administration.

The week of the awards was dedicated to "Volunteerism," something dear to the heart of President Reagan. It is, indeed, the American way for individuals, foundations and business to support all that is worthy in America.

But, in the words of Lincoln Center's realistic and idealistic board chairman, Martin E. Segal, "Business cannot make up what the federal government cuts."

A partnership is required to support the arts, humanities and education in America today, and when one major partner—the U.S. government—says, "Good luck, we love you, we admire you, and we appreciate you, but we cannot support your greatness," then the entire partnership becomes less meaningful, and the resulting stress and struggle only waste and diminish the efforts of the arts.

Thank you, Mr. President, for recognition of those who have brought honor, glory and beauty to America.

Please, now, join the entire country in demonstrating the value of your good words with the helping financial hand so desperately needed to make this the golden age our resources can and must provide.

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Mitsui, not that other one

In the May/June *Arts Alive*, an article on the recent Japanese tour by the UNLV Jazz Ensemble mistakenly reported the Japanese corporate sponsor of the trip as Mitsubishi. The correct sponsor's name is Mitsui Corporation. Apologies. AA

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