

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

VOLUME 5, NUMBER 6

NOVEMBER/DECEMBER 1985

ALLIED ARTS COUNCIL



**"The all-new Folies Bergere is a masterpiece."
—LeRoy Neiman**



Showtimes: 8 and 11:30 p.m. nightly. Early show (includes dinner): from \$15.95. Late show (includes two cocktails): from \$11.95. For reservations, call 739-2411.

The Island of Las Vegas.™



A Ramada Renaissance®
Resort and Casino



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.

Editor: Patrick Gaffey.
Art and Production Director: Cynthia Gaffey.
Contributing Staff: David Brown, Ginger Bruner, Lisa Coffey, Arlen Collier, Karen Merkes, Pasha Rafat, Morag Veljkovic, Esther Weinstein.

Allied Arts Council

Executive Director: Patrick Gaffey.
Development Director: Patricia Karlock.
Gallery Director: Pasha Rafat.
Staff: Lucille Balog, Rose Green, Bill Jasper.

Board Members:

Paul Burns, President.
George Tate, First Vice President.
Mark Tratos, Second Vice President.
Elaine Ayars, Secretary.
Jack Guinn, Treasurer.

Carl Apple, Marjorie Barrick, John Chiero, Robin Greenspun, Don Guglielmino, Lois T. Ice, Janet Line, Michael Maffle, William Martin, Vivienne Morris, Barbara Mulholland, Cheryl Rogers, Mary Ann Sachs, Mary Scodwell, Helen Waterman, Beth Weinberger.

Division Directors:

Dance, Mary Coxson and Gwen Gibson.
Theater, Paul Thornton and Dorothy Schwartz.

Cultural Focus

Executive Director, Elizabeth Warren.
Staff: Joanne Lentino.

Arts Alive is typeset through the courtesy of the *Las Vegas SUN*, its staff, and its computer services, and is partially funded by a grant from First Interstate Bank, and by our advertisers. The Allied Arts Council is funded, in part, through a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a Federal agency; and funded mainly by our members and business supporters. Opinions expressed by columnists are theirs and not necessarily those of the Allied Arts Council board or staff. Information provided is as accurate as can be obtained at presstime, but is subject to change. •

Arts Alive is published bimonthly at the subscription price of \$10 a year, *only* as part of the membership price, by the Allied Arts Council of Southern Nevada, 3207½ Las Vegas Blvd. So., Las Vegas, NV 89109. Second class postage pending at Las Vegas, Nevada. Postmaster: Send address changes to: Allied Arts Council, 3207½ Las Vegas Blvd. So., Las Vegas, NV 89109.

"Middle Fork: Salmon River," enamel on steel (22" x 20") by Rita Deanin Abbey.



C
O
V
E
R

Art award deadline

Nominations for the Seventh Annual Governor's Arts Awards must be postmarked no later than November 19, 1985, according to Patricia Mortati, assistant director of the Nevada State Council of the Arts. Nomination forms are available at the Allied Arts Council office.

The Governor's Arts Awards began in 1979 as the Decade Awards. 57 individuals have received the award since and are ineligible to be renominated.

Nominations may be made this year in the following categories: Dance, Folk Arts, Literature, Music, Theater, Visual Arts, Arts Administrator, Business Leader, Educator and Volunteer. The purpose of the award is to recognize and encourage outstanding contributions to the arts and to stimulate and support awareness of the arts in Nevada. Nominees must be residents, corporations or organizations of Nevada which have made a major contribution to the cultural life of the state.

The awards will be presented at the Annual Awards Ceremony to be held in Las Vegas in February, 1986. **AA**

La Fon honored

Wayne La Fon, the 34-year-old artist and volunteer who was tragically killed in April, won a Bronze Quill award in the annual competition sponsored by the International Association of Business Communicators (IABC) for his last published essay.

"Paint It Black: A Story without a Mural" appeared in the May/June issue of *Arts Alive*, the same issue that carried a notice of his death. In the article, La Fon decried the destruction by city maintenance workers of a well-loved downtown mural created by Tom Holder. He handled the story with characteristic wit, comparing the incident to the possible repainting with Sears Best-One-Coat of the ceiling of the Sistine Chapel.

Arts Alive also won a Bronze Quill in the category of black and white magazine. *Arts Alive* has won the Bronze Quill, the highest award given by the IABC, three times previously for photos and articles. This is the first time it has won in the magazine category.

This year's Southern Nevada Bronze Quill awards were judged by members of the Salt Lake City IABC chapter. **AA**

INSIDE ARTS

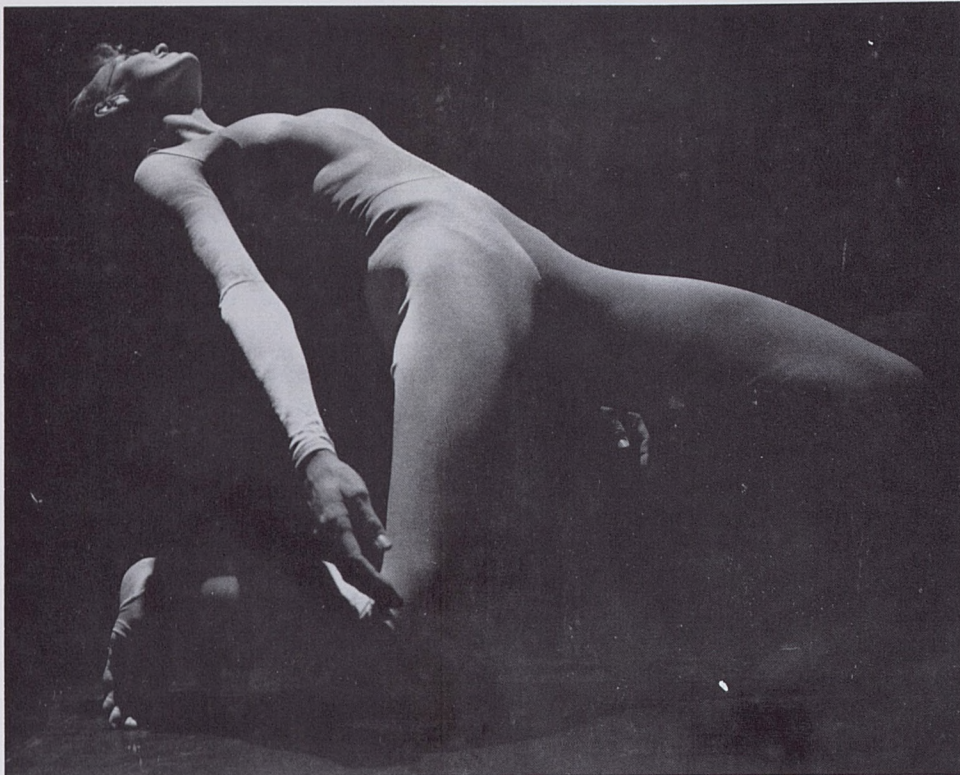
- Art in November 4
- Art in December 8
- Frank Waters seminar 11
- Allied Arts Gallery 12
- Billboard competition 14
- Thanks, volunteers 14
- Proposals sought 14
- Bill Leaf exhibit 15
- 'Baby' arrives 15
- Parkart 15
- New work by Rita Abbey 16
- Serenata Chamber Orchestra 18
- Community Concerts season 18
- New symphony director 20
- Las Vegas Symphony season 21
- Isabelle Emerson, historian 22
- Baroque Fest continues 23
- Sunset Symphony afloat 23
- Boulder City pops concert 23
- Dinner theater at the Deli 24

- Jerry Lewis tribute 24
- Fest for Beckett's 80th 25
- 'Talking With' coming 25
- Rainbow does 'Wiz' 26
- 'Deathtrap' at Jacob's Ladder 26
- Theater Awards 27
- Sarett Awards 27
- Las Vegas Civic Ballet 28
- Cosmic Waterfall 29
- New members 30
- Business members 30

Deadline

THE DEADLINE FOR THE JANUARY/FEBRUARY ISSUE OF ARTS ALIVE IS DECEMBER 1. Please submit photos, stories, press releases, artwork, ads, and calendar items by this date.

THANK YOU



B/W photo by Mary Scodwell. Her work along with that of her husband, Tony Scodwell, will be exhibited in "Double Exposure" at the Spring Valley Library beginning with an opening reception November 2.

NOVEMBER EVENTS

01 FRIDAY

Registration for holiday classes at Reed Whipple Cultural Center for children 4 to 12 in drama, arts and crafts; and for adults in aerobics, stained glass in calligraphy; through November 7. 386-6211.

"Reservations," the premiere production of an original play by local playwright Sydnee Elliot, directed by Marvin Brody; a benefit production for the Allied Arts Council at Reed Whipple Center Studio Theater, 8 p.m. November 1, 2, 7, 8, 9; and 2 p.m. November 10. 731-5419.

02 SATURDAY

"Rockaby" by Samuel Beckett, part of the year-long Beckett Festival; following the 8 p.m. performance of "Reservations" at Reed Whipple Center. 386-6553.

Creative Mat-cutting Workshop by Frank and Narda Walters, in conjunction with their photo and matting exhibit (see exhibits, 11/1), Flamingo Library conference room, 4 p.m. Free. 733-7810.

"Reservations." See 11/1.

NOVEMBER EXHIBITS

01 FRIDAY

The Las Vegas Artist Co-op presents featured artist Shirley Hazel, oils, in the new location on the lower level of Meadows Mall near Sears, through November 30. 877-0761.

John Foremaster, artist of the month, Boulder City Art Guild Gallery, through November 30. 294-9982.

"Avant-garde Photo Decor: Creative Matting," the photography of Frank and Narda Walters enhanced by intricately cut mats that become an integral part of the work, Flamingo Library Upstairs Gallery, through November 15. 733-7810.

Nevada '85, the 11th annual photo exhibit produced by the Northeastern Nevada Museum in Elko, Las Vegas Library, through November 27. 382-3493.

Nick Boisvert, acrylic paintings, Reed Whipple Center, through November 21. 386-6211.

Mike Fulgham, ceramics, Charleston Heights Arts Center, through October 30. 386-6384.

Charleen Gagliardi, "Collage," paper totems and wall hangings, Allied Arts Gallery, through November 6. 731-5419.

02 SATURDAY

2nd Annual Green Valley Arts Festival, an outdoor affair, Green Valley Shopping Center, 10 a.m. to 4 p.m., November 2 and 3. 458-5577.

"Rebels with a Cause," UNLV Coach Tarkanian and the Runnin' Rebels basketball team are spotlighted in photographer Susie Hadland's collection of 8 x 10 cibachrome prints, Flamingo Library Upstairs Gallery, through November 29. 733-7810.

"Double Exposure," photo exhibit by Tony and Mary Scodwell, Spring Valley Library. Opening reception, 1 p.m.; through November 27. 368-4411.

03 SUNDAY

Rita Deanin Abbey, enameling on metal, UNLV Fine Arts Gallery; opening reception, 3 to 5 p.m. Through December 6. Gallery hours: 11 a.m. to 4 p.m. M - F, Saturdays by appointment. 739-3237.

Green Valley Arts Festival. See 11/2.

Las Vegas Art Museum Fall Art Roundup juried art show; awards reception, noon to 3 p.m.; awards ceremony, 1 p.m. Exhibit continues through November 28. 647-4300.

04 MONDAY

William Berry, drawings, Charleston Heights Arts Center Gallery, through December 5. 386-6383 after 1 p.m.

08 FRIDAY

Maurice and Deborah Gray, mixed media sculpture and oil paintings, Allied Arts Gallery, across the Strip from the Fashion Show Mall and behind the Santa Anita Sports Book; opening reception, 5 to 7 p.m. Exhibit continues through December 4. Gallery hours: 9 to 5 M - F. 731-5419.

"Polynesian Florals" by Bill Leaf; oil pastel and oil stick paintings rich in color at the Artspace Gallery, Clark County Community College. Opening reception, 7 to 9 p.m. Through November 30. Gallery hours: M-F, 8 a.m. to 10 p.m.; Saturdays, 8 a.m. to noon. 643-6060.

17 SUNDAY

1985 City Slide Competition exhibit sponsored by the Nevada Camera Club; opening and awards reception, 3 p.m.; through November 17, Flamingo Library Upstairs Gallery. 733-7810.

24 SUNDAY

"A Quiet Journey," Sylvia Hill's photographic tour of Ireland, New Zealand and Maine, Spring Valley Library, through January 2. 368-4411.

The Annual Nevada Watercolor Society Exhibition, featuring recent works by members using transparent watercolor techniques, Flamingo Library; opening reception, 3 p.m. Through December 20. 733-7810.

Zorongo Flamenco; dancers, singer and guitarist bring flamenco alive; Charleston Heights Arts Center, 8 p.m. \$5. 386-6383.

"Cosmic Waterfall and Friends;" the UNLV dance company, directed by Dr. Carole Rae, Judy Bayley Theater, November 2, 8 p.m.; November 3, 2 p.m. \$6 general, \$5 Allied Arts members, \$3 children, students, seniors. 739-3827 or 739-3332.

03 SUNDAY

"An International Symphony in Dining," Nevada School of the Arts benefit, with 4 different international cuisines at four different homes on two nights, November 3 and 17; including a short performance by students and faculty. 451-9775.

Las Vegas Civic Symphony, in concert, Reed Whipple Center, 2 p.m. 386-6211.

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

"Baroque Dance;" noted dance historian Regine Astier of Santa Barbara demonstrates and discusses authentic ballroom and theatrical dances of the Baroque Period, with costumes, music and slides; part of the Baroque Music Festival '85, co-sponsored by the Allied Arts Council and the UNLV Collegium Musicum, Judy Bayley Theater, UNLV, 7 p.m. Free. 731-5419.

04 MONDAY

Allied Arts Council board meeting,

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

Creative Mat-cutting Workshop, 6 p.m. See 11/2 for details.

Joe Behar's Community Drama Workshop, every Monday night 8 to 10 p.m., Sam's Town, room A, Bowling Center Mezzanine. 458-0069.

Snooky Young, trumpet; Bob Cooper, saxophone; and Ross Tomkins, piano; from the Tonight Show Band, at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

06 WEDNESDAY

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

Las Vegas Poetry Group, monthly meeting, 7 p.m., Flamingo Library conference room. Bring your own work or favorite selections. 733-7810.

Nevada Musical Theatre Guild, free workshop dealing with voice, stage direction, elements of show production and set design; guided by voice teacher Ben Loewy, Wednesdays, 7:30 p.m., 1671 Sandalwood Lane. 739-8588.

07 THURSDAY

"Wittsend Manor: The Horror Hotel," a haunted house/play by Marguerite Hall and Jerry Cleary, presented by Theatre Exposed at IATSE Local #720, 3000 S. Valley View. Tours/performance begin at 7 p.m. till ? November 7, 8, 9, 10, and 11. R-rated full-length performances

at midnight November 8 and 9. 386-0649.

Theatre Arts Group, meeting every Thursday, 7:30 p.m. at 4000 Palos Verdes. Workshop exercises in the Stanislavski System. 877-6463.

"Deadeye Dick" by Tom Taggart, presented by the Boulder First Nighters, Boulder City High Auditorium, 7:30 p.m. November 7, 8 and 9. 293-1824.

"Deathtrap" by Ira Levin, directed by Leslie Daniels, Jacob's Ladder Theatre, 2010 E. Charleston Blvd., 8 p.m. November 7, 8, 9, 14, 15, 16, 21, 22, 23; and 2 p.m. November 10 and 17. 384-1951.

"Reservations." See 11/1.

L'Orchestra du Capitole de Toulouse, directed by Michel Plasson; Master Series Concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

08 FRIDAY

"Wittsend Manor." See 11/7.

"Deadeye Dick." See 11/7.

"Deathtrap." See 11/7.

"Reservations." See 11/1.

"Miracles in Motion," handicapped variety show presented by Johnny Ricco, Aladdin Theater, 8 p.m. November 8 and 9. \$10, \$12, \$15. 878-7827.

09 SATURDAY

"Deadeye Dick." See 11/7.

"Miracles in Motion." See 11/8.

"Deathtrap." See 11/7.

"Reservations." See 11/1.

"Wittsend Manor." See 11/7.



THE BEST JAZZ IS
LIVE JAZZ

4
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.

So if you live in Las Vegas, you can always tune in to KNPR to catch a quick hour of great jazz. Or you can enjoy it live at the Four Queens.

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

NOVEMBER EVENTS (continued)

Fiber Arts Guild annual sale of equipment, materials, books and hand-crafted items, 11 a.m. to 2 p.m. Call 565-6217 for location and details.

10 SUNDAY

"Deathtrap." See 11/7.

"Reservations," final performance. See 11/1.

"Love All People." See 11/3.

"Wittsend Manor." See 11/7.

11 MONDAY

"Wittsend Manor." Final performances. See 11/7.

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

Community Drama Workshop. See 11/3.

Emily Remler and Larry Coryell, guitars, at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

12 TUESDAY

"Chamber Works for Voices and Instruments," final concert of The Baroque Music Festival '85, co-sponsored by the Allied Arts Council and the UNLV Collegium Musicum; a vocalist, instrumental ensembles and a small chorus perform J.S. Bach, Scarlatti and Schutz, Black Box Theater, Alta Ham Hall, UNLV, 7:30 p.m. Free. 731-5419.

13 WEDNESDAY

Nevada Musical Theater Guild Workshop. See 11/6.

14 THURSDAY

"Salute to America" by the Sunset Symphony, Showboat Hotel, 7 p.m. For ticket information: 385-9192.

Theatre Arts Group. See 11/7.

"Deathtrap." See 11/7.

Temianka Virtuosi Chamber Orchestra, presented by Community Concerts, Artemus W. Ham Concert Hall, 8 p.m. No single concert tickets sold; season tickets for four concerts are \$20 adults and \$10 for students through high school. 648-8962.

15 FRIDAY

"Baby," a new musical by Sybille Pearson, David Shire and Richard Maltby, Jr.; directed by Cindy Casey, Clark County Community College Theater, 8 p.m. November 15, 16, 21, 22, 23; and 2 p.m. November 23. 643-6060 ext. 370.

"Deathtrap." See 11/7.

Las Vegas Civic Ballet in concert, Charleston Heights Arts Center. Premiere performance and champagne reception, November 15, 8 p.m., \$15. All other performances, \$4 general, \$3 seniors and children under 12, at 8 p.m. November 22 and 2 p.m. November 16, 17, 23 and 24. 386-6511.

16 SATURDAY

"Baby." See 11/15.

"Deathtrap." See 11/7.

Las Vegas Civic Ballet. See 11/16.

17 SUNDAY

"An International Symphony in Dining." See 11/3.

"Deathtrap." See 11/7.

"Love All People." See 11/3.

Las Vegas Civic Ballet. See 11/16.

18 MONDAY

Community Drama Workshop. See 11/3.

Dorothy Donegan, piano, at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM 385-4011.

20 WEDNESDAY

Japanese floral art classes. See 11/06.

Las Vegas Writers' Club, monthly meeting, Las Vegas Press Club at Maryland and Fremont, 7:30 p.m. 734-8903.

Nevada Musical Theatre Guild Workshop. See 11/6.

21 THURSDAY

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

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

"Zorongo Flamenco," featuring one of America's foremost flamenco dancers, Manolo Rivera, and Susana, will perform at 8 p.m. November 2 at the Charleston Heights Arts Center. General admission is \$5. Call 736-3881 for tickets.



Theatre Arts Group. See 11/7.

"Deathtrap." See 11/7.

"Baby." See 11/15.

Library Tour with Iris Fieldman, Flamingo Library, 10 a.m. and 2 p.m. Free. 733-7810.

22 FRIDAY

Frank Waters Seminar; a two-day event featuring a discussion with the noted author of Southwestern fiction and non-fiction, Henderson campus, Clark County Community College, 4 to 9:30 p.m., November 22 and 9 a.m. to 5 p.m. November 23. Free. 564-7484.

"Deathtrap." See 11/7.

"Baby." See 11/15.

"The Torch-Bearers" by George Kelly, a classic American comedy, UNLV Department of Theater Arts, Judy Bayley Theater, 8 p.m. November 22, 23, 28, 29, 30; and 2 p.m. December 1. 739-3801.

Las Vegas Civic Ballet. See 11/16.

23 SATURDAY

"Deathtrap." See 11/7.

"What Where" by Samuel Beckett, directed by Brian Kral, part of the year-long Beckett Festival in honor of his 80th birthday. "What Where" will follow the 8 p.m. performance of "Deathtrap" at Jacob's Ladder Theater. 386-6553.

Frank Waters Seminar. See 11/22.

"Baby." See 11/15.

"The Torch-Bearers." See 11/22.

Las Vegas Civic Ballet. See 11/16.

24 SUNDAY

University Musical Society Orchestra conducted by Dr. James Stivers in concert, featuring the Beethoven Piano Concerto #4 in G major, and Sibelius' Symphony #2, Artemus Ham Concert Hall, UNLV, 2 p.m. Free. 739-3332.

"Love All People." See 11/3.

Las Vegas Civic Ballet. See 11/16.

25 MONDAY

Community Drama Workshop. See 11/3.

Milcho Leviev, piano, at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

27 WEDNESDAY

Japanese floral art classes. See 11/6.
Nevada Musical Theatre Guild Workshop. See 11/6.

28 THURSDAY

Theatre Arts Group. See 11/7.

"The Torch-Bearers." See 11/22.

29 FRIDAY

"The Torch-Bearers." See 11/22.

30 SATURDAY

Boulder City Musical Pops '85, to benefit the Boulder City Cultural Center Building Fund, Boulder City High School Auditorium, 8 p.m. 294-9982.

"The Torch-Bearers." See 11/22.

DECEMBER EVENTS

01 SUNDAY

"Fiddler on the Roof," award-winning film, captioned for the deaf (with sound) Flamingo Library Auditorium, 1:30 p.m. Free. 733-7810.

"The Torch-Bearers." See 11/22.

"Love All People." See 11/3.

"St. Cecilia Mass" by Joseph Haydn, performed by the Musical Arts Chorus and Musical Arts Orchestra under the direction of Dr. Douglas R. Peterson, Charleston Heights Arts Center, 3 p.m. Free. 451-6672.

Sierra Wind Quintet, "Winds of 18th

Century Masters," free concert including the Beethoven Quintet with Carol Urban on piano, UNLV Black Box Theater, Alta Ham Hall, 4 p.m., with an introduction by Dr. Isabelle Emerson. 739-3332.

02 MONDAY

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

Community Drama Workshop. See 11/3.

The Don Menza Quartet at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

DECEMBER EXHIBITS

01 SUNDAY

Eunice Gardner, artist of the month, Boulder City Art Guild Gallery, through December 31. 294-9982.

Christmas Art Show, Las Vegas Artists Co-op in its new location on the lower level of Meadows Mall near Sears, through December 31. 877-0761.

Donna Beam and Charles Ford, acrylics, Main Gallery; Christmas Show, Nevada Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 3 p.m., featuring a "Quick Draw" demonstration. Exhibit continues through December 31. Hours: 9 a.m. to 3 p.m. Tues. - Sat.; noon to 3 p.m. Sunday; closed Monday. 647-4300.

06 FRIDAY

"Rodeo," photos, drawings and mixed media work by Tad Cheyenne Schutt and Sue Rosoff, famed rodeo photographers; in conjunction with the National Finals Rodeo in Las Vegas; Allied Arts Gallery, across the Strip from Fashion

Show Mall and behind Santa Anita Sports Book; opening reception, 5 to 7 p.m. Through January 1. Hours: 9 - 5, M - F. 731-5419.

09 MONDAY

Suzanne Klotz-Reilly, mixed media constructions, UNLV Fine Arts Gallery; opening reception, 5 to 7 p.m. Exhibit continues through December 27. Gallery hours: 11 a.m. to 4 p.m. M - F; Saturdays by appointment. 739-3237.

15 SUNDAY

"Dragons, Temples, Wonderful Faces..." exotic sights, rare insights and fascinating faces captured by photographer/artist Joyce Young, Flamingo Library Upstairs Gallery; opening reception, 3 p.m. Through January 13. 733-7810.

16 MONDAY

Jeanine Breaker, drawings, Artspace Gallery, Clark County Community College, through January 31. 643-6060.

AUSTINE WOOD

STUDIO & GALLERY

1229 ARIZONA
BOULDER CITY, NV 89005
(702) 293-4514

"KINETIC
PAINTINGS
IN
POLARIZED
LIGHT"

OPEN DAILY

10 a.m. to 5 p.m.

SUNDAY

12 to 5 p.m.



DECEMBER EVENTS continued

04 WEDNESDAY

Japanese floral art classes. See 11/6.
Las Vegas Poetry Group, monthly meeting; bring your own work or a favorite selection to read and discuss; Flamingo Library conference room, 7 p.m. 733-7810.

Nevada Musical Theatre Guild Workshop. See 11/6.

05 THURSDAY

Theatre Arts Group. See 11/7.
"Ceremonies in Dark Old Men" by Lonne Elder, directed by Steven McKenzie, Jacob's Ladder Theatre, 2010 E. Charleston Blvd., 8 p.m. December 5, 6, 7, 12, 13, 14, 19, 20, 21; and 2 p.m. December 8 and 15. 384-1951.
"Talking With" by Jane Martin, and

American Theatre Critics Award Winner directed by K. Sandy O'Brien for Las Vegas Little Theatre at UNLV Grant Hall Little Theater, 8 p.m. December 5, 6, 7, 12, 13, 14, 19, 20, 21; and 2 p.m. December 8, 15 and 22. \$6. general; \$5. seniors, students, military and Allied Arts members; and \$4. for a group of six or more. 734-6971.

06 FRIDAY

"Talking With." See 12/5.
"Ceremonies in Dark Old Men." See 12/5.

07 SATURDAY

"Talking With." See 12/5.
"Ohio Impromptu" by Samuel Beckett, directed by Robert Dunkerly, part of the year-long Beckett Festival in honor of his 80th birthday; "Ohio Impromptu" will follow the 8 p.m. performance of Las Vegas Little Theater's "Talking With" at UNLV's Grant Hall Theater. 386-6553.
"Ceremonies in Dark Old Men." See 12/5.

08 SUNDAY

"Talking With." See 12/5.
"Ceremonies in Dark Old Men." See 12/5.
The Serenata Chamber Orchestra, in concert with "Suite for Christmas Eve" by Gade, Boccherini's "Music for a Military Nightwatch in Madrid" and Haydn's "Divertimento for Violoncello and Orchestra," and others. To be followed by a reception in honor of the musicians and to show off the rebuilt auditorium. Flamingo Library Auditorium, 3 p.m. Free. 733-7810.
"Love All People." See 11/3.

09 MONDAY

Jerry Lewis Tribute by the Joseph Bernard Acting Studio, featuring recreated scenes from his films, Main Showroom, Union Plaza Hotel; time TBA. 367-4938.
Fiber Arts Guild annual Christmas Luncheon. Call 361-7300 for location and details.
Community Drama Workshop. See 11/3.

Nevada State Ceramic Association monthly meeting, Denny's Restaurant, W. Sahara and Rancho, 8 p.m. 877-1614.
Eddie "Lockjaw" Davis, tenor sax; and Harry "Sweets" Edison, trumpet, at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

11 WEDNESDAY

Japanese floral art classes. See 11/6.
Great Books Discussion Group; topic: "Rothschild's Fiddle" by Anton Chekhov. Public welcome, but please read selection in advance of discussion. Flamingo Library conference room, 7 p.m. 733-7810.
"Quincy;" Daniel Rosen and Gail Sweet of Lake Tahoe present a violin and piano program of classics and light classics,

*The Christmas tradition continues with Nevada Dance Theater's **The Nutcracker**, choreographed by artistic director Vassili Sulich. Here are Clara, played by Tamara Lohrenz, **The Nutcracker** and the Mouse King. The ballet plays December 12 to 23 at Judy Bayley Theater, UNLV, with a total of 17 performances. Tickets, which usually sell out early, go on sale December 2 at Ham Concert Hall box office. For more information call 739-3801.*



GINGER BRUNER

Flamingo Library Auditorium, 7 p.m.
Free. 733-7810.

Nevada Musical Theatre Guild Workshop. See 11/6.

12 THURSDAY

Theatre Arts Group. See 11/7.

"Ceremonies in Dark Old Men." See 12/5.

"Talking With." See 12/5.

"The Nutcracker," all new production by Nevada Dance Theatre, Judy Bayley Theatre, UNLV, 8 p.m. December 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23; plus 2 p.m. December 23. 739-3838.

13 FRIDAY

"The Wiz," one of Broadway's most upbeat musicals, presented by the Rainbow Company at Charleston Heights Arts Center, 7:00 p.m. December 13, 19, 20, 21, 27 and 28; and 2 p.m. December 14, 15, 21, 22, 28 and 29. \$1.50 children (12 and under), \$3 adults, \$2.50 seniors and teens. 386-6553.

"Ceremonies in Dark Old Men." See 12/5.

"The Nutcracker." See 12/12.

"Talking With." See 12/5.

14 SATURDAY

"The Wiz." See 12/13.

"Happy Holidays" by the Sunset Symphony, Showboat Hotel Pavilion, 7 p.m. For ticket information, 385-9192.

"The Nutcracker." See 12/12.

"Talking With." See 12/5.

"Ceremonies in Dark Old Men." See 12/5.

15 SUNDAY

Las Vegas Symphony Orchestra in concert with Laura Spitzer performing Liszt's Piano Concerto No. 1, plus Wagner, Barber, Humperdinck, Prokofiev, Saint-Saens and Handel, excerpts from the "Messiah" with the Desert Chorale, Artemus W. Ham Concert Hall, 2 p.m. 739-3420.

"The Wiz." See 12/13.

"Ceremonies in Dark Old Men." See 12/5.

"Talking With." See 12/5.

"Love All People." See 11/3.

"The Nutcracker." See 12/12.

16 MONDAY

"The Nutcracker." See 12/12.

Community Drama Workshop. See 11/3.

Eddie "Cleanhead" Vinson, alto sax, at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast over KNPR 89.5 FM. 385-4011.

17 TUESDAY

"Alice Doesn't Live Here Anymore," captioned film for the deaf (with sound), Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

"The Nutcracker." See 12/12.



Kolleen and Rodney Jenkins of UNLV's "Cosmic Waterfall and Friends."

Southern Nevada Music Co.

SINCE 1958

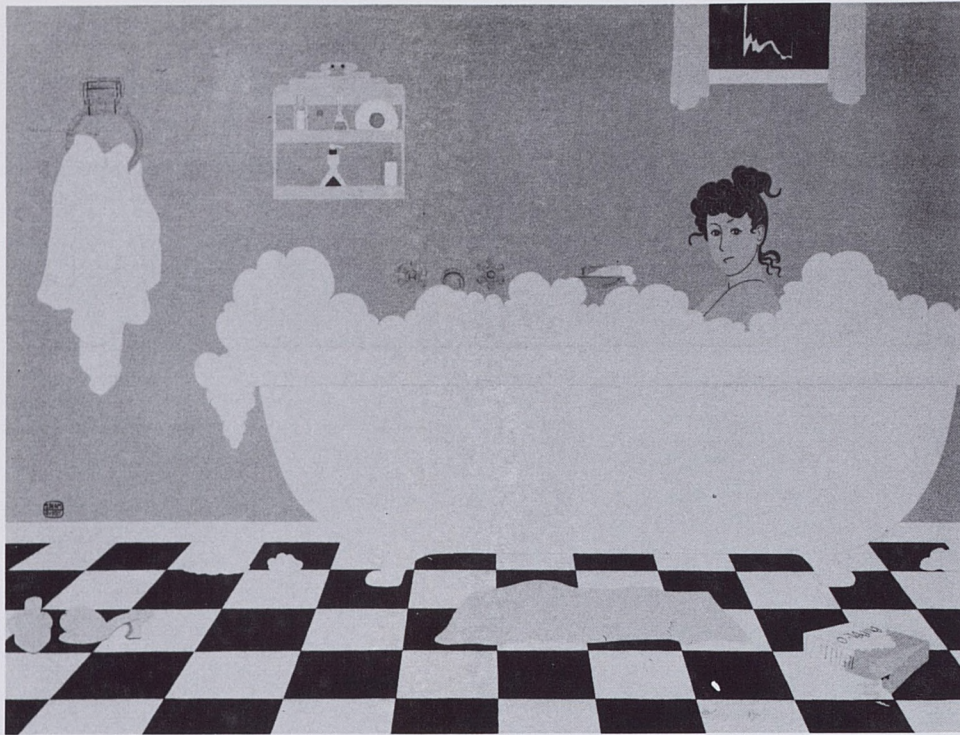
Authorized Dealer For:

- STEINWAY PIANOS
- YOUNG CHANG PIANOS
- WURLITZER PIANOS AND ORGANS
- EVERETT PIANOS
- SOHMER PIANOS
- HAMMOND ORGANS
- RODGERS ORGANS
- ARMSTRONG FLUTES
- SALVI HARPS
- NEW & USED PIANOS AND ORGANS
- RENTAL PIANOS

FAMILY OWNED AND OPERATED by the WUNDERLICH SISTERS

953 EAST SAHARA AVE. In The Commercial Center

731-4646



"Bathtime," 26 by 34 inches, acrylic on canvas by Donna Beam. An exhibit of her acrylics opens at the Las Vegas Art Museum in Lorenzi Park, December 1, noon to 3 p.m.

DECEMBER

18 WEDNESDAY

Japanese floral art classes. See 11/6.
Friends of the Library, monthly meeting, Flamingo Library Board Room, 7:30 p.m. Public welcome. 733-7810.
Las Vegas Writers' Club, monthly meeting, Las Vegas Press Club, Maryland and Fremont, 7:30 p.m. 734-8903.
Nevada Musical Theatre Guild Workshop. See 11/6.
"The Nutcracker." See 12/12.

19 THURSDAY

Professional Photographers of Nevada, monthly meeting, Uncle John's Restaurant, 3371 Las Vegas Blvd. So., 6:30 p.m. 873-1673.
"The Wiz." See 12/13.
Theatre Arts Group. See 11/7.
Clowns of America, monthly meeting, Wengert Community Meeting Room, 6226 W. Sahara, 7:30 p.m. Free in-

struction for anyone who would like to become a clown. 452-8877.
"The Nutcracker." See 12/12.
"Talking With." See 12/5.
"Ceremonies in Dark Old Men." See 12/5.

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

20 FRIDAY

"The Wiz." See 12/13.
"The Nutcracker." See 12/12.
"Ceremonies in Dark Old Men." See 12/5.
"Talking With." See 12/5.

21 SATURDAY

"The Wiz." See 12/13.
"Ceremonies in Dark Old Men." See 12/5.
"Talking With." See 12/5.
"The Nutcracker." See 12/12.

22 SUNDAY

Second Annual Messiah Sing-In with the Musical Arts Workshop, location and time TBA. 451-6672.
Las Vegas Civic Symphony concert, Reed Whipple Center; time, details TBA. 386-6211.
"Talking With," final performance. See 12/5.

Las Vegas Civic Symphony, in concert, Reed Whipple Center, 2 p.m. 386-6211.
"The Wiz." See 12/13.
"Love All People." See 11/3.
"The Nutcracker." See 12/12.

23 MONDAY

"The Nutcracker." See 12/12.
Community Drama Workshop. See 11/3.
Jazz Performer TBA at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast over KNPR 89.5 FM. 385-4011.

Winners of 1985 John McHugh awards. From left, Jack Bell, Paul Harris, Ellis Pryce-Jones, Steve McKenzie and Paul Thornton, president of Las Vegas Little Theatre. Not pictured is best actress award winner Linda Woods.



MARY WALTER SCODWELL

25 WEDNESDAY

Japanese floral art classes. See 11/6.
Nevada Musical Theatre Guild Workshop. See 11/6.

26 THURSDAY

Theatre Arts Group. See 11/7.

27 FRIDAY

"The Wiz." See 12/13.

28 SATURDAY

"The Wiz." See 12/13.

29 SUNDAY

"The Wiz." See 12/13.
"Love All People." See 11/3.

30 MONDAY

Community Drama Workshop. See 11/3.
Richie Cole, alto saxophone, and his band at Alan Grant's Monday Night Jazz at the Four Queens, 9 p.m. to 2 a.m. Recorded for national broadcast over KNPR 89.5 FM. 385-4011.

Blue Eye of Faith... A Geometry of Spirit

Writer Frank Waters appears in two-day seminar

The Southwest is a land of contrasts—the desolation of Death Valley juxtaposed to the green, fertile mountain areas of Southeast Arizona; fast-growing urban centers next to some of the oldest Native American communities in the country. Nowhere are these conflicts and contrasts better evoked than in the writings of Frank Waters.

Waters, widely considered to be one of the Southwest's finest regional novelists and essayists, has successfully blended these contrasting elements in his works throughout his fifty-year publishing career. As reflected in Waters' novels and histories, they are the core of the Southwestern experience.

By investigating the culture and history of the Southwest as mirrored in the literature of Frank Waters, one reaches an understanding of both the term and the place, "the Southwest." Southern

Nevadans will have a chance to do just that Friday evening, November 22, and Saturday, November 23, when a unique event will take place: Scholars in literature, anthropology, history, philosophy and the environment will meet to examine "the Southwest," using the works of Frank Waters as a vehicle.

Waters himself takes part in a roundtable discussion of his books on Saturday, culminating the two-day seminar. The event is sponsored by the Henderson District Public Library and the Henderson Campus of the Clark County Community College through a grant from the Nevada Humanities Committee.

The Seminar will take place at the Henderson Community College, starting at 4 p.m. Friday, with an introduction to the writings of Waters by UNLV English professor Dr. Charles Adams. The program will go on to feature presentations by Henderson Library Director Tom Carollo on the works of other Southwest writers. Then, Dr. Candace Kant of Clark County Community College will conclude the evening with a showing of *Gunfight*

at the *OK Corral*, and a discussion of its relationship to Waters' *Earp Brothers of Tombstone*.

Saturday morning, the program begins at 9 a.m. with a discussion of Waters' *The Book of the Hopi* and *The Man Who Killed the Deer*. English Professor Robert Dodge will examine "The Native American in Fact and Fiction." Continuing the discussion, philosophy professor Craig Walton will speak on "The Metaphysics of Frank Waters," and Candace Kant will finish the morning session with a discussion of Western biography.

Beginning at 1 p.m., Professor Bill Fiero of the UNLV Geology Department will give a multi-media presentation based on Waters' book *The Colorado*. Finally, starting at 2:30 p.m., the seminar will conclude with "An Open Discussion with Frank Waters."

The program promises to be a rare and fascinating opportunity for students of Southwest culture, and especially for readers of Frank Waters. For more information, call Tom Carollo at 565-8402.

—Dorothy Wright AA



SHOWBOAT
HOTEL, CASINO, COUNTRY CLUB & BOWLING CENTER

Music at the 'Boat!

SCHEDULE OF CONCERTS

November 14, Thursday 7:00 P.M.

"SALUTE TO AMERICA"

A tribute to the music that made America great

December 14, Saturday 7:00 P.M.

"HAPPY HOLIDAYS"

A wonderful collection of holiday selections and family favorites

A full program of the Best from Santa's Sunset Symphony

\$5⁰⁰ ADULTS

\$3⁰⁰ STUDENTS & SENIORS

For Ticket Information please call

385-9192

Hybrid beasts, oils and rodeo photographs

The Grays, Schutt and Rosoff in two exhibits
in the Allied Arts Gallery

*Maurice and Deborah Gray exhibit their work in
the Allied Arts Gallery in November.*



Strange mummy-like constructions resembling the remains of hybrid beasts and other small sculptures by Maurice Gray will be featured with the oil paintings of Deborah Gray in the Allied Arts Gallery in November, to be followed in December by rodeo photographers Tad Cheyenne Schutt and Sue Rosoff.

The Grays, of Fullerton, California, exhibited their work last year at UNLV's Fine Art Gallery. Both are printmakers. Deborah is also a painter, and Maurice's interests have recently led him into work in small sculpture. Their exhibit will open with a reception from 5 to 7 p.m. November 8, and continue through December 4.

Deborah, who holds a B.A. and an M.A. from California State University at Fullerton, has been concentrating on the uses of color for the last few years. "Her last show used gorgeous color combinations," says Pasha Rafat, co-director of Allied Arts Gallery. "She's playing with color and shapes and producing exciting color compositions."

"The paintings in this show reflect an ongoing concern with color," Deborah says, "color used as a device with which to entice, entrap and bait the viewer. The objects portrayed are loaded. They may exist innocently enough within their own context, yet they are potentially dangerous."

The paintings are realistic still-lives of ordinary objects, but Gray is working with reality and illusion, according to Rafat, and she uses the identifiable objects "as vehicles to play with shape, color and form. She's using elements that happen to be around her as a tool."

Maurice's small sculptures are in the form of reliquaries. A reliquary is a repository for relics, as a casket, coffer or shrine and forms a memorial. Several of Gray's resemble mummies of eerie creatures, and Rafat says that many of Maurice's images are drawn from old Boris Karloff and Bela Lugosi films. Some of the mummy-like forms are only partial, and others have unsettling additions, such as a chicken foot projecting from the animal's back. "They're really spooky and they kind of get to you," says Rafat.

Maurice says, "My interest in the reliquary is sparked by an obsession with the act of preserving and glorification. I am fascinated with the history and energy objects retain after they have been owned, used, and put to rest. My reliquaries are shrines to glorify and preserve these energies."

Maurice Gray is an associate professor at California State, Fullerton. Both of the Grays have had large numbers of both solo and group exhibitions throughout the United States and internationally.

Allied Arts Gallery will salute the National Finals Rodeo in December with "Rodeo," a two-woman

show by experienced rodeo photographers Tad Cheyenne Schutt, who will be exhibiting pencil drawings and mixed media work, and Sue Rosoff. Rosoff's work will be drawn from the photos she has taken on the Professional Rodeo Cowboy Association (PRCA) circuit during the last four years.

"Rodeo" opens December 6 with a 4 to 7 p.m. reception and closes January 8.

Sue Rosoff speaks long-distance in her Texas twang of the rodeo life, from a motel outside Waco. She is interrupted several times by Texan male voices and laughter. Asked how she began documenting the rodeo, she explains that it all began as a master's thesis in photography at Berkeley. "Before that, I didn't know anything about rodeo. I grew up in Southern California. I picked up this drawl on the road."

Rosoff began at Berkeley as an art history major, and started photography there. By the time she was finishing her M.A. in design, she was serious enough about it to plan a photographic thesis. "I wanted to document a culture I knew nothing about." She went to Mexico, but it didn't work out. "I'm blonde and five-six—not that tall, but I was conspicuous in Mexico—too conspicuous, and I couldn't fit in."

After that attempt, she decided to try rodeo, because, "I knew rodeo would challenge me as both a photographer and a woman, to document a predominately male culture I knew nothing about. I was a student from Berkeley, in running



From *Rodeo*, photographs by Sue Rosoff.

Tad Cheyenne Schutt was born in Cheyenne, Wyoming in 1952, and while Rosoff turned photographer late in her art studies, Schutt is a photographer-turned-painter. But Schutt also did time in the university system, earning a BA in photojournalism at the California College of Arts and Crafts in Oakland and another BA, *cum laude*, in interior design from Washington State.

It was in Pullman, Washington in 1976 that Schutt, trying to extend a relationship with a steerwrestling cowboy named

petition, co-sponsored by the Allied Arts Council and Centel, in 1983 with her photorealistic watercolor of hot air balloons, "Sunrising," which appeared on a quarter of a million telephone books in Southern Nevada.

Since then, she has worked in multimedia, adding glitter and other substances and objects to her paintings. She submitted a number of unusual pieces to the Allied Arts Gallery Mail Art Show, including a glitter-covered cowboy boot which was delivered in a cardboard box, nestled in a bed of genu-

photographers have them ready the day for autographs."

Rosoff is documenting not the rodeo, but rodeo *life*. "You have to shoot the sport itself, but 90% of the time on the road is spent on buses—hurry up and wait—sitting around motels. It's an unglamorous lifestyle that most people think is glamorous. They're athletes with no trainers or managers; they mind their own affairs. It's interesting. You find out how different people operate and what's important, like telephones, motels and bars—both for drinking and conducting business. Of all the people I've photographed, I've become more personally involved with these."

Rosoff's work has led to her acceptance as one of the most important rodeo photographers working. Her photographs not only dominate rodeo publications throughout the country, but her work is seen by readers of such national magazines as *People*.

'85 Photography Competition, First in slides and First and Second in black and white, among other awards. She had exceptional years in 1983 and 1984 as well.

Schutt is best known here for having won the first Directory Cover Art Com-

petition, co-sponsored by the Allied Arts Council and Centel, in 1983 with her photorealistic watercolor of hot air balloons, "Sunrising," which appeared on a quarter of a million telephone books in Southern Nevada. Since then, she has worked in multimedia, adding glitter and other substances and objects to her paintings. She submitted a number of unusual pieces to the Allied Arts Gallery Mail Art Show, including a glitter-covered cowboy boot which was delivered in a cardboard box, nestled in a bed of genu-

—Patrick Gaffey



**MILLION DOLLAR CLUB
PATRICK CUMMINGS**



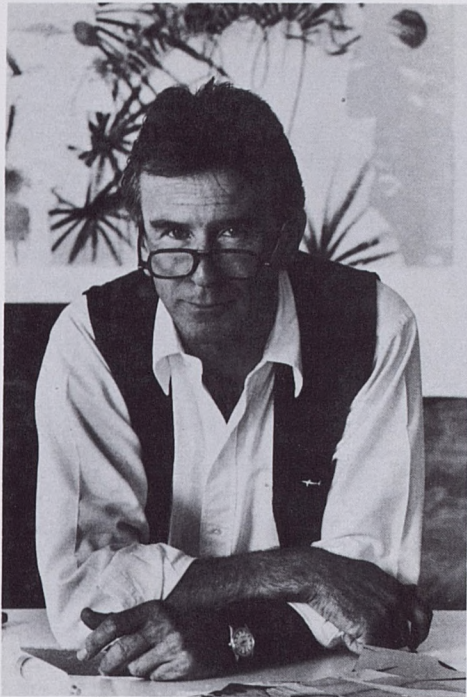
**REALTOR
COMMERCIAL • LAND • RESIDENTIAL
RES. (702) 878-7633
BEEPER 389-5127**



**REALTORS
JACK MATTHEWS & CO.**

**3403 S. JONES BLVD.
LAS VEGAS, NEVADA 89102**

(702) 873-8400



Billy Al Bengston.

JIM McHUGH

Art goes outdoors

Juror: Billy Al Bengston

Billy Al Bengston stopped motorcycle racing when he "zigged when I should have zagged" and broke his back. In high school, he'd been a dedicated gymnast. In the 50's, he was a fanatical surfer. "When that became competitive, I didn't want to be a surfer anymore. Before that, it was something you could do without any value judgements. You can't judge an art form, which surfing was then."

Actually, it is possible to make distinctions within an art form; that's what

Bengston, recognized as one of the world's leading contemporary artists, will be doing in Las Vegas in January; jurying the second annual Las Vegas National Billboard Art Competition, co-sponsored by the Allied Arts Council and Donrey Outdoor Advertising. He will be the second Southern California artist to jury the competition. The first was his friend Edward Ruscha.

When Bengston rose to fame in the 50's and 60's in Southern California, along with fellow "Ferus School" members Ed Ruscha and Joe Goode, his image clashed violently with the New York conception of an artist. New York artists don't surf. They also don't work as Hollywood stuntmen or race motorcycles professionally.

Bengston's art also clashed with the New York ideal. One of his paintings which first attracted wide notice was a portrait of a BSA motorcycle. His work has evolved over the last decades; involving again and again a signature iris, first centered in a central square, then depicted in more and more complex spatial relationships.

In 1972, he arrived with a show in London and found that "California color did not look right there." He promptly painted a new show in London in a new medium for him, watercolor, which he's used often since.

Watercolor, he says, "is a bitch of a medium, requiring more control than anything I can think of." He has used it in the last few years in the work he has done painting the Kahunas, 747's and lush landscapes of Hawaii, where he now has a studio.

Bengston also builds furniture now, reproducing the themes of his paintings in exotic wood.

The Billboard Art Competition is open to all artists in the U.S.A. and Canada. The deadline is January 5, 1986. Three winners will have their pieces reproduced on billboards which will circulate through Las Vegas locations for most of a year. Last year there were three equal prizes of \$300 cash; this year's cash awards have not yet been set.

All two-dimensional media are acceptable. Works must be 10½" by 36". Bengston will not only select three winners, but will also jury an exhibit from the entries, which will be shown in the Allied Arts Gallery in February.

For a prospectus, call 731-5419.

Thanks!

A few dedicated volunteers, working nights and weekends, are making great improvements to the Allied Arts Gallery.

UNLV Art Preparator **John Kane** led an all-volunteer SWAT team in a weekend assault on the gallery walls at the end of September. Kane, **John Stockman** and Gallery Director **Pasha Rafat** drywalled a large part of the gallery, covering old paneling with a clean and neutral new surface.

A week later, UNLV Associate Professor of Art **Bob Brown**, who had curated the recent Hoover Dam photography show in Boulder City for the federal government, arranged for the moveable walls used to display that exhibit to be

donated to Allied Arts.

Lee Sido, associate art professor and sculptor who had built the walls, spent a day with sculptor **John Benton III** making two trips to Boulder City to truck them to Allied Arts.

Some of the wall sections will not fit into the gallery without being shortened, so they were loaned to Discovery, the children's museum, for use at Fantasy Auction. But by the end of the year, the new wall sections will have taken residence in the gallery, making it possible to present Southern Nevada's finest art in a more appropriate setting.

Thanks to all for their time and hard work.

AA

Proposals wanted

Super Summer looking for entertainment ideas

Calling all producers and directors in theater, dance and innovative programming. The State Parks Cultural Arts Board wants proposals for possible inclusion in Super Summer '86 at Spring Mountain Ranch State Park.

Proposals, which must be submitted by the deadline, November 10th, must be in writing and include a breakdown of production costs.

Shows run from two nights to nine nights (over three weekends), depending on the program. The State Parks Cultural Arts Board, a non-profit organization, is open to all ideas, but expense is limited

to the revenue the program would generate.

Productions are held "under the stars" on a platform with the audience seated in a shallow, grassy bowl on lawn chairs or blankets, often with picnics. Entry cost is kept to a minimum in order to provide low cost family entertainment. Spectator count runs from 200 to 1,000 a night, depending on the program and the weather.

14,000 people attended performances in the park last summer, and Super Summer '86 should be an even greater success as more and more people join the audiences. This is one of the largest showcases in Southern Nevada.

Submit to Judy Sylvain, 2901 Mason, Las Vegas 89102. If you have any questions, call 870-7985. AA

Polynesian florals

Bill Leaf exhibits at Artspace

"The fecundity of verdant tropical growth, the fascination of floral forms and color—this is the thematic concern of my present series," says artist Bill Leaf. "I chose oil pastel and oil stick to achieve the necessary surface enrichment."

Leaf will show his paintings, all 22 by 30 inches in size, in Clark County Community College's art gallery, Artspace, beginning November 8 with an opening reception on that date from 7 to 9 p.m.

"Thematically, my mainstay is landscapes connected to this area, but having traveled to a number of places in the world, ideas have come up from my

PASHA RAFAT



Bill Leaf shows new work at the Community College.

observations while traveling. This show is very colorful—rich, rich emerald greens, blues, exotica."

Leaf writes of his impressions, "I was inundated by exotic flora while in Hawaii. The presence of primordial evolution is omnipresent. The perpetual growth and constant enveloping canopy diminishes the human element.

"The surprises of color and form reminded me of evolutionary development. I saw form and color expressing the symbiotic relationship of plants to their environment, expressing Darwin's theory of evolution." AA

'Baby' play

"Baby is not primarily concerned with the state of pregnancy, as the title might suggest, but with relationships," says Cindy Casey. Casey directs Sybille Pearson's new musical *Baby*, at Clark County Community College Theater, November 15, 16, 21, 22 and 23 at 8 p.m., with a Saturday matinee on November 23 at 2 p.m.

A special treat on the evening of November 21 will be an after-performance discussion where the audience will have an opportunity to meet with the director and cast.

"In this play the baby serves as a catalyst for changes and growth within a relationship," says Casey. "Adjustments must also be made and sometimes those adjustments are very touching, but they can also be very humorous."

Casey graduated from the University of Arizona with a bachelor's degree in theater production. There she appeared

in, choreographed and directed several plays. She has performed professionally and also appeared in many productions locally. Last season Casey choreographed the Community College Theater's production of *They're Playing Our Song*.

Appearing in *Baby* are Mary Ann Beasley, Scott Blanks, Barbara M. Brennan, Les Comeau, Jeanne Dubuque, Krisi Dennis, Joe Fell, Ruell Fiant, Carol Hogan, Janeen Jewett, Jim Lien, Kelly Masterson, Michelle Paiz and Bobb Terrazas.

Baby's musical director is Cindy Neal, with set design by Cindy Frei and lighting design by Larry Henley. Costume designer is Dale Segal.

The play opened at the Ethel Barrymore Theater in New York on December 4, 1983. Music is by David Shire with lyrics by Richard Maltby, Jr.

For more information or reservations, call 643-9118.

AA

Parkart

The Las Vegas Art Museum will present an "Art in the Park" show in Lorenzi Park, Sunday, November 3 from 10 a.m. to 5 p.m., featuring all original art.

Throughout November, the 33rd Annual Fall Art Roundup may be seen in the museum's Main Gallery. The show has been juried by Mr. and Mrs. Ellery

Gibson of Sedona, Arizona. Ellery Gibson holds a B.F.A. from the University of Colorado; Norma Gibson earned her degree in art education from Northern Arizona University.

The Nevada Gallery, in November, will exhibit oils by Stella Kovats. Both exhibits will run from November 3 through 27. AA

Art

materials for
 painting
 drawing
 printmaking
 sculpture
 ceramics
 weaving
 graphic design
 sign painting
 screen printing
 airbrushing
 decorating
 display
 and more.

"Dick Blick supports the Allied Arts Council"

The Dick Blick Art Store

9 to 5, Mon. - Sat.
 Green Valley Business Park
 Henderson 451-7662

A seed comes to flower

Rita Deanin Abbey works with enamel on steel

BY CYNTHIA GAFFEY

Artist Rita Deanin Abbey felt an "inexplicable attraction" when she saw a large enamel-on-steel mural in New Jersey by the George Washington Bridge. That unplanned experience, which occurred in the early '70s, planted an artistic idea which did not find expression for over a decade.

Although the impression "just sat there" for years, she began to investigate the enameling process, finally finding the opportunity to study it last year when she took sabbatical leave from July '84 to July '85, away from her position as Professor of Art in Drawing, Painting and Design, which she has held since 1965 at UNLV.

The results of her sabbatical leave and her adventure into enameling will be shown in an exhibit at Alta Ham Fine Arts Gallery with an opening reception November 3, from 3 to 5 p.m.; the show is to run November 4 through December 5. "There will be about 35 enameled pieces in the show," she says. "They may not all fit into the gallery."

Another part of her sabbatical was to continue her acrylic paintings, of which about five will be shown, depending on how much room there is in the gallery. Local gallery-goers are familiar with her large, strongly colored paintings which

evoke geologic images. "Sometimes my paintings are as big as 10 feet," she says. Two paintings exhibited in October as part of the faculty show will be included, "Earth Rests on Columns" being one of them.

The mural she had seen by the George Washington Bridge was by a Polish artist, whose identity she never discovered. Later, in a similarly unplanned moment, she saw another one of his works in London, at the airport. Still, she was unable to track down the artist, though she did not let go of the interest in his work. "I will harbor an idea for a long time," she says.

Exploring the idea during her sabbatical year, she worked in Idaho with John Kilmaster, who creates large scale enamels on steel; in San Diego with a whole group of enamelists; and also here in Las Vegas in her studio. At San Diego State University she took a class from JoAnn Tanzer, who brought in an artist from Barcelona, Francesc Vilasis-Capalleja, who is renowned for his small enamels. "He spoke no English and I spoke no Spanish, so I had to learn by observing what he was doing," she says.

Just getting the equipment she needed to begin her study of the enameling process took most of the year. "To start

with, I had to design it," she says. "For me the process is very physical. I had to take into consideration my height, my weight and my back problems. 24 inches is all that my kiln can handle on panels. The problem is lifting them because I am using 16 gauge steel." After designing the kiln, she had to have it made for her porcelain glass on steel works. Her choice of steel is unusual for a first-time enamelist in that people who enamel usually start on copper.

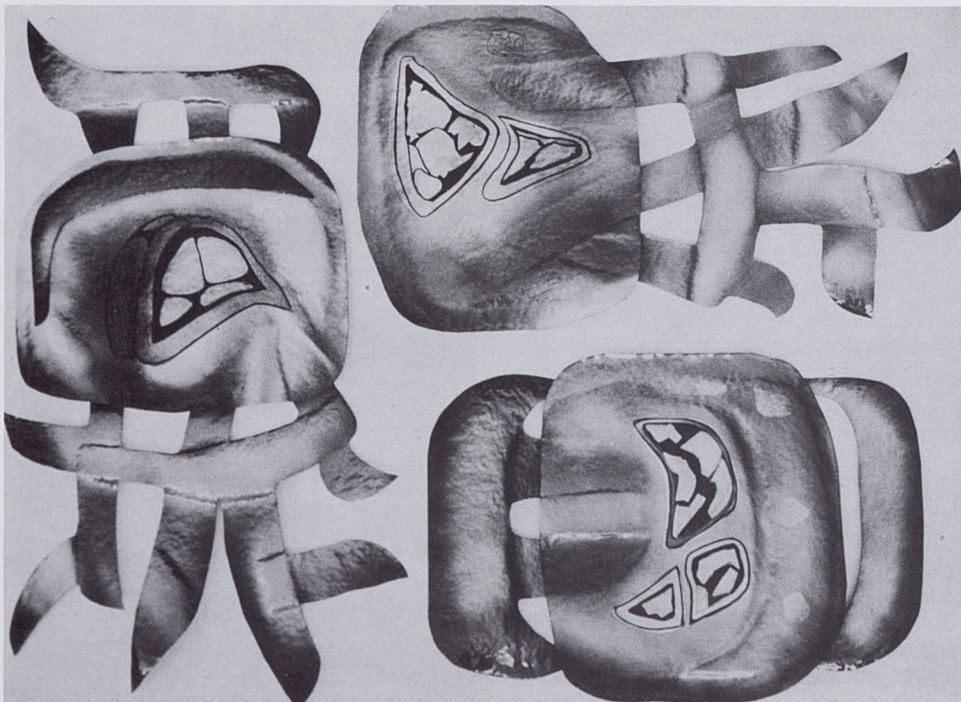
The process of enameling itself involves the application of a thin coat of glass to a metal which is then heated at a high temperature, melting and fusing the glass to the metal. It is a very old art form, dating back at least as early as the fifth century B.C. The craftsmen with the knowledge of this kind of technique are out of state, complicating her study of the enameling process.

"I've always worked in a variety of media—resins, fiberglass, plexiglass," says Abbey. She even used to weld steel, but in spite of her varied experience, the enameling process required that she learn more—how to cut the steel, hammer it, shape it, and devise ways to hang it. Spot welding, filing—there is a lengthy and complex preparation process to undertake before she could get to the creative artistry. Able to fire only the pieces that fit into the kiln she had to work with, she had to make component parts for her larger works. One artwork may have 12 or more components.

"I used techniques called *sgraffito* and *grisaille*," she says. "Every time you put a coloration on, you fire it, then spray over, and brush on. It's very complex." A three-section work called "Ancient Symbols" required that eight separate pieces be fired. She hammered the steel to raise part of it, under which another piece of steel is situated, then colored it, giving the appearance of translucence to the steel.

Abbey discovered a large group of people interested in enameling on the West Coast, learning a lot just by looking at the work of others. She found the enamelists to be very open about their knowledge of the great difficulties in the technical process, freely providing her with information concerning where to get materials, whom to call, where to have things made. She entered a competition in which professional enamelists from all over the world participated, finding

Rita Deanin Abbey's "Ancient Symbols," 53 by 66 inches, eight sections of hammered steel, porcelain enamel fired on steel.





"Unit of Eight," 32 by 48 inches, porcelain enamel on iron by Rita Deanin Abbey.

herself very pleased and surprised when two of her works were accepted.

"It was mind-blowing," she says. "I had a very productive year. The enameling has been influenced by my paintings and in turn, my paintings are being influenced by the enameling. The rewards came from being able to participate and meet all the artists."

About her method of working, Abbey says, "It's a cryptic kind of experience. I work intuitively. I like the excitement of the adventure. I spontaneously relate to space and to the component parts that make up a work of art, but when I talk about it, I feel that I can't adequately convey the true meaning. Words are a different medium apart from the art they intend to describe. It's a translation, and inevitably, something is lost in the translation."

In spite of feeling that words are inadequate in describing her work, Abbey is very communicative about her work and the processes involved. "I teach,"

she says. "And I've learned to communicate the technique I use; but it's also important to me to document the process. People understand the work better and can involve themselves when the technical information is available to them. You can accelerate their learning process by giving them your own experience as an example, but I, too, am still a student, still learning, always questioning my own perception."

Articulate as she is, it is not surprising to find that she also writes. Her most recently published book, *Rivertrip*, will be followed in the Spring of '86 by a collaborative work put together by herself and Bill Fiero, a colleague in geoscience. The book on art and geology, to be published by Peregrine-Smith Books, Inc., includes some of her poetry, Fiero's photographs of the desert and some reproductions of her work in *From Desert to Bible Vistas*. "I'm pretty busy," she says. "But I don't design it that way." AA

New curator

Michele Fricke is the new exhibitions curator for the Alta Ham Fine Arts Gallery at UNLV. She is a weaver and a graduate of Northern Illinois University.

She has scheduled a variety of exhibitions for the gallery during the '85-'86 academic year. Following Rita Abbey's show, December will see "Mixed Media Constructions," featuring the work of Suzanne-Klotz Reilly. Other shows include a major exhibit of anti-nuclear artwork in January 1986, another mixed media exhibit in February, a salute to Nevada artists in March, an invitational painting exhibit in April and a closing show of work by local media photographers in June. AA

Classical talents

Lucky Las Vegas. Lucky because of all the incredibly talented, well-educated musicians from all over the country who live and work here. Yet these musicians did not begin their classical careers with Las Vegas in mind as the ultimate goal. But because of the available work, Southern Nevada tends to draw them and keep them. The musicians who comprise the Serenata Chamber Orchestra are examples of this syndrome.

The Serenata Chamber Orchestra conducted by Rodolfo Fernandez will be featured in this year's Flamingo Library Concert Season. The orchestra presents musical styles and techniques from the Baroque to the contemporary, including this season many works never before heard in Las Vegas.

On Sunday, December 8, at 3 p.m., the Serenata Chamber Orchestra presents Boccherini's "Music for a Military Nightwatch in Madrid"; Haydn's "Divertimento for Violincello and Orchestra" featuring soloist Barbara Gurley; Paganini's "Rondo for String Orchestra"; Gade's "Orchestral Suite No. 6 for Christmas Eve"; and Mendelssohn's "Symphony No. 9."

The December concert reopens Flamingo Library Auditorium after a "dark" November of renovation and remodeling.

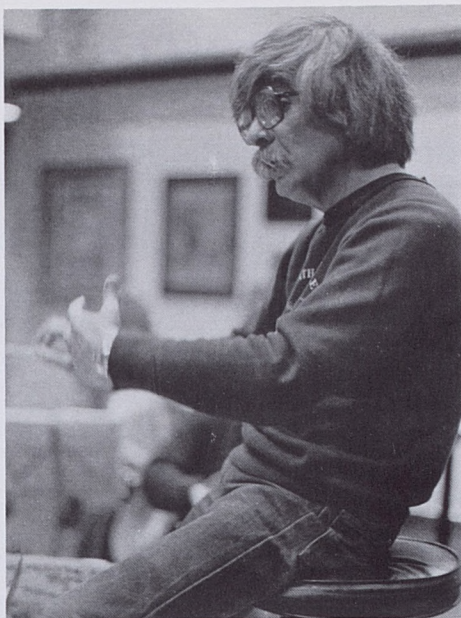
The Orchestra, which debuted in April of last year in honor of National Library Week, showcases the talents of its members in recitals and ensembles in concerts from October of this year through June of '86. The members include Rodolfo Fernandez, Conductor; Kathy Judd, Concertmistress; James Carpenter, violin; Barbara Gurley, cello; Richard Straub, bass; and Andrea Ridilla, oboe.

Soloists with Serenata Chamber Orchestra will be featured in various concerts throughout the season including:

KATHY JUDD who received her Bachelor of Music degree from the New England Conservatory where she studied with Joseph Silverstein and obtained a Master of Music degree from Yale University while studying with Broadus Erle. As a former member of the Saint Paul Chamber Orchestra, she performed in concerts throughout the U.S. and Europe. Currently she is violin instructor at UNLV.

ANDREA RIDILLA who earned her Master of Music and Bachelor of Music degrees from the Juilliard School and Bachelor of Music from the Oberlin Conservatory of Music. Former principal oboist of the Rhode Island Philharmonic, she has also been on the performing faculty of the New York State Summer

MARY WALTER SCODWELL



Director Rodolfo Fernandez rehearses the Serenata Chamber Orchestra.

School of the Arts at Saratoga. Her extensive performance experience include radio and participation in prestigious music festivals. She is the principal oboist of the Las Vegas Symphony Orchestra and on the faculty of UNLV.

BARBARA GURLEY who received a Bachelor of Music degree in cello performance from E.C.U. (North Carolina); was assistant principal cello of the North Carolina Symphony; was a member of the National Symphony of Colombia in Bogota and performed with Cali Conservatory Orchestra and taught cello in Popayan, Colombia; has performed with several Orchestras and Symphonies in the U.S. and has taught cello throughout her career. In 1975 she became a resident of Las Vegas, joined the Festival Chamber Players; the Festival Trio; Trio Serenata.

RICHARD HENRY STRAUB played with the Notre Dame Symphonette, the Jazz Ensemble and the South Bend Symphony during his developmental years, finally winning the Congress of Strings audition and soloing with the South Bend Symphony. He received his Bachelor of Music Education at Indiana University, was principal of the I.U. Philharmonic, and while in college played in local jazz clubs and toured with a number of famous musicians, such as Henry Mancini. He moved to Las Vegas in 1975 and has been the house bass player in several Las Vegas hotels. He is the bass instructor at UNLV and performs regularly with the Las Vegas Symphony, the Chamber Players, the University Music Society Orchestra, the Musical Arts Orchestra and the Chamber Symphony Orchestra. He was a member of the avant-garde jazz group, "Dharma." Presently he is in the process of developing and perfecting a fusion instrument called the "Gombotron" which he plays in his own group, the "Wiggie Sparrows." **AA**

Four in a series

Southern Nevada Community Concert Association brings concert variety

For those who demand a little variety in their entertainment, the Southern Nevada Community Concert Association provides a satisfying menu of performances. The Concert Series this season includes Temianka Virtuosi, Orchestra of 12, Thursday, November 14; Thomas Lorango, Pianist, Thursday, January 16; the Tulsa Ballet Theater (Company of 40), Monday, February 17; New York Light Opera, Sunday, March 2.

TEMIANKA VIRTUOSI. Henri Temianka conducts a chamber orchestra of 12, punctuating his concerts with informal commentary preceding the performances. He tells fascinating stories about the composers and gives profound musical insights. Based in Los Angeles, the virtuosi who make up the orchestra are acclaimed throughout California, and created a sensation in Hong Kong when they presented a series of concerts there in 1982. The Temianka Virtuosi present a program that ranges from the Baroque to the Classical and Romantic masters.

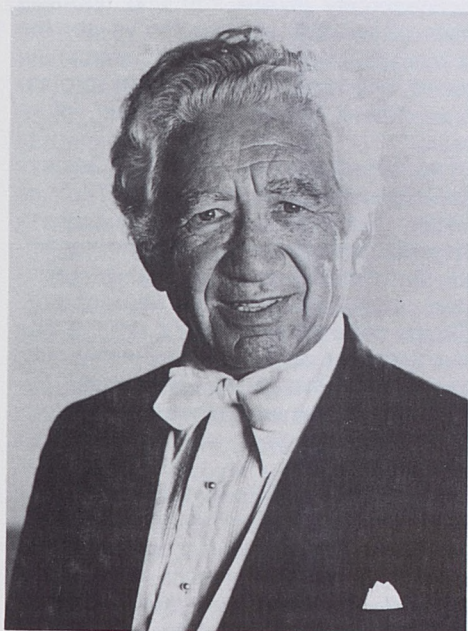
THOMAS LORANGO, a 23-year-old pianist, has been the recipient of several fellowship grants and competitive prizes.

A long and fruitful association with the Philadelphia Orchestra began for Lorango at the age of 16 when he captured the Junior Division prize and made his debut with the Rachmaninoff concerto No. 1. He has performed extensively in recital throughout the United States, culminating in performances at Lincoln Center and Carnegie Hall. Critics consider him to have unusual maturity, technical facility and polish for his years.

THE TULSA BALLETT THEATRE was founded by artistic directors Roman Jasinski and Moscelyn Larkin in the Ballet Russe tradition. That means classical ballets, such as *Les Sylphides*, *Swan Lake* and *Giselle*, are performed exactly as they were under Serge Diaghilev, the great visionary of 20th century ballet. "Down to the way the little finger is held," says Miss Larkin. "You don't tamper with the classics." Contemporary works are also included in the company's repertoire, from such choreographers as George Balanchine, Roman Jasinski and other distinguished choreographers. The



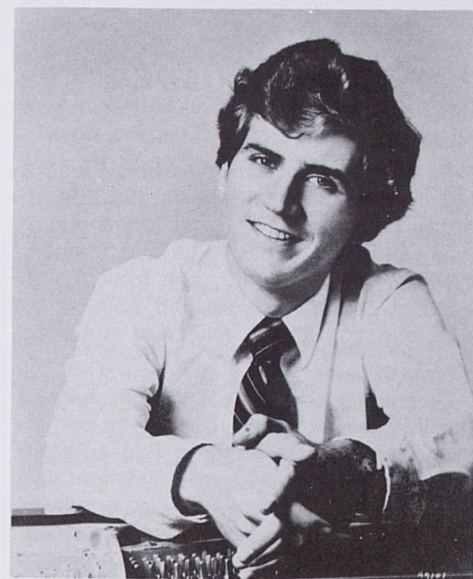
Tulsa Ballet Theater in "Square Dance" by George Balanchine.



Henri Temianka, Director of Temianka Virtuosi.



The New York Light Opera Company.



Thomas Lorango, pianist.

Tulsa Ballet Theatre, a fully professional company of 28 dancers, has been designated an Award Company by the National Association for Regional Ballet, an honor shared by only four other professional dance companies in the nation.

NEW YORK LIGHT OPERA COMPANY, comprised of four singers and a pianist, offers an extensive operetta repertoire—Offenbach, Victor Herbert, Romberg and more—with a few props, lots of humor and a touch of class. Formed in 1979, the Company won raves in London and at Scotland's Edinburgh Fringe Festival, and has enjoyed several very successful seasons at New York City's Courtyard Playhouse. The group began touring in 1981, and now boasts an enthusiastic following throughout North America.

Admission to the concerts is by mem-

bership card only. A membership includes admission to all four concerts of the season. Fees are \$20 for adults and \$10 for students. Performances take place at Artemus W. Ham Concert Hall, UNLV.

The Southern Nevada Community Concert Association, a division of Columbia Artists Management, is a volun-

teer, non-profit organization. Its purpose is to provide a series of professional concerts for its members. Membership is open to the public during an annual membership drive. For information call Mrs. Pat Madara at 648-8962 or write to Southern Nevada Community Concert Association, 1620 Stonehaven Drive, Las Vegas, NV, 89102-2104. AA

Desert Decor Art Supplies
2003 East Charleston 382-5404

Administrating artist

The new executive director of the Las Vegas Symphony Orchestra once studied opera and piano

"My mother was a classical pianist; I grew up in a home with a lot of music. She didn't teach me to play the piano, but *somehow* I learned—I can't even remember how."

"I was such a tomboy when I was a kid. I remember sitting in the top of apple trees screaming my lungs out. It was wonderful of her to let that happen. When I was about 10, she took me to a vocal coach for a second opinion, to ask him, 'Is there any *real* potential here?'"

There was. Judith Markham earned her Master of Music degree in performance at the University of Puget Sound with voice as her primary instrument and piano her secondary. "I did opera at the college level. I was quite serious, but I had an enormous decision to make between marriage and a professional career..."

She chose marriage. "I was an Air Force brat. I married an Air Force pilot, did lots of travelling, and ended up in Tulsa, Oklahoma as a civilian."

As a civilian, she began a career a step removed from what she had planned; a career that has now led her to Nevada as executive director of the Las Vegas Symphony Orchestra.



LEE ZAICHICK

Judith Markham, new executive director of Las Vegas Symphony Orchestra.

"My career has been packed with on-the-job experience. I started for the Tulsa Philharmonic Orchestra in a secretarial position and ended up as director of public relations and marketing." From there she was hired by the New Orleans Symphony Orchestra, and after a year, by the Las Vegas Symphony, to replace Liz Marren, who has taken a position with the Winston-Salem Symphony in North Carolina.

In making advance trips to Southern Nevada to interview, she began seeking the right neighborhood for herself and her two teenagers. She housesat briefly in Boulder City, decided she liked the schools and the community, and she now commutes to Las Vegas each morning.

Now that Markham has a career, she's intense about it. "One of the main reasons Las Vegas appealed to me is that the economy *seems* to be very healthy here. In New Orleans, they have this incredibly rich cultural heritage, but the symphony is dying there. It takes more than those few old families who have traditionally supported the arts to keep a symphony alive.

"Here, things are ready for something to happen. I'm very ambitious personally, so I'd like to see the Symphony become

a cultural foundation of the community and serve the citizens of Southern Nevada in a number of ways—not just musically, but educationally on all levels. When you think about it, it's very exciting. You've already got a ballet company, an opera company, ensembles, the Symphony, all ready to go and to play in hospitals or anyplace. They do that in Japan; they have musicians play in hospitals, factories...."

Asked her impressions of the Las Vegas Symphony Orchestra, an orchestra in a relatively small city, and which has faced a growing debt, she seems genuinely pleased. "I think it's in very good shape. As the weeks go by, I become even more encouraged. The deficit has been dramatically reduced, and it's time for the Symphony to make a big budgetary increase in the next three to five years; and artistically as well. Everything is so ripe here. And we've got a great board.

"Artistically, it's wonderful to come to a community of this size and find this level of professionalism. You've got the musicians. In any other community, you'd only have a handful of professionals and the rest would be volunteers."

A symphony is probably always broadly defined by its budget. The Las Vegas Symphony can afford to perform four concerts per year, but another important measure of a musical organization is rehearsal, and the Symphony is fiscally restrained there as well; it has not yet been able to afford rehearsals on more than a concert-by-concert basis. A great orchestra rehearses regularly throughout the year, and its personnel are on salary.

Markham's big budgetary increase is targeted toward putting a core of the orchestra on salary. Not only will the core help the Symphony's quality, but it will be used for smaller concert appearances throughout the year. "When you can put together concerts outside the subscription season, that's when you can begin to increase your income.

Markham's feeling that the Symphony is superior to those of most similar-sized cities seems to carry over to her feeling about Artistic Director Virko Baley. "I'm very pleased to collaborate with a man who is very committed and very versatile—he's interested in contemporary music, he's a conductor and a pianist, and he's very plugged into what it takes to sell music to the common man. He has that, and he still has enormous artistic integrity."

Despite her ambition, her intensity, her enthusiasm for the job, Markham finally takes a step back into the background: "Everything will be done in cooperation with the board of trustees. All of this is what they want to do."

—Patrick Gaffey

APPRAISALS

ROBERT DEIRO & ASSOCIATES
By Appointment 646-6077

The 'Lookin' Good' season

Las Vegas Symphony performs six concerts in Ham Hall

This is the "Lookin' Good!" season of the Las Vegas Symphony. The talk at headquarters is of "a new era" and "exciting stuff." The attitude is so determinedly "up" that it shouldn't be any surprise if ushers wear smile buttons at the opening Subscription Concert in the Artemus W. Ham Concert Hall come December. And that, by the way is news, too. The Symphony will be home in Ham for all six of its Subscription Concerts.

The subscription opener, December 15 at 2 p.m., a holiday pops, brings the Symphony "home to Ham Concert Hall" in the first of six season concerts. Pianist Laura Spitzer performs Liszt's *Piano Concerto No. 1*, and the complete program includes other familiar and popular classics with Humperdinck's *Overture to Hansel and Gretel*, Prokofiev's *Overture on Hebrew Themes*, Saint-Saens' *Carnival of the Animals*, Barber's *Adagio for Strings*, Wagner's "Prelude to Act III" of *Lohengrin*. Excerpts from the *Messiah* are scheduled with The Desert Chorus directed by Nancy Musgrove, as well.

Six distinguished artists embellish a formidable program in this, the Las Vegas Symphony's sixth year. The list of pianists include Laura Spitzer and Elissa Stutz, previously piano soloists with the Las Vegas Chamber Players, and both making their fourth appearance with the Symphony. Spitzer performs Liszt's *Piano Concerto No. 1*, and Stutz performs Prokofiev's *Piano Concerto No. 3*. Carol Urban, head of the UNLV piano department, chamber musician and piano soloist performs Rachmaninov's *Rhapsody on a Theme by Paganini*. String specialist Kalman Banyak performs a tricentennial tribute to Bach with the *Brandenburg Concerto No. 2*. The season's vocal artists are Carol Kimball and Nancy Shade.

Maestro Baley says "The programming this year is exciting and varied." Imagine the season subscriber hearing such contrasting works as the lyrical *Wind Serenade* by Dvorak; the witty cabaret-like *The Seven Deadly Sins* by Kurt Weill;



Virko Baley, musical director/conductor of the Las Vegas Symphony Orchestra.



Nancy Shade, soprano.

and perhaps the greatest of violin concerti, the *Violin Concerto in D Major* by Brahms. The first all-orchestral concert will be crowned by *Beethoven's Symphony No. 7* and the overwhelming *Symphony No. 5* by the modern master, Shostakovich. The program opens with a world premiere of a new work by one of the most gifted composers of the Soviet Union, the Ukrainian Silvestrov, his work *Postludium* dedicated to the Las Vegas Symphony.

The January 6 concert spotlights Weill's *The Seven Deadly Sins* with mezzo-soprano Carol Kimball. Also on the program are works by Dvorak, Bach and Brahms.

February 3, the Las Vegas Opera Company with the Symphony produces the fully staged opera *Carmen* in English with Nancy Shade in the title role.

The April 7 concert features Ron Daniels, music director and conductor of the Reno Philharmonic as guest conduc-

tor with pianist Elissa Stutz performing Prokofiev's *Piano Concerto No. 3*. Brahms' *Symphony No. 1* is also on the program.

The May 12 concert premieres Silvestrov's *Postludium* and features symphonies by Shostakovich and Beethoven.

The final concert, June 1, a Pops program with Bernstein's "Symphonic Dances" from *West Side Story*, also includes works by Rachmaninov and Tchaikovsky, and includes performance by the University Chorus with David Weiller, director; and Kodaly's *Dances of Galanta*.

Subscribers for the '85-'86 season receive savings of up to 30% over single ticket prices and attend the opera *Carmen* free. Season tickets are \$60, \$50, \$35; special discounts include senior citizens, students and military.

For information on Season Subscriptions, call the Symphony office at 739-3420 or 736-6656. AA



Your Travel and Cruise Specialists



Around The World Travel

798-3005

2003 Las Vegas Blvd. So.
(Across from Vegas World)

731-1006

5164 Paradise Rd.
(At Airport Entrance)

The pragmatic musician

BY ESTHER H. WEINSTEIN

I would frankly rather play Bach on the Aeolian-Skinner electro-pneumatic action organ at Columbia University than on any other organ I have ever met in the whole world.

—Isabelle Emerson

Bach and bicycling, Mozart and mathematics, harpsichord and hiking—these are just a few of the many facets which make up Isabelle Emerson, musician and music teacher.

Emerson is a music historian. She prefers that title to musicologist, the more usual appellation for someone with a Ph.D. in Music History, because, as she said recently, "I find the study of music within a social, political and entire cultural context most relevant. I think that's a more valid and important approach than to examine a work as an object devoid of its context, especially in teaching."

Teaching is one of Emerson's chief activities now. An Assistant Professor at UNLV, she's responsible for all the Music Department's Music History offerings at both the undergraduate and graduate levels. But for her, that's a joy, not a chore.

"I wouldn't have thought so thirty years ago, but I find teaching one of the most exciting things I do. Just the other day, I walked into a class without feeling particularly special, without having prepared in any unusual way. True, I was very familiar with the material, because I've taught it six or seven times before. But this class just caught fire. Afterwards, several students who ordinarily are neutral, if nothing worse, came up to tell me how exciting the material was. That's really nice!"

A glance around her crammed office hints at other interests. If the many *New Yorker* cartoons on the walls suggest ties with the Big Apple, then the impression is correct. Originally, Emerson saw New York as a great cultural escape from Muncie Indiana, where she grew up. But now it remains an old friend to revisit. She hopes to lead a Music and Food tour there in January, '87, to repeat the tremendous success of the one she headed several years ago.

Other cartoons deal with environmental issues, reflecting her Sierra Club membership and love of hiking and the outdoors, as do the photos of Mount Charleston and surrounding area. The presence of trigonometric identities and integral formulas directly in front of her desk speak of a lifelong love of mathematics and the recent completion of a

GINGER BRUNER



Isabelle Emerson in her office.

six semester sequence of math courses at UNLV. A tie in with music will eventually come when Emerson investigates how much Johann Sebastian Bach knew of the mathematical developments going on during his lifetime and what role they played in his music—a future project.

Amid the nine overloaded floor-to-ceiling bookcases, two file cabinets and Fuji 18-speed bicycle sits an elegant copy of a fifteenth-century, Italian harpsichord. That indicates a keyboard connection, which indeed is there. Emerson began piano studies at an early age, but as a freshman at Barnard College was turned on by the organ. "At seventeen, I discovered it was my instrument. I studied with Searle Wright at Columbia University, who was an exciting player and a good teacher."

After three years of music-related jobs post college, Emerson applied for and won a Fulbright Grant to study organ with Helmut Walcha at the *Hochschule für Musik* in Frankfurt, Germany, where she also studied harpsichord. That led her, four years later, to pursue a Masters of Sacred Music at Union Theological Seminary in New York City. But that was not the end of the schooling.

Finding herself then fascinated by Music History and seeing narrowing possi-

bilities for employment as a full time organist, Emerson entered the Musicology Ph.D. program at Columbia. Living on her own with two children in a one bedroom apartment, Emerson spent nine years in pursuit of that degree, supporting herself with the help first of a four-year fellowship, second with a Martha Baird Rockefeller Dissertation Grant and finally by serving as Director of Music at St. Paul's Chapel, when her former organ teach left.

Currently, she puts that training to work when she conducts the UNLV Collegium Madrigal Singers, serves as Co-Director with Richard Soule of the Collegium Musicum, is Administrative Director for the five choirs at First Presbyterian Church, conducts the Adult Choir and freelances as an organist. Just this past month, she played an organ recital of Bach's works, along with Margaret Hannah and David Dorway, as part of the Baroque Music Festival '85.

Her love for Bach is one of several passions. Emerson's Master's Thesis at Union was titled "Bach as National Hero: Historical Attitudes." And her involvement with Bach's stylistic forte—counterpoint—lured her to consider similar techniques in Mozart. There lies a second passion—Mozart.

"I wanted to explore Mozart's relationship with Bach's music, to find out just how much of Bach's music was available to him. I found out a lot was. And then I wanted to explore what Mozart did with counterpoint and how counterpoint became more and more important to him in his last years." (Her Doctoral dissertation was titled "The Role of Counterpoint in the Formation of Mozart's Late Style.")

Emerson has lectured extensively about Mozart, especially the year that *Amadeus* came out, and she is now under contract to put together an anthology of readings about Mozart, Haydn, Beethoven and Schubert. That's a short-term objective. A longer one is a book about piano playing in the Eighteenth and Nineteenth centuries.

And that brings us to another aspect of her occupation—research and writing. As a project several years ago, she investigated the importance of Nannette Stein-Streicher, a contemporary of Beethoven who had considerable contact with the master and whose importance in the piano building industry has been obscured. (Johann Andreas Stein, her father, built pianos in the last half of the Eighteenth century.) Emerson found Stein-Streicher's obituary, written by her husband, which outlined what a truly extraordinary person she was. At the same time, she found a clip about Salieri's repeated vows that he had poisoned Mozart, which has taken on added significance with the popularity of *Amadeus*. Such bits and pieces really

See EMERSON, p. 30.

The dam city pops

The Boulder City Musical Pops '85 concert will be held November 30 at 8 p.m. in the Boulder City High School Auditorium as a benefit for the Boulder City Cultural Center Building Fund.

The concert will be followed by the Spring '86 Concert Series, to be presented for the same purpose. In February, Banish Misfortune, a musical trio from Alaska, will appear. Pianist Laura Spitzer, well known throughout Nevada, follows in March. The UNLV-based Sierra Wind Quintet will perform in April, and the UNLV Jazz Band in May.

The Spring '86 Concert Series is made possible in part by a grant from the Nevada State Council on the Arts. For more information, call 294-9982. **AA**

Alive and well and 300 years old

Final two concerts of Baroque Music Festival '85

Most of us who have ever heard Baroque music find it to be instantly agreeable. Certainly the sounds of Baroque music are alive and well in such a 20th century artifact as television—the unmistakable high, piercing trumpet of one of Bach's Brandenburg Concertos on "Firing Line," for instance. The music has lasted for three centuries, and during Baroque Music Festival '85, Southern Nevadans have had a chance to celebrate the 300th birthdays of J.S. Bach, Domenico Scarlatti and George Frideric Handel as well as the 400th birthday of the early Baroque composer Heinrich Schutz.

Two concerts remain of Baroque Music Festival '85, which has been sponsored by the Allied Arts Council and the UNLV Collegium Musicum. Sunday, November 3, Regine Astier of Santa Barbara, California will demonstrate and discuss ballroom and theatrical dances of the Baroque Period and their effect on the period's music. The free concert will be performed at 7 p.m. in UNLV's

Judy Bayley Theater.

A mixed Baroque concert, "Chamber Works for Voices and Instruments," also free, will be presented in the Black Box Theater at UNLV, 7:30 p.m., Tuesday, November 12. A vocalist, instrumental ensembles and a small chorus will perform works by Handel, J.S. Bach, Scarlatti and Schutz.

The Festival featured the appearance of Bach scholar Christoph Wolff, chairman of Harvard's music department, who last year discovered 33 previously unasccribed chorale preludes now credited to J.S. Bach. Wolff lectured on Bach's work on October 25 and conducted Bach's "The Musical Offering" on the 27th. All of the nine programs in the Festival have been free to the public.

Esther Weinstein, pianist, teacher and music critic, was project coordinator for the Festival, which is funded by the Nevada Humanities Committee, the Nevada State Council on the Arts and the Musicians Performance Trust Fund. **AA**

New home for Sunset Symphony

After a mere three full rehearsals, the 110 student musicians of the Sunset Symphony tackled Moussorgsky's difficult "A Night on Bald Mountain" before a jaded group of journalists and newspaper photographers during a recent press conference/open rehearsal at the Showboat Hotel. Conductor Mike Allard explained that, "This is a piece you use to scare the kids at the beginning of the year. Last year we couldn't even have attempted it." This attempt was impressive, up to a breakdown toward the end. Even the terminally disenchanted journalists seemed surprised and perhaps even moved.

The press conference was held by the Showboat Hotel and the Clark County School District to announce that the award-winning symphony will make its home at the Las Vegas resort this season. The Showboat has made its Sports Pavilion available for weekly rehearsals and for this year's concert series.

The Sunset Symphony Orchestra is made up of students from elementary through senior high school. It was the only youth group from the United States to compete against orchestras worldwide at the International Music Festival

held in Mexico in June of this year, and was the *only* band to receive a medal.

The Symphony will rehearse at the Showboat two hours a week (Thursdays, 3:30 to 5:30 p.m.) as a full symphony, and two hours a week (Tuesday, 3:30 to 5:30 p.m.) for the string section alone. All rehearsals are free to the public.

The Sunset Symphony will perform a "Salute to America" at the Showboat, Thursday, November 14 at 7 p.m. On Saturday, December 14, Allard will lead the orchestra in "Happy Holidays," a collection of favorite holiday selections. Tickets are on sale at the Showboat ticket office. For information, call 385-9192. **AA**



LAS VEGAS ARTISTS CO-OP MEADOWS MALL UPPER LEVEL

Next to Miller's Outpost

877-0761

Classes are available—call to inquire.

'Gypsy' at the deli

BY ARLEN COLLIER

The Sennes name has been associated with the production end of Las Vegas show business for as long as most of us can remember, and now it seems a certainty to continue into a second generation, for Jerry Sennes and his partner Al Lipton at the New York Deli have widened their interests to take in theater as well as the restaurant business. Their first venture, *Gypsy*, was somewhat makeshift and experimental but highly successful in delighting audiences throughout September.

Now, filled with the excitement of a deserved first success, Jerry talks about a permanent home for future produc-

tions. The New York Deli that he and Al run is a family business, and the families are currently meeting to discuss expansion of the five acres they own at the restaurant site. Jerry thinks a 120 seat theater will definitely be in the plans, and they hope to have everything done in time for a second production in the late spring of next year.

Naturally, their attention right now is focused on the facility and not on the next production or the future uses of the theater. All Jerry hopes is that it will get used. "It will definitely be more diverse than just a musical theater," Jerry told me. "It will be a non-profit

'Talking With'

Kathryn Sandy O'Brien will direct the American Theater Critics Circle Award-winning play *Talking With* by Jane Martin, for Las Vegas Little Theatre at UNLV's Grant Hall Little Theater, opening December 5.

Talking With is a collection of eleven monologues for eleven actresses, including a baton twirler, an ex-rodeo rider crowded out of her profession by businessmen who want to dress her up "like Minnie damn Mouse in a tutu," an actress willing to go to any length to get a job and an old woman who claims she once saw a man with "cerebral walrus" walk into a McDonalds and be

healed by a Big Mac.

The play was given standing ovations by audiences and critics.

The Las Vegas Little Theatre cast is: Sybil Von Torian, Georgia Neu, Jacque Coon, Chata Battrell, Kathryn Preece-Vasilyev, Sandy O'Brien, Sue Nichols, Verloree Bader, Dale Segal, Adele Scott and Joel Durbin. Tim O'Brien, Time Sutherland and Lee Feldman are assistant directors.

The play will close with a 2 p.m. performance December 22. Admission will be \$6. general; \$5. seniors, students, military and Allied Arts members; and \$4. for a group of six or more. 734-6971. AA

Christmas present

The Joseph Bernard Acting Studio has been a mainstay in developing those Las Vegans who want to become professional actors. Each Christmas, the studio gives a Christmas present to the City of Las Vegas, by giving a show in the main showroom of the Union Plaza Hotel. There is no admission charge and no reservations are accepted.

Since 1981, the studio has presented a play each year, including an adaptation of Thornton Wilder's *Pullman Car Hiawatha*, *The Flat*, *Take Off Your Clothes*, *I'll Make You A Star* by Joseph Bernard, and *The Exhibit*. This year the Studio presents *A Tribute To Jerry Lewis*, featuring recreated scenes from some of his movies. When asked "Why this tribute?" Joseph Bernard says "Most

everybody I know grew up with Jerry Lewis. I believe he is the consummate artist of our time. In one way and another he has affected us, and given us untold pleasures and joy. He has given of his time freely, he has come to the studio and through his lectures has been an inspiration to young aspiring performers. He is an educator of the first class, and he also is a resident of Las Vegas, so it is fitting that we thank him this way."

The tribute will be held on Monday, December 9 in the Main Showroom of the Union Plaza Hotel. Bernard has promised a surprise for those who attend that night.

For further information contact the Joseph Bernard Acting Studio at 4070 Vanessa Drive or call 367-4938. AA

vehicle that I hope can at times reach into the community here, or even go to L.A. for some production that might be on its way to New York and would like to stop over. There are so many areas of theater we can reach out to. The main thing we want to stress is diversity."

I asked him how he decided on doing *Gypsy* in the restaurant's patio. He told me he and Gary Catsoulis, who was working with him at the Deli, were talking late one night about ways to attract Strip people to the restaurant. They wanted it to become a late-night, show people hangout like the New York delis for which the restaurant was named. "What's a New York Deli without show people?" In kicking ideas around it was natural for a Sennes and Gary, who has been in show business most of his life, to come up with theater, and a musical was a natural.

The two of them mulled over the big hits from Broadway, finally narrowing to three and then to *Gypsy*. Then they had to find a Rose, for the Ethel Merman part carries much of the show. Gary had gone to college with Shirley Prestia, an equity actor currently with "Groundlings Improvisational Group" in Los Angeles. Calling on their friendship, he coaxed her here. Jerry had as much praise for her helpfulness backstage as critics had for her onstage performance. "It was great for many of our local kids to work with a talented lady like Shirley," he said.

Mostly word of mouth and a little advertisement got the rest of the cast locally. They did have trouble finding a Baby June, important in the first third of the musical, and Candi Pritz didn't come along to take the role until two weeks before opening.

Cameron Mipzer, who played an excellent *Gypsy*, also worked in the *Lido* show and had to juggle her days off to be in the production. They finally ended up juggling performance dates to accommodate her, as well.

So Jerry faced most of the troubles that can confront a new producer, plus a gallant cast rehearsing in the open in 100+ degree heat. But just watching him tell his harrowing tales, one can see in his face a joy that shows he is hooked on show business. He and Al just opened a second deli on the west side of town. Jerry told me, "Opening two restaurants hasn't been easy, but compared with producing a musical like *Gypsy*, they were a piece of cake."

But fortunately he says those words with a smile on his face that says soon there will be a dynamic new 250 seat theater in town which will have a highly successful restaurant helping to support it, as well as a committed producer with a highly successful show business name, Jerry Sennes.

Arlen Collier is a professor in UNLV's English Department. His specialty is Shakespeare.

Samuel Beckett's 80th birthday

Year-long Beckett festival launched by theater groups

In the spirit of cooperation, experimentation and celebration, many of the local theater groups in Las Vegas have agreed to work together on a project with an unusual format. The occasion is Nobel Prize-winning playwright Samuel Beckett's 80th birthday, and the project is a year-long theater festival marking his eighth decade.

The format of this festival is unusual because it will involve many people who ordinarily wouldn't be working on a project together, according to Brian Kral, one of the organizers of the event. "An exciting variety of theater artists and groups are participating," says Kral.

The festival of Beckett plays will be presented by each of the major producing theaters in Las Vegas, under the organizational guidance of the West Coast Experimental Theatre. The pieces will be hosted by a theater, with a guest director selected from another theater group, and will be performed after a regularly scheduled performance for one night only.

For example, the first of the Beckett plays will be a production of *Rockaby*, performed November 2, in the Reed Whipple Cultural Center following Sydnee Elliot's production of *Reservations*. *Reservations* performs at 8 p.m., and all audience members will be able to stay for the Beckett performance immediately afterwards.

As a finale, all the short pieces will be showcased in a special evening at Charleston Heights Arts Center April 5. "But before we get to that," Kral says, "we've got a lot of work to do."

Other scheduled performances include a November 23 "after-hours" performance of Beckett's *What Where* directed by Kral, following the Jacob's Ladder production of *Deathtrap* at their theater, and on December 14, Robert Dunkerly directs Beckett's *Ohio Impromptu* in UNLV's Grant Hall, following Las Vegas Little Theater's production of *Talking With*. Other participating directors include Jerry Crawford, Kathryn Sandy O'Brien, Steve McKenzie, Leain Thompson, Karen McKenney, and Marguerite Hall, on future shows. "There are exceptional people helping at every level," Kral says.

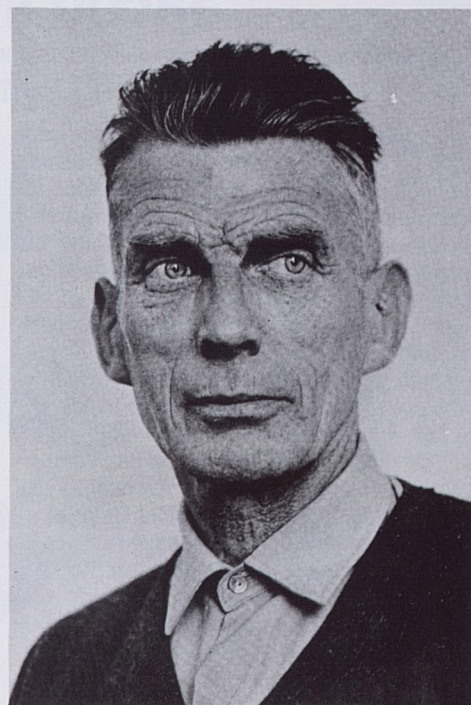


Directors for the Beckett Festival: Top row L. to R., Jerry Cleary, Marguerite Hall, Jerry Crawford, Carmen Hamel. Bottom, Brian Kral, Kathryn Sandy O'Brien and Bob Dunkerly.

The work ahead still presents challenges. First of all, Beckett is not an easy author for audiences. More critical writing has been done on his works than any other living writer. But he has indisputably had a strong impact on the contemporary theater, and in 1969 received the Nobel Prize in Literature. According to Sydnee Elliot, "This is exactly the kind of theater we need to see in Las Vegas. It's exciting, and you grow as an audience member from having encountered it."

The other task ahead is fund-raising. The project is being assisted in part by the Clark County Community College and the City of Las Vegas, and has received a Direct Assistance grant from the Nevada State Council on the Arts to help with some of the costs of personnel and royalties. "The need for funds with such a project remains a constant, and West Coast will be trying to solve that dilemma as well as trying to help each group achieve the highest level of production with each of these pieces."

For more information on the festival performances, call 386-6553. AA



Samuel Beckett.

The
Burk
Gal'ry

The Showplace
of Fine Western Art

400 Nevada Highway • Boulder City, NV 89005
702/293-3958



Karen McKenny, director of Rainbow Company's *The Wiz*.

Over the Rainbow

Children's theater company produces 'The Wiz'

If ticket sales are any indication, it appears audiences still love to see a good musical. This would certainly be the case for the Rainbow Company, whose audiences have packed houses for such family favorites as *Sound of Music*, *Annie*, and two productions of *Oliver!*, including the very successful summer performance at Spring Mountain Ranch. And this year, as a special holiday offering for its Tenth Anniversary, the City of Las Vegas' award-winning children's theater will be doing the musical *The Wiz* at the Charleston Heights

Arts Center.

"The choice to do *The Wiz* wasn't difficult," says Brian Strom, Rainbow's acting supervisor. "The music is fun, we can involve a lot of people from the community—and although it's a modern treatment of it, it's based on one of the best-known children's books around."

The show was also a popular choice with *Wiz* director Karen McKenny, who had seen a professional production several years earlier. "The dancing was very dynamic, with actors doing everything—including playing the Yellow Brick Road! I knew it would be an exciting show to work on." Assisting her with *The Wiz* will be vocal coach Jack Greco, who worked on both *Annie* and *Oliver!*

Both McKenny and Greco are quick to stress that the play is quite different from the film. "They made some poor choices in the movie," Greco says. "They replaced some of the best numbers from the play with new songs that weren't as much fun." The play also involves a great deal of imagination—and to insure that sets and costumes are as imaginative as possible, McKenny is working with designers Tom Dyer and Dale Segal.

"I think we've got an excellent group together," Strom says. "It should be an ideal way to celebrate the holidays for the whole family."

Rainbow Company has nominated *The Wiz* as its entry for the 1985-86 John McHugh Awards.

Performances start December 13 and continue through December 29 at the Charleston Heights complex. Tickets are only \$1.50 for children, \$2.50 for teens and seniors, and \$3.00 for adults, with special group rates available for 20 or more children. Reservations are recommended, and can be made by calling 386-6553. AA

Jacob's Ladder

Rebounding with a full season

"One way or another, we are back to stay," says Steven McKenzy, artistic director of Jacob's Ladder Theater. The emphasis in his voice reflects the tribulations his group has undergone trying to stay afloat in a sometimes hostile sea. Jacob's Ladder just regained its building this past summer after a period spent in limbo, homeless but not hopeless. Now they are coming out fighting, ready to launch a full season.

This season's slate of productions includes *Deathtrap* by Ira Levin, to be directed by local actor Leslie Daniels. It opens November 7 and runs three weekends, November 7, 8, 9, 14, 15, 16, 21, 22, and 23. *Ceremonies in Dark Old Men* takes Jacob's Ladder's stage December 5 and will run three weekends, December 5, 6, 7, 12, 13, 14, 19, 20, and 21. Finally, on January 2, an original, updated, musical version of *Alice in Wonderland* opens and runs six weekends. Curtain times are 8 p.m., with Sunday matinees at 2 p.m.

Deathtrap is a finely constructed murder mystery about an aging playwright who yearns for another Broadway hit. When he receives a brilliant new script by an aspiring playwright, his appetite is whetted and his wheels begin to turn. The fun begins. Along the way we meet his wife, his attorney and a foreign psychic. Murder, intrigue and clever plot twists make *Deathtrap* entertaining theater.

The grassroots theater group sees itself as a place where creative people can grow and develop into professionals.

Although its focus has been ethnic theater, giving blacks and other minorities a showcase for their talents, there is more to Jacob's Ladder. "Our interest is in presenting good theater—not black theater. Good theater in the hands of good directors and actors has no color."

The success story of *Deathtrap's* director Leslie Daniels reflects the philosophy of Jacob's Ladder. Daniels played the title role in *Zooman and Sign* and that chance to work spurred him on to seek and play other roles in community theater including performances in *Oliver!* and *Master Harold and the Boys*, for which he received a nomination for Best Actor by the Allied Arts Council in 1985. Most recently he appeared in *Geniuses* at Clark County Community College. Now he returns to Jacob's Ladder to make his directing debut.

The community theater group, founded in 1980, has experienced its ups and downs. After years of producing such works as *Day of Absence* in whatever space could be found, the Ladder moved into its own building in March of 1984. McKenzy, his assistant Terry Jackson and the members of Jacob's Ladder, Inc., with a lot of old-fashioned elbow grease and sweat, converted a recording studio into a theater to house their stage productions. The maiden production was the intense *Zooman and the Sign*. Despite its critical success, McKenzy and company found it impossible to keep the building when the owner decided to auction it off, so Jacob's Ladder was forced to go dark for nearly a year.

"I never gave up," says McKenzy. "It was important that we keep the dream alive." The efforts of McKenzy, Jackson and the Ladder's board of directors paid off this summer when the same building once again became available and was reclaimed by the theater group. Since its return, Jacob's Ladder produced *Medal of Honor Rag*, *The Amen Corner* and *Greater Tuna*. McKenzy's dream of a self-sustaining theater is once again in the making.

Jacob's Ladder Theater is located at 2010 E. Charleston Blvd. Call 384-1951 for more information. AA

John McHugh Awards

“We cried in the car on the way home,” said two theater-goers, moved by Las Vegas Little Theatre’s production of *Master Harold and the Boys*. The play received the John McHugh Award for Outstanding Production at the Allied Arts Council’s “Celebration of Theatre ‘85” at Judy Bayley Theatre on September 8th, garnering the company a \$500 cash award, to be used for a production during the current season.

Kelly Masterson won the \$500 cash award for his play *Still Life* in the Allied Arts Council Playwriting Competition, which was funded by the Los Angeles *Herald Examiner* through Vegas magazine General Manager Charles Supin. As part of the award, \$850 will be offered to assist in the future production of Masterson’s play. Second prize of \$250 went to **Robert Blaskey** for his play *Wings of Dreams*, and third prize of \$100 to **Sydnee Elliot** for *City Weeds*.

Linda Woods received the John McHugh Award as Outstanding Actress for her performance in the UNLV Department of Theater Arts production, *The Dining Room*.

Master Harold and the Boys, written by South African Athol Fugard, took two more McHughs as **Jack Bell** was named Outstanding Actor for his performance in the play and **Steven McKenzie** was named Outstanding Director.

Ellis Pryce-Jones received the McHugh Award for Technical Excellence for *K-2* at Clark County Community College, a production noted for its sets. **Dr. Paul Harris** of UNLV’s Theater Arts Department received the McHugh Award for his continuing service to community theater in Southern Nevada.

Only the following productions were seen by the judges and therefore eligible for consideration: *Extremities*, *Beyond Therapy*, *K-2*, *They’re Playing Our Song*, *Master Harold and the Boys*, *Veronica’s Room*, *2 x 5*, *The Woolgatherer*, *Play On*, *Come Back Little Sheba*, *The Willow Building*, *The Dining Room*, *The Matchmaker*, *Equus*, *The Servant of Two Masters*, *Cabaret*, *Agnes of God*, and the Spring Mt. Ranch production of *Oliver*.

Judges for the John McHugh Awards for the 1985-86 season are: Kenny Grieg, Terry Wilsey and Arlen Collier. For this season, each theater company will nominate one of its productions for consideration and only those nominated productions will be considered. For more information, call Allied Arts at 731-5419.

Sarett awards

An annually renewable grant award fund to support innovative community theater in Southern Nevada was announced by Mrs. Helen Sarett at the Allied Arts Council’s recent Evening of Theater. The awards will be made in memory of her husband, Morton Sarett, and of his love of theater.

The 1986 Morton Sarett Memorial Production Awards, in the total amount of \$3,000, will be administered by the Allied Arts Council. Awards may be applied for by Southern Nevada theater companies through November 15, 1986. Grant awards will be made by December 15.

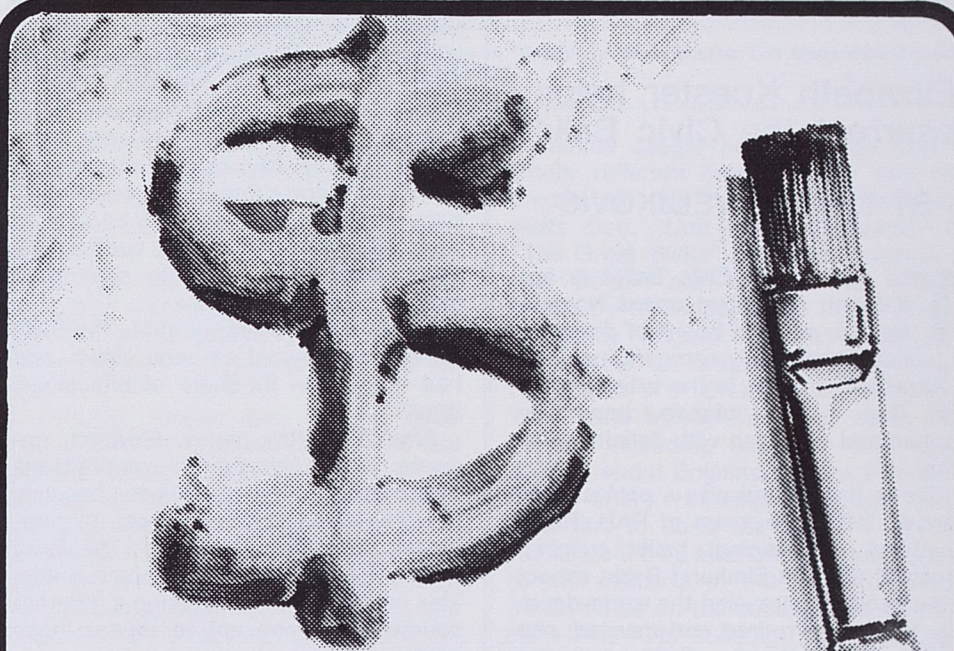
Companies may apply for up to \$1500 to support a new, original or innovative production to open by July 30, 1986. A new play must be planned to open within one year of its initial availability to ama-

teur groups. An original play is one that has never before been produced. An innovative production is one which takes a meaningful new approach to an old play.

Companies applying for these funds must have presented a minimum of four productions during the previous 18 months or three productions over the previous 12 months. Companies which receive continuous support for staff or productions from federal, state or local governments will not be eligible to apply.

Judges for the first year of the awards will be: Christopher Hudgins, chairman of the UNLV English Department; Don Guglielmino, director of advertising, public relations and promotions for Caesars Palace; and Joseph Bernard, director of the Joseph Bernard Acting Studio.

For rules and application forms, call the Allied Arts Council at 731-5419. AA



THE ART OF BUSINESS

We've got the art of business down to a science at the Green Valley Professional Center.

Two office buildings with over 35,000 square feet have been masterfully designed to create a professional climate, and are available for immediate move-in. Two more professional buildings offering 20,000 square feet are currently under construction and available for occupancy in the fall.

Location in a dynamic new master planned community just south of McCarran Airport will provide the clientele and commercial climate that will enable your business to flourish.

An office at the Green Valley Professional Center could make your business the portrait of success. Contact Madeline Davis at 458-8855.

GREEN VALLEY PROFESSIONAL CENTER



Elizabeth Koester, artistic advisor for the Civic Ballet.



Civic Ballet in rehearsal.

Artistic advice

Elizabeth Koester helps resurrect the Civic Ballet

BY MORAG VELJKOVIC

The Las Vegas Civic Ballet is not defunct. A concert opens November 15, and the board of directors has been busily reorganizing.

Elizabeth Koester is the artistic advisor. She is tall, blonde, beautifully spoken and a woman with definite opinions.

She is British and was a professional dancer. With nine years of RAD (Royal Academy of Dancing) ballet training, seven of them at Elmhurst Ballet school in England, she traveled the world dancing. When she retired and married, she joined the faculty of a California ballet school and spent the next twelve years doing what she does now—advising.

How did she become involved with the Civic Ballet? Rumor had it that it sunk.

"Well, that's obviously not right because we're putting on this concert. We felt that we should tell the community that we are in existence by putting on a concert now and another one in the spring."

The Civic Ballet, says Elizabeth, is a non-professional youth company; a non-profit organization which offers all young dancers, at no cost, the chance to dance with a company.

But why another dance company? Is there room for one more in a city of

this size?

"I think there's always a place. Las Vegas is a unique town and the Las Vegas Civic Ballet is unique in that it brings ballet to young dancers at no cost to them. You mention Nevada Dance Theatre. It's a professional ballet company and we're certainly not competitive in any way, nor do we want to be. We're a non-professional youth company. If anything, we should be able to work together. One should support the other, because we're both supporting the classical ballet."

It's no good futzing around. The Civic Ballet has yo-yo'd up and down and had more than its share of difficulties. Why?

After a healthy pause, Elizabeth answers. "I can't tell you the exact reasons this company had difficulties, because they happened before I joined. All companies have their problems. The Civic Ballet was new. Mistakes were made. This time around we're taking a different course and trying not to repeat those mistakes."

So what's different?

"We've reorganized. One big difference is that there is no longer an artistic director. We're having different choreographers for each concert. For our first concert we have three choreographers working—McGarry Caven, Jamey Gallagher and Dolly Ridderplaat. Dolly is creating a full-length feature ballet entitled *Snow White*, Jamey Gallagher's "Suite Variations" is set to music by Claude Bolling, and McGarry Caven is restaging his 'Pas de Quatre' for four guest artists from the Strip."

What does a hopeful young dancer need to qualify?

He or she must have at least three years of ballet training, be no younger

than ten or older than 23. If taken at the audition, the dancer and his teacher must sign a mutual agreement that, aside from company rehearsals, that student will take two ballet classes a week with his own instructor."

Why bother with that?

"We want to be sure that that dancer keeps on training, and we're not a school. We're a supplement to the studios."

But this way, aren't you basically going to have a bunch of amateurs mucking about?

"No. There are some good teachers here with well-disciplined students, and we're exposing them to professional choreographers. What I'm saying is that there is talent here, both professional and amateur, and what many people need is incentive. We offer a goal and would like to bridge that gap between professional and amateur."

She's married (her husband, Rudolf Koester, is a professor of German literature at UNLV) and a retired professional dancer. Why bother to get involved with the headaches and tribulations of a small, struggling company?

"I've always loved dance. It's been part of my life and there was a need to get back to dance activity, not in a performing sense, but in the way that perhaps I could bring to young dancers just a little of my experience. The reorganization of the Civic Ballet coincided with my needs and it seemed to be a natural course of events. When one wants something to work very well, it's no good talking about it. One needs to do something about it. I've always loved ballet. I support it because it's in my blood and the Civic Ballet needs the support of people like me." **AA**

Fresh music, innovative dance

Improvisation counterpoints choreography as freedom counterpoints control. These contrasting approaches to dance have been interwoven in this season's UNLV Dance Program. The excitement of live music and original composition, the collaboration of dancers, composers, musicians and even a chamber chorale will all be displayed as well.

A myriad of artists have produced "Cosmic Waterfall and Friends," under the direction of Dr. Carole Rae. The program takes place at Judy Bayley Theater on Saturday, November 2, at 8 p.m. and Sunday, November 3, at 2 p.m.

Fine composers have created fresh, non-traditional music for this special event at the invitation of Beth Mehocic, Assistant Dance Director and Musical Director. Both improvised and set dances make up the concert; the choreographed pieces by Dr. Carole Rae, Jacque Jaeger, Deborah Stone and Rodney Jenkins; the improvised dances performed to original scores written by Dr. Scott Tibbs, Norman Ballard and Roy Sanger. Additionally, the University Chorus and Chamber Chorale will perform under the direction of David B. Weiller, in his second year on the faculty as Director of Choral Studies.

Weiller's Chorale, comprised of students from many areas of study throughout the campus community, will take an innovative, active part in the dance concert. Dr. Beth Mehocic is writing an avant-garde composition for the group.

Six dancers will improvise to a composition by Scott Tibbs, performing live with three other musicians to piano, synthesizers, reeds and percussion, each musician playing more than one instrument. Tibbs says that this project is tailored exactly to his training.

An improvised dance with duo Rodney Jenkins and Eliane Vivace will be performed to composer Norman Ballard's "Penchantasy," a soft jazz piece.

Roy Sanger and Deborah Stone, a couple whose relationship is both professional and personal, have collaborated on a dance. Sanger is composing a piece for the improvisational talents of Stone, Director of Cosmic Waterfall and faculty member in the Dance Program. Stone teaches the Improvisation classes at



Deborah Stone, Jennifer Rohlman and Ramona Shaw in "Snails" by choreographer Loa Mangelson, a guest choreographer last season with UNLV's "Cosmic Waterfall."

UNLV with husband Sanger collaborating on musical accompaniment for those sessions.

Interwoven with these improvised dances will be set choreography. Dr. Carole Rae has choreographed a piece to Laurie Anderson's new wave music. The theme is based on suppressed desires and an introspective look into the self.

Deborah Stone, who dazzled audiences with her original movements last year, is preparing a surreal work for six women to original music by Dr. Beth Mehocic. She says about her piece: "It is like a dream just before you wake up." Stone also combined her efforts with choreographer Rodney Jenkins and together they have choreographed a trio to music by Edgar Varese, "Post-Traumatic Stress Disorder." This theme, inspired by Vietnam, deals with power relationships.

Jacque Jaeger has come up with a totally different mood for her two tap pieces for this concert. Her classical waltz clog, "Une Petite Claquette" to "The Great Waltz" by Faust, portrays a very elegant male dancer who is surprised by the understudy. Scott Blanks plays the elegant male and Marjorie Pierce, the understudy. Jaeger's other tap piece, "If Dreams Could Come True—And Maybe They Do" casts five dancers including one man who daydreams about England, Russia and Germany, finally realizing the place he'd most like to be is the USA.

Tickets will be available one week prior to the concerts in the Department of Music office on the second floor of Alta Ham Fine Arts Building, at \$6 general, \$5 Allied Arts Council members and \$4 children, students and seniors. Call 739-3827 or 739-3332 for more information. AA

NEWSOM'S ART GALLERY

NATIONAL FINALS
WESTERN ART SHOW
DECEMBER 6 — 15
1141 Maryland Pkwy • 384-9865

VOLUNTEERS NEEDED

to work on

- FILM SERIES
- JAZZ SERIES
- MAILINGS
- PHONE COMMITTEE
- GALLERY RECEPTIONS

Call the Allied Arts Council

731-5419

EMERSON (Continued)

make history come alive for Emerson.

Curious about the fact that she had singled out a previously unsung woman, I asked about feminist leanings. "I'm certainly interested in women when I run across them. And it seems some people think of me as a blatant feminist, though I don't think of myself that way at all. Except that I do try, in my own personal language, to be non-sexist and I do try to point out sexist language in what I think is a gentle way to my students. One of the first things I was asked to do when I came to UNLV was to remove the sexist adjectives from the Music Departmental by-laws. But recently at a university committee meeting, when I objected to a title of "MAN and HIS earth," my male colleagues expressed no sympathy. I've worn an ERA button and support the effort to keep abortion as a legal right. But mostly, I believe in *real* equality of opportunity and remuneration and am vehemently against discrimination of any kind."

As for other causes she champions, they are generally musical ones. "I think one of the things I feel most strongly about is trying to be aware of the style of a period a piece of music was written in," she stated. "By that, I mean that I think of myself as a pragmatic musician. I would frankly rather play Bach on the Aeolian-Skinner electro-pneumatic action organ at Columbia University than on any other organ I have ever met in the whole world. And I realize it isn't a genuine Baroque instrument. But the sound is wonderful and it can sound Baroque enough to satisfy anyone.

"I wouldn't say you should not play Bach on a piano. I think you should. Bach is too great to be lost. There is good Bach on the piano too, by Glenn Gould, for instance. But you must be aware that Bach did not write for the modern piano, that he wrote for organ or harpsichord and that it's a very different thing when you transpose it to a piano. And you must be aware of those differences when teaching."

Making us all more aware of the many aspects of music is a major part of Emerson's life's work. And that's a tremendously valuable contribution. **AA**

Welcome, new members

ANGELS

Marjorie Barrick
Centel

SILVER PATRONS

Citibank of Nevada

BUSINESS PATRONS

American Bank of Commerce
First Interstate Bank of Nevada
M. J. Christensen and Sons
Nevada Power Company
Lady Luck Casino and Hotel
Bullocks

PATRONS

Dr. and Mrs. Eugene Speck
Ashley Hall
E. F. Geever

Virginia Adams

ORGANIZATION

Las Vegas Writers' Club
Joseph Bernard Acting Studio
Theatre Arts Group

INDIVIDUAL/FAMILY

Patrecia Turner
Marie Polizzi
Georgia J. Neu
Jeanne Gilmore, M.S.W.
Kathleen Peppard
Cynthia Renee Criswell
Gary S. Rosenberg
Kathryn Naylor
Scott Baranoff
Prof. Christian E. Dolin and Family
Gene Backus
Esther Schwiening and Family
Mr. and Mrs. Alan W. Hinden
Jo Nemeroff
Terri Van Slyke
Gunilla King
Robert Dorn
David B. Weiller
Mr. and Mrs. R. E. Wick
Eric and Eileen Horn
Ron and Nancy Andrews
Roy and Char Purcell
Donna McGuire
Robert W. Taylor, Ph.D.
Diana "Asabi" Aird
Charles M. and Vicki Gripp
Tania Fish and Family
Greg and Lee Morris
Edward Sam
Wendy Gordon
Charles Tigrett
April J. Bell
Etan Markowitz
Linda Lewis
Sue Grimm
Peter J. Feliciano
Rodney Dukes
Joan and Elliott Shapiro
Robert C. LaPrade

Business Members

A-1 Concrete Cutting
Acme Electric
Addison, Inc.
American Bank of Commerce
American Commonwealth Mortgage
American Museum of Hist. Documents
Ameritone Paint Center
Annie the Maid
Artistic Hardwood Floors
Austine Wood Studio Gallery
Autrey Brothers, Jostens
Baughman & Turner
Beckley, Singleton, De Lanoy & Jemison
Dr. Robert R. Belliveau
Bertha's Gifts and Home Furnishings
Dr. Bruce B. Borgelt
Blystone Equip. Co. of Nevada
Nelson J. Bradley D.D.S.
Brent Thomson Art and Framing
Brothers Market
Bruce Borgelt, M.D.
Bullocks
Burrow, Smith and Co.
Boulevard Mall
Burk Gal'ry
Kate Butler Photography
C.C. Unlimited
Caesars Palace
Cancer Care Consultants
Canterbury Arts
Cashman Cadillac
Centel
Citibank of Nevada
Cooper, Burch and Howe
Converse Consultants, Inc.
Costello Wine and Beverage
Creel Printing Company
Dain-Bosworth, Inc.
Robert Deiro & Assoc.
Diamond Construction
Donrey Media
Dutch Boy Paints
Errol Hill Architect, Ltd.
Dr. Eugene Eisenman
FCD Associates
Farris Alexander Congdon Architects
First Federal Savings & Loan
First Interstate Bank
First Western Savings
Fletcher Jones Chevrolet
Four Queens Hotel & Casino
The Furniture Gallery, Inc.
Gaudin Ford
Grand Plaza Apartments
Greystone Building
Greater L.V. Chamber of Commerce
Grime Busters
Gunny, Brizendine & Poggemeyer
Harley E. Harmon Insurance Agency, Inc.
Harris Sharp Assoc.
Dr. Edward Hoffman
Hotel Tropicana & Country Club
JED Enterprises
JMA Architects & Engineers
John Hall Howard, Jr. Atty. at Law
Jones, Jones, Bell, Close & Brown
Joyce & Martin Advertising
K-Mart
Lady Luck Casino and Hotel
Las Vegas Review-Journal

Las Vegas SUN
 Lesal West, Inc.
 MGM Grand Hotel
 M.J. Christensen Jewelers
 Mahoney's Music Studios
 Manse Printers and Lithographers
 Marsh & McLenna, Inc. of Nevada
 Marshall & Rousso
 Martin & Associates
 Miller & Bartley & Assoc.
 Mini Price Motor Inns
 Music World
 Nevada Beverage
 Nevada National Bank
 Nevada Power Company
 Nevada Savings & Loan Assoc.
 Nevada State Bank
 Painters Warehouse
 Palace Station Casino
 Pioneer Citizens Bank
 Portraits by Homer & Van
 R & R Advertising
 Reynolds Electric & Engineering Co., Inc.
 Rhyme and Reason Child Care
 Rissman & Rissman Associates
 Roberts Realty
 Roberts School of Dancing
 Ryan Galleries
 Saks Fifth Avenue
 Southern Nevada Music Co.
 Southwest Auto Wrecking
 Southwest Gas Corporation
 Southwest Gas, Thunderbird Division
 Steel Structures
 Stratton Electric
 Stroud Linen Warehouse
 Sunrise Construction, Inc.
 Tate-Snyder Architects
 Dr. Eugene Speck
 Summa Corporation
 Mark Tratos, Atty. at Law
 Truly Nolen Exterminating
 Valley Bank
 Valley Graphics
 Vegas Cabinets
 Violin Outlet
 Vons Markets
 Von Tobels
 Wallpapers to Go
 Richard D. Willard, M.D.
 The Wood Works
 Reuben Zucker, M.D.

The fine art of giving...

...is in the giving of fine arts!

Let us make an artful suggestion for a holiday gift idea. Why not give a gift membership to the Allied Arts Council? It never stops giving!

As part of the the Allied Arts Council, you receive issues of *Arts Alive*, Southern Nevada's award-winning magazine of the arts, to keep you up to date on the arts throughout the year. You can share this information when you give a membership, as well as invitations to dance, theater, music, and poetry events, to exhibits and fine arts competitions, to foreign and art films. Best of all, your gift actively supports the arts by contributing to the continuing services of the Allied Arts Council. **Our members are all-important to our existence.**

Help us reach out to give the message of the arts to more Southern Nevadans. Give one or more gifts which will benefit a friend or relative, and will benefit Allied Arts and yourself at the same time.

Just fill in the gift membership form below and send it along with your tax deductible check to the Allied Arts Council. **Be sure to send in time for holiday giving.** Your friends will thank you when they receive their **gift notification** and **membership card** from us, and the warmth of the holiday will carry on throughout the year.

HAPPY HOLIDAYS!

Return to:

ALLIED ARTS COUNCIL
3207 1/2 Las Vegas Blvd. So.
Las Vegas, Nevada 89109
731-5419

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

- \$1000 ANGEL
- \$ 500 GOLD PATRON
- \$ 250 SILVER PATRON
- \$ 100 BUSINESS/PATRON
- \$ 25 FAMILY/ORGANIZATION
- \$ 20 INDIVIDUAL
- \$ 15 SENIOR

YES!

I want to support the arts with an Allied Arts Council gift membership! Start sending **Arts Alive** right away!

AMOUNT ENCLOSED \$ _____
 NAME _____
 PHONE _____
 ADDRESS _____
 CITY/STATE/ZIP _____

ARTS ALIVE
 The gift that says
 "You're Special!"

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



We believe the arts are necessary to a well-rounded community. Without the arts, regardless of other successes, we are less than complete.



First Interstate Bank

MEMBER F.D.I.C.