

ARTS ALIVE

THE SOUTHERN NEVADA MAG



**ANDREA
RIDILLA**

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OBOIST

**TOM HOLDER BY GUM
BICHROMATE**
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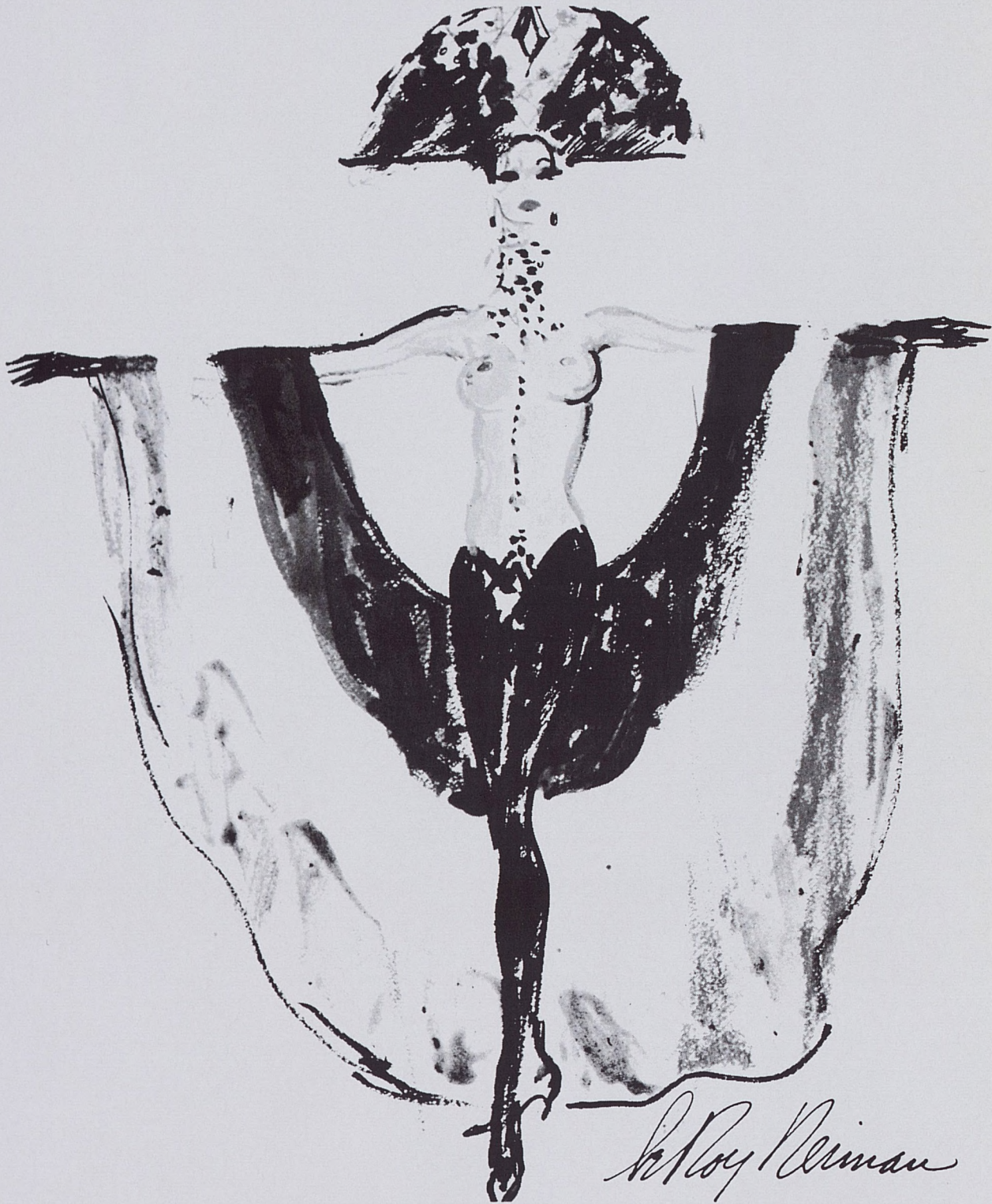
**ARLEN COLLIER
ON THEATER**

ALLIED ARTS COUNCIL

VOLUME 6, NUMBER 1

JANUARY/FEBRUARY 1986

“The all-new Folies Bergere is a masterpiece.”
—LeRoy Neiman



LeRoy Neiman

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Arts Council's new secretary

Lea K. Deane has come aboard as the new secretary of the Allied Arts Council. She is familiar to those who tune in to KNPR-FM as the host of Morning Edition and as feature story producer, and will continue in those positions. Deane has attended UNLV, Virginia Commonwealth University and Westhampton College in Richmond, Virginia. Welcome, Lea. **AA**



Donald O'Connor and Peggy Ryan in Universal's *The Third Glory*. See story, p. 12.

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Andrea Ridilla, oboist for Sierra Wind Quintet.
Photo by Lee Zalchick.



Deadline

THE DEADLINE
FOR THE MARCH/APRIL ISSUE
OF ARTS ALIVE IS FEBRUARY 1.

Please submit photos, stories, press releases, artwork, ads, and calendar items by this date.

THANK YOU

JANUARY EVENTS

01 WEDNESDAY

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

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.

02 THURSDAY

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

05 SUNDAY

Hyman Gold's Beverly Hills Ensemble, a classical trio, North Las Vegas Library, 2300 Civic Center Drive, 2 p.m. Free. 649-2363.

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

06 MONDAY

Registration begins for classes for adults and children at Reed Whipple Cultural Center in arts and crafts, dance, music and theater; 821 Las Vegas Blvd. No. Registration continues through January 15. For a detailed brochure, call 386-6211.

Classes resume in watercolor, by Viki Richardson and Mary Jo Harding, Las Vegas Artists' Co-op, The Meadows Mall, 6 to 9 p.m.; beginners Mondays and advanced/intermediate students Tuesdays. 648-1740 or 451-1570.

Allied Arts Council Board Meeting, council offices, 6 p.m. 731-5419.

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

The Las Vegas Symphony Orchestra in concert with Kalman Baryk performing the Brahms Violin Concerto and mezzo-soprano Carol Kimball performing the Brecht-Weill "The Seven Deadly Sins," plus Bach and Dvorak; Artemus W. Ham Concert Hall, 8 p.m. 739-3420.

Bill Watrous, trombone, with the John Leitham Trio at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

07 TUESDAY

"On the Waterfront" with Marlon Brando, Charleston Heights Arts Center, 7 p.m. \$1. 386-6383.

08 WEDNESDAY

Japanese floral art classes. See 1/1.
Las Vegas Poetry Group, bring your original or favorite selections, Flamingo Library conference room, 7 p.m. 733-7810.

Nevada Musical Theatre Guild. See 1/1.
Young People's Concert by the Las Vegas Symphony Orchestra, for Clark County school students, Artemus W. Ham Concert Hall, UNLV, 10 a.m. Reservations only. 739-3420.

09 THURSDAY

Great Books Discussion Group; topic: "On Happiness" by Aristotle, Flamingo Library conference room, 7 p.m. Please read selection in advance of discussion. 733-7810.

Theatre Arts Group. See 1/2.

10 FRIDAY

Madelene Capelle and Eileen Hayes, two sopranos performing a wide range of selections, part of the Spring Concert Series, Boulder City High School Auditorium, 8 p.m., a benefit for the Boulder City Cultural Center. 294-9982.

Simba Junior Dance Company, Winter Concert, Charleston Heights Arts Center, 8 p.m. January 10 and 11, 2 p.m. January 12. 367-6788.

JANUARY EXHIBITS

01 WEDNESDAY

Alan Osborne, sculpture, and Eileen Hill, paintings, Green Valley Building, 2501 N. Green Valley Parkway, Henderson, presented by the Arts Advisory Council of Green Valley; through January 11. Hours: M - F, 8 a.m. - 5 p.m. 458-8855.

"Dragons, Temples, Wonderful Faces..." works of artist/photographer Joyce Young, Flamingo Library Upstairs Gallery, through January 10. 733-7810.

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

"A Season in Bronze," nine realistic, life-sized bronze sculptures by J. Seward Johnson, Jr., outdoors in Green Valley, along Green Valley Parkway, through February 28. 458-8855.

Arthur W. Higgins, etchings, watercolors, woodcuts, Reed Whipple Center Art Gallery, through January 29. 386-6211.

Joan Massagli, acrylics, Upstairs Gallery, Clark County Community College, through January 31. 643-6060 ext. 419.

"Rodeo," drawings and photos by Tad Schutt and Sue Rosoff, Allied Arts Gallery, through January 7. 731-5419.

04 SATURDAY

Robert Patrick Rice, oil paintings, Spring Valley Library; opening reception, 3 p.m. Through January 30. 368-4411.

05 SUNDAY

"Heritage Series," oils by Lucile Spire Bruner, Main Gallery; illustrations and photography by Nellis AFB personnel, Nevada Gallery; Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m. Continues through January 29. Gallery hours: 9 a.m. to 3 p.m., Tues. - Sat., noon to 3 p.m., Sun., closed Mon. 647-4300.

The Collectors' Corner, a silent auction of art from local collectors, Las Vegas

Art Museum, Lorenzi Park, beginning at noon. Bidding closes at 3 p.m., January 19. The process will begin with new pieces the first Sunday of each month. 647-4300.

06 MONDAY

"A Quiet Journey," photos of Ireland by Sylvia Hill, Las Vegas Library, through January 24. 382-3493.

"Disarming Images;" paintings dealing with the nuclear balance of terror by some of the nation's finest artists, UNLV Fine Arts Gallery; opening reception, 5 to 7 p.m. Exhibit continues through February 2. Gallery hours: 11 a.m. to 4 p.m., M - F; Saturdays by appointment. 739-3237.

10 FRIDAY

Tom Holder, "Ancient Odysseys," gum bichromate prints from his European sojourn, as well as recent paintings, Allied Arts Gallery, across the Strip from Fashion Show Mall and behind the Santa Anita Sports Book; opening reception, 5 to 7 p.m. Continues through February 5. Gallery hours, 9 to 5, M - F. 731-5419.

12 SUNDAY

Helen Cohen, "Three-Dimensional Construction;" small scale installations within full-scale objects, Charleston Heights Arts Center, through February 13. 386-6383.

14 TUESDAY

JoAnne Gilkey and Joan Massagli, paintings, North Las Vegas Library, 2200 Civic Center Drive; opening reception, 4 to 6 p.m. Through January 25. 649-5811.

19 SUNDAY

The Collectors' Corner, final bidding. See 1/5.

11 SATURDAY

Simba Junior Dance Company. See 1/10.

"A Meeting of Mimes" by the Rainbow Company, North Las Vegas Library, 2200 Civic Center Drive, 2 and 7 p.m. Free. 649-5811.

12 SUNDAY

Simba Junior Dance Company. See 1/10.

"Love All People." See 1/5.

13 MONDAY

Registration begins for Nevada School of the Arts; classes and lessons for children and adults at UNLV. Registration continues through January 24, classes begin the 27th. 739-3502.

Community Drama Workshop. See 1/6.

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

Nick Brignola, baritone sax, with his band at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

14 TUESDAY

The Prague Chamber Orchestra, Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

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

15 WEDNESDAY

Final day of registration for classes at Reed Whipple. See 1/6.

Piano recitals, students of the Nevada School of the Arts, Alta Ham Fine Arts room 132, 5 and 7 p.m. 739-3502.

Japanese floral art classes. See 1/1.

Nevada Musical Theatre Guild. See 1/1.

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

Thomas Lorango, pianist, presented by the Community Concert Association, Artemus W. Ham Concert Hall, 8 p.m. No tickets for individual concerts; membership is \$20 for the four-concert season. 648-8962.

16 THURSDAY

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

Piano recitals, Nevada School of the Arts students, Alta Ham Hall room 132, UNLV, 7 p.m. 739-3502.

Theatre Arts Group. See 1/2.

"Whose Life Is It Anyway" by Brian Clark, directed by Paul Thornton for Las Vegas Little Theatre at UNLV's Grant Hall Auditorium, 8 p.m. January 16, 17, 18, 23, 24, 25, 30, 31 and February 1; and 2 p.m. January 19, 26, and February 2. \$6 general; \$5 seniors, students, military and Allied Arts members; and \$4 for six or more. 734-6971.

Library tour with Iris Fieldman, Flamingo Library, 10 a.m. and 7 p.m. Free.

733-7810.

17 FRIDAY

Nevada Dance Theatre and Sak's 5th Avenue present the Woman of the Year Award Banquet honoring Nancy Housels, a noir et blanc dinner and fashion show with a performance by Nevada Dance Theatre, Golden Nugget Theater Ballroom, 8 p.m. \$150 a plate. 739-3838.

"Whose Life Is It Anyway." See 1/16.

18 SATURDAY

Auditions for "Vagabonds," Rainbow Company, Reed Whipple Center; production scheduled for February and March; 1 to 5 p.m. Children over 10 and adults invited to audition. 386-6553.

"Whose Life Is It Anyway." See 1/16.

Student recitals, Nevada School of the Arts, Judy Bayley Theater, UNLV, Suzuki strings, 11 a.m.; Suzuki piano, 3 p.m.; Alta Ham Hall, room 132, UNLV: brass, 1 p.m.; woodwinds, 5 p.m.; woodwind, percussion and voice, 7 p.m. Free. 739-3502.

19 SUNDAY

"Whose Life Is It Anyway." See 1/16.

Vladimir Kochanski, pianist, combines solid musicianship with subtle showmanship, evoking a popular response to a wide range of music; Charleston Heights Arts Center, 3 p.m. \$5 adults, \$3 seniors and students. 386-6383.

Richard Straub, string bass; accompanied by Cynthia Harris, piano; part of the Serenata Chamber Orchestra sea-



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FEBRUARY EVENTS



Untitled painting by Joan Massagli, 36 by 36 inches. Her work can be seen in January at Clark County Community College and the North Las Vegas Library.

01 SATURDAY

"Whose Life Is It Anyway." See 1/16.

02 SUNDAY

"Whose Life Is It Anyway." See 1/16.

"Love All People." See 1/5.

03 MONDAY

Allied Arts Council Board Meeting, council offices, 6 p.m. 731-5419.

Bizet's "Carmen," the Las Vegas Symphony Orchestra, conducted by Virko Baley, with Nancy Shade, soprano, and choreography by Luisa Triana, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3420.

Community Drama Workshop. See 1/6.

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

04 TUESDAY

"East of Eden" with James Dean, Charleston Heights Arts Center, 7 p.m. Admission, \$1. 386-6383.

Las Vegas Poetry Group, public invited, 7 p.m., Flamingo Library conference room. 733-7810.

JANUARY EVENTS continued

son, 3 p.m., Flamingo Library. Free. 733-7810.

"Love All People." See 1/5.

20 MONDAY

Community Drama Workshop. See 1/6.

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

22 WEDNESDAY

Japanese floral art classes. See 1/1.

Nevada Musical Theatre Guild. See 1/1.

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

Funding resource workshop; an orientation to the comprehensive and current collection on private, corporate and federal funding at Flamingo Library, 10 a.m. Free; pre-registration required. 733-7810.

23 THURSDAY

Great Books Discussion Group; topic: "The Apology" by Plato; Flamingo Library conference room, 7 p.m. Public invited; please read selection in advance of discussion. 733-7810.

Theatre Arts Group. See 1/2.

"Whose Life Is It Anyway." See 1/16.

24 FRIDAY

Final day of registration for Nevada School of the Arts. See 1/13.

"Whose Life Is It Anyway." See 1/16.

25 SATURDAY

Greg Marciel Jazz Ensemble, North Las Vegas Library, 2300 Civic Center Drive, 2 to 4 p.m. Free. 649-2363.

"Whose Life Is It Anyway." See 1/16.

26 SUNDAY

"Whose Life Is It Anyway." See 1/16.

"Love All People." See 1/5.

27 MONDAY

Community Drama Workshop. See 1/6.
Bobby Shew, trumpet, with his quintet

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

28 TUESDAY

Test Site Tour for Allied Arts Council and UNLV Art Department members, in conjunction with UNLV's "Disarming Images" exhibit. All day. Reservations only; U.S. citizens only. Free. 731-5419.

"Funny Girl" with Barbra Streisand and Omar Sharif; captioned film for the deaf (with sound), Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

29 WEDNESDAY

Japanese floral art classes. See 1/1.
Nevada Musical Theatre Guild. See 1/1.

30 THURSDAY

Theatre Arts Group. See 1/2.

"Whose Life Is It Anyway." See 1/16.

31 FRIDAY

"Whose Life Is It Anyway." See 1/16.

05 WEDNESDAY

Japanese floral arts classes. See 1/1.
Nevada Musical Theatre Guild. See 1/1.
Entries accepted, 12th Annual Art-A-Fair, 10 a.m. to 8 p.m., February 5 and 6. 733-7810.

06 THURSDAY

Theatre Arts Group. See 1/2.
"Banish Misfortune," a "Renaissance jazz" group from Alaska performing on the krumhorn, psaltery, etc. Part of the Spring Concert Series, Boulder City High School Auditorium, 8 p.m. Benefit for the Boulder City Cultural Center. 294-9982.

Entries accepted, 12th Annual Art-A-Fair. See 2/5.

07 FRIDAY

Governor's Arts Awards, banquet and ceremony, presented by the Nevada State Council on the Arts, Union Plaza Hotel, 7 p.m. \$30. For more information, call the Allied Arts Council at 731-5419.

Tears of Joy Theatre presents "Petrouchka," set to Stravinski's music; the play incorporates puppets and actors in costumes and masks; Charleston Heights Arts Center, February 7, 7:30 p.m., February 8, 2 p.m. \$5 adults, \$3 students and seniors. 386-6383.

08 SATURDAY

Meet the Juror of the 12th Annual Art-A-Fair, Suzanne Muchnik, L.A. Times art critic, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

"The Questor Tapes," captioned film for the deaf (with sound), Flamingo Library, 1 p.m. Free. 733-7810.

Tears of Joy Theatre. See 2/7.

Art Auction benefitting the Cashman Jr. High Stage Band, Artemus Ham Concert Hall, UNLV, featuring 25 to 30 local artists, 7 p.m. 364-0313 ext. 36.

"Don't Start Me to Talkin' or I'll Tell You Everything I Know: Sayings from the Life and Writings of Junebug Jabbo Jones," with actor John O'Neal; tales and anecdotes and portrayals of a dozen different figures in the struggle for civil rights in America, part of Black History Month, Reed Whipple Center, 8 p.m. \$7 adults, \$6 seniors and students. 386-6211.

09 SUNDAY

"Love All People." See 1/5.

The Sierra Wind Quintet, in concert, Charleston Heights Arts Center, 3 p.m. \$3 adults, \$2 seniors and students. 386-6383.

10 MONDAY

Marcel Marceau, the world's greatest mime, performing in a one-night-only gala benefit performance, UNLV's Artemus W. Ham Concert Hall, 8 p.m. Tickets available through NDT office, Green Room, Ham Concert Hall. Gold Patron tickets, including reception, \$100; gen-

FEBRUARY EXHIBITS

01 SATURDAY

Quilting Bee and Quilt Display; learn to make beautiful quilts in a two-part program held in conjunction with a neighborhood quilt display, continuing through February 28. Quilting bee, 7 p.m.; part two, February 25, 7 p.m. Sunrise Library. Free. 453-1104.

02 SUNDAY

Carla Golder, flower prints, Reed Whipple Center Art Gallery, through March 3. 386-6211.

The American Mothers Show, Las Vegas Art Museum, Lorenzi Park; opening reception, noon to 4 p.m. Continues through February 26. Gallery hours: 9 a.m. to 3 p.m. Tues. - Sat., noon to 3 p.m. Sun., closed Mon. 647-4300.

07 SUNDAY

Las Vegas National Billboard Art Competition Exhibit, sponsored by Allied Arts Council, Donrey Outdoor Advertising and Dick Blick Art Stores, juried by Billy Al Bengston. Opening reception and

eral admission, \$25 and \$15. For reservations, 739-3838.

Nevada State Ceramic Association, monthly meeting, Denny's restaurant, 8 p.m. 877-1614.

Community Drama Workshop. See 1/6.

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

11 TUESDAY

Faculty recital, Nevada School of the

awards ceremony, Donrey Outdoor, 1211 W. Bonanza, 5 to 7 p.m., February 7. Exhibit continues at the Allied Arts Gallery through March 5. 731-5419.

10 MONDAY

Arizona "8," artists in different media; a traveling exhibit, UNLV Fine Arts Gallery and Museum of Natural History. Slide presentation, February 14, 3 to 5 p.m., Alta Ham room 229, followed by the artists reception from 5 to 7. Monoprint demonstration, Feb. 13, 2:30 p.m., Grant Hall 239; through March 7, 11 - 4 p.m., M - F and Sat. by appt. 739-3237.

16 SUNDAY

Rob Gischer, illusionistic still-lives, Charleston Heights Arts Center, through March 19. 386-6383.

12th Annual Art-A-Fair Opening and Awards Presentation, Flamingo Library Main Gallery, 3 p.m. Exhibit will run concurrently at Spring Valley Library through March 13. 733-7810.

Arts, featuring William Powell, clarinet and Laura Spitzer, piano; Paula Johnson and Nick Rissman, pianos; Anthony Vicari, saxophone; Carol Embry, clarinet; and Elizabeth Moulton, cello; Alta Ham Hall room 132, UNLV, 4:30 p.m. Free. 739-3502.

"Meeting of the Courts," featuring the New Orleans All-City Orchestra, the Sunset Symphony and a Dixieland Dance Band for a real old-fashioned Mardi Gras; costumes welcome, Showboat Hotel; \$10 adults, \$5 students and seniors, benefitting the Sunset Symphony. 385-9192.

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FEBRUARY EVENTS continued

Library District Board of Trustees monthly meeting, Flamingo Library board room, 11:30 p.m. Public invited. 733-7810.

12 WEDNESDAY

Japanese floral art classes. See 1/1.

Nevada Musical Theatre Guild. See 1/1.

Pick up work juried out of Art-A-Fair, Flamingo Library, 10 a.m. to 8 p.m., February 12 and 13. 733-7810.

13 THURSDAY

Great Books Discussion Group; topic: "The Heart of Darkness" by Joseph Conrad; public invited; please read selection in advance of discussion; Flamingo Library conference room, 7 p.m. 733-7810.

Theatre Arts Group. See 1/2.

Pick up work juried out of Art-A-Fair. See 2/12.

14 FRIDAY

"night, Mother" by Marsha Norman, di-

rected by Brian Strom, Clark County Community College, 8 p.m. February 14, 15, 20, 21, 22; and 2 p.m. February 22; with a special benefit performance for the Allied Arts Council, 6 p.m. February 16. 643-6060, ext 370.

15 SATURDAY

"night, Mother." See 2/14.

16 SUNDAY

"Love All People." See 1/5.

An Evening of the Arts at CCCC, a benefit for the Allied Arts Council, featuring "night, Mother" by Marsha Norman, directed by Brian Strom, at 6 p.m., followed by a reception for the Nevada Women Artists Invitational, with works from Northern and Southern Nevada. Clark County Community College. Admission, \$15. 731-5419.

17 MONDAY

Community Drama Workshop. See 1/6.

Tulsa Ballet Theatre, a ballet company of 40 presented by the Community Concert Association, Artemus W. Ham Concert Hall, UNLV, 8 p.m. No tickets sold for individual concerts. Membership is \$20 for the four-concert season. 648-8962.

Art Blakey's Jazz Messengers, one of the greatest jazz ensembles of all time, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 2 a.m. Recorded for national broadcast by KNPR 89.5 FM. 385-4011.

19 WEDNESDAY

Japanese floral art classes. See 1/1.

Nevada Musical Theatre Guild. See 1/1.

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

The Philharmonia Hungarica, conducted by trumpet virtuoso Andre Bernard; Master Series concert, Artemus

W. Ham concert Hall, UNLV, 8 p.m. 739-3535.

20 THURSDAY

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

Theatre Arts Group. See 1/2.

"night, Mother." See 2/14.

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

21 FRIDAY

"Vagabonds" by Bernard Sabath; winner of Rainbow Company's National Playwriting Contest; brings Mark Twain to the stage at Reed Whipple Center Auditorium, 7:00 p.m. February 21, 28 and March 1; and 2 p.m. February 22, 23 and March 1 and 2. Children 12 and under, \$1.50; adults, \$3; seniors and teens, \$2.50. 386-6553.

"night, Mother." See 2/14.

"The Plough and the Stars," Sean O'Casey's poetic drama about the perpetual Irish Revolution, UNLV Department of Theater Arts, Judy Bayley Theater, 8 p.m. February 21, 22, 27, 28, March 1, 6, 7 and 8; and 2 p.m. March 2 and 9. 739-3801.

22 SATURDAY

"Footfalls" by Samuel Beckett, directed by Jerry Crawford, part of this year's Beckett Festival, following the 8 p.m. performance of "night, Mother" at Clark County Community College Theater. 643-9118.

"Vagabonds." See 2/21.

"night, Mother." See 2/14.

"The Plough and the Stars." See 2/21.

23 SUNDAY

"Vagabonds." See 2/21.

"Love All People." See 1/5.

The Serenata String Quartet; principals of the Serenata Chamber Orchestra, Kathy Judd, 1st violin; James Carpenter, 2nd violin; Mary Trimble, viola; and Barbara Gurley, cello, present a program of classics, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

R.J. Travel Fair, benefitting the Allied Arts Council, featuring free trips and entertainment, 10 a.m. to 4 p.m., Las Vegas Convention Center South Hall. 731-5419.

24 MONDAY

Community Drama Workshop. See 1/6.

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

25 TUESDAY

"Norma Rae" with Sally Field; a Southern woman fights to unionize her fellow factory workers; captioned film for the deaf (with sound), Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

Young People's Concerts

Two Young People's Concerts performed by the Las Vegas Symphony Orchestra will be offered to Las Vegas public and private school fifth graders at Artemus Ham Hall and will be free.

The Young People's Concerts, approximately 45 minutes in length, will be held January 8 and April 9 at 10 a.m. and conducted by Music Director Virko Baley. The programs include lecture/demonstration segments on the music of well-known symphonic composers Bach, Brahms, Wagner, Britten and others, specifically designed to entertain and educate young listeners. Young artists from the community will be featured as soloists with the Symphony. The emphasis will be placed on introducing live symphonic music to the young audience in a concert hall experience.

The performances are underwritten by Citibank National Association with assis-

tance from the Musicians Performance Trust Fund, in cooperation with the Clark County School District Partnership Program. The cost of the public schools transportation will also be underwritten by Citibank.

Virko Baley, Music Director and Conductor says "When a symphony performs for the young in the community, you know they mean business. We have Citibank helping us make the statement that we will be around to entertain these young ones when they become subscribers. By these performances, we make them subscribers.

"Artistically, we have prepared special programs designed for children at the fifth grade level. The whole concept is to introduce appropriate music in a concert experience—it's the package that makes it work."

For more information, call the Symphony office at 739-3420. **AA**

26 WEDNESDAY

Japanese floral art classes. See 1/1.

Nevada Musical Theatre Guild. See 1/1.

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

27 THURSDAY

Theatre Arts Group. See 1/2.

"The Plough and the Stars." See 2/21.

28 FRIDAY

"Catastrophe" by Samuel Beckett, di-

rected by Kathryn Sandy O'Brien, part of this year's Beckett Festival, following the 7 p.m. performance of "Vagabonds" by the Rainbow Company at Reed Whipple Center. 386-6553.

Great Books Discussion Group; topic: "Conscience" by Emmanuel Kant; public invited; please read selection in advance of discussion. Flamingo Library conference room, 7 p.m. 733-7810.

"Vagabonds." See 2/21.

"The Plough and the Stars." See 2/22.

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"Petrouchka," presented by Tears of Joy Theater.

Tears of Joy

Petrouchka, the clown immortalized by Stravinski, is Tears of Joy Theatre's newest production, to be presented at the Charleston Heights Arts Center, February 7 at 7:30 p.m. and February 8 at 2 p.m.

Tears of Joy's production incorporates three foot tall puppets (adaptations of Japanese "bunraku" puppets) and masked actors. In the midst of a carnival in St. Petersburg, the puppets are brought to life at the command of a mysterious magician. Petrouchka, the clown, falls in love with a beautiful ballerina. She, however, prefers the athletic, handsome Moor to the gentle Petrouchka. Also included in the program will be selections from "Images," a combination of shorter works that bring variety to concert performances.

Tears of Joy Theatre has been delighting audiences for eleven years and is recognized as one of the outstanding puppet theaters in the U.S.

Tickets for reserved seating are \$5 for adults and \$3 for students and senior citizens. For information and reservations, call 386-6383 after 1 p.m. **AA**

Baley at the World Conference

Toward the end of October, 1985, an event took place in Washington, D.C., which on first consideration, would seem to have little to do with the cultural life of Las Vegas. Two thousand scholars from several continents convened at the Washington Sheraton Hotel for a week-long schedule of symposia on the most recent research in the field of Soviet and East European studies. The III World Congress for Soviet and East European Studies covered subjects ranging from history and political science to art and music. For involvement in this last subject, one Las Vegas, Music Director and Conductor of the Las Vegas Symphony Orchestra, Virko Baley, was

invited to attend as a panelist.

The recent World Congress in Washington, D.C., was the third endeavor of its kind. (Soviet delegates were permitted to attend the previous two Congresses which were held in Canada and West Germany. The general consensus of opinion is that they declined participation in this Congress for fear of being associated with the wide range of topics being discussed.) Las Vegas, a seemingly unlikely contributor to the advancement of Slavic and East European culture, was chosen as one city to send a representative. Unbeknownst to many of its inhabitants, it has become an acknowledged, albeit small, center for the

propagation of new East European and Soviet music. Since 1974, when Las Vegas Chamber Players began introducing the works of lesser-known, and even well-known, composers whose works are rarely, if ever, performed in parts of the Eastern hemisphere, Las Vegas has grown in the eyes of the international cultural community. This groundbreaking work has been continued by the Las Vegas Symphony Orchestra with performances such as last season's premiere of Boris Lyatoshinsky's Symphony No. 2, and will reach a milestone with the 1986 premiere performance of a work written specifically for the LVSO by Ukrainian composer Valenin Silvestrov. These efforts along with those of scholars of Slavic studies such as Dr. Paul Burns of UNLV's History Department, have gone a long way toward showing one American city's support of cultural (human) rights.

—Elissa Stutz **AA**

AAC members eligible for health plan

Group health insurance is being offered by the Allied Arts Council to its members for the first time, beginning January 1, 1986. From that date, individual and family AAC members will be given the opportunity to join Health Plan of Nevada (HPN).

Many artists, in all disciplines, are self-employed and therefore find it difficult to get group health insurance. For this reason, Allied Arts has wanted for years to be able to offer insurance to its members.

HPN is one of a new class of health insurance plans, a health maintenance organization, providing service to its subscribers in its own facilities or in affiliated hospitals. HPN covers most health expenses, including office visits, hospital care and emergency service.

Upon enrollment, a subscriber selects a personal physician from HPN's list. The primary care physician will then supervise and coordinate all of the subscriber's health care needs, from routine exams to any required specialist refer-

als, to providing or arranging care in the event of hospitalization.

HPN doctors are on care 24 hours a day, seven days a week and will arrange for necessary emergency services.

The primary goal of HPN is to keep the subscriber well by stressing early disease detection, preventative care and prompt treatment. Health Plan of Nevada organizes, provides and oversees every element of physician and hospital care.

A prepaid monthly fee entitles HPN subscribers to a comprehensive range of health services. This fee covers services from extensive outpatient and preventative care to complete hospitalization and treatment by a wide range of health care specialists. In addition, HPN provides coverage without claim forms and eliminates deductibles and unexpected medical bills. As health insurance benefits and premium levels continue to expand, the health maintenance organization's ability to use medical resources more efficiently (thereby containing health care costs) becomes particularly important.

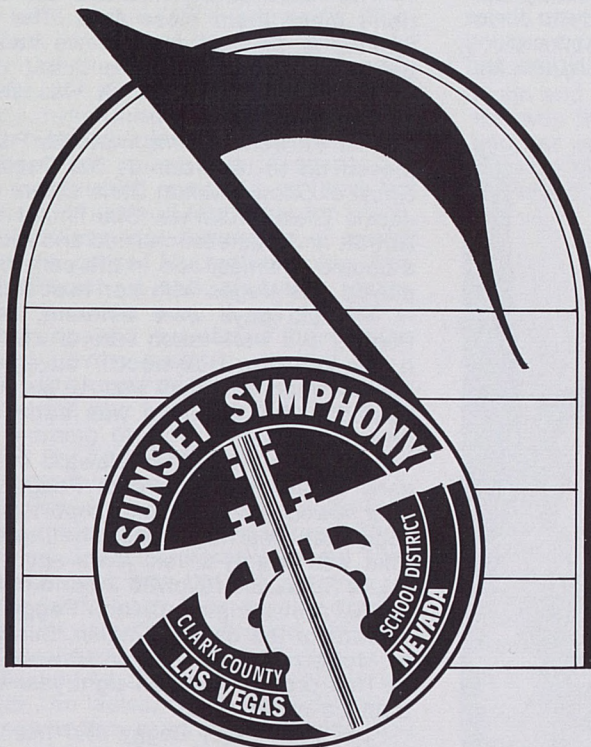
Instead of any deductibles, a subscriber makes a co-payment of \$5 for each visit to a doctor and \$3 for each prescription.

HPN is a prepaid medical plan. New member applications, together with the first monthly payment, must be received by the Allied Arts Council no later than the 15th of the month to be eligible for coverage on the following month. Subsequent monthly payments *must* be received no later than the 20th of each month for coverage on the following month. The Allied Arts Council assumes no responsibility for billing, and in the event that payment is not received in time, medical coverage will be cancelled.

Monthly rates will be as follows:

Single	\$ 93.10
Two party	182.40
Family (3 or more)	249.40

For information regarding medical benefits under this plan, please call: Joy McClenahan (Health Plan of Nevada) at 877-5150, or for information regarding eligibility and payment procedures, call the Allied Arts Council at 731-5419.



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Love, sweat and laughter

Peggy Ryan dances on

BY MORAG VELJKOVIC

“I was dancing the nine months my mother was pregnant and I came out tapping. I interrupted her aspirations, which is why her dreams became centered on me. My parents were a ballroom dancing team.”

Born in Long Beach, California, Peggy Ryan was a child actress who toe-tapped at three and made her first movie at age five. She played the prom queen, the cheerleader, the kid with the big ears and the funny smile. When they needed a good crier, they'd send for Peggy. Look closely at the starving children in *Grapes of Wrath* and you'll find a sobbing Peggy.

When they sent out a call for a child to play opposite Eleanor Powell in *Born to Dance*, Peggy tapped her way to a seven year contract with MGM. It was all too perfect. Eleanor Powell decided that the child was too good and a non-dancing substitute was hired.

“That's when I learned that you don't compete with good children,” says Peggy. “Or dogs.”

As a consolation, the choreographer staged a showstopping production with

Peggy tapping in front of 180 tall male tap dancers for a Hollywood benefit. She was seen and signed by Universal Studios to appear in *Top of the Town*.

“I wasn't a star, I was a working actress,” she says. And work she did, non-stop in Hollywood until the awkward arms and legs period hit. She was Shirley Temple's friend, Jane Withers' pal. At age 15, she was on Broadway in *Meet the People* with Nanette Fabray and Jack Gilford, and at age seventeen when she was teamed up with Donald O'Connor, she was ready to retire. So was he.

“Don't forget, we had both been on stage since we were small children, and most child stars didn't make the transition to adulthood.”

Their partnership took off, which surprised Peggy, who had known Donald from professional children's school. “I didn't want to dance with him. He wasn't the best dancer. He was a wonderful performer and a good all-arounder, but Astaire was and always will be my idol. Donald and I were both ready to throw in the sponge when we started making musicals together. He was sixteen and



Donald O'Connor and Peggy Ryan, both 17, in Universal's *Mr. Big*.

I was seventeen.”

It was wartime, and with Donald scheduled to go into the army at age eighteen, the duo churned out musicals at the rate of one a month and in some cases one a week.

“They were quality musicals and they don't make them these days. The difference is that we thought we had to get it right first take. We didn't take three days to say hello. It was shoot and print, shoot and print.”

After the series of hit musicals, Peggy moved on to television in Sid Caesar's *Show of Shows*, Milton Berle shows and Jackie Gleason shows. She filmed with Abbott and Costello, married and retired a couple of times, and in the early 50's, played Las Vegas with her husband.

“The old days were different,” says Peggy. “We were taken care of whether it was Vegas or Hollywood. You worked for one man and that was it. We were guided and I think life was better for performers.”

When she retired to Hawaii, in her early thirties and divorced, Peggy was interviewed by the Island reporter. He suggested marriage and she agreed. That was twenty-seven years ago.

Life for awhile revolved around babies and PTA meetings, but soon Peggy was in front of the cameras again, this time as McGarrett's secretary in *Hawaii Five-O*. That proved to be an eight year contract as an actress.

Four years ago, Peggy and her now retired husband, Eddie Sherman, moved to Las Vegas. He gave her a studio as a surprise and Peggy found herself dancing again. But she soon gave up the studio and moved over to the Sporting House facility to teach non-professionals to tap.

Peggy Ryan, center, with her TNT's.



"I didn't enjoy teaching the professionals in this town. They're indifferent and too self-satisfied. They do two shows a night and few are interested in improving or getting up to take a class. Tap is not easy, and there is no short cut, no easy way out. To do it well takes two feet, work and the ability to learn."

Where Peggy found the spark of interest was in the business ladies, all of them mature—which covers the 40 to 70 group—and all of them eager to work. She didn't compromise. She made them learn to tap properly and soon the TNT's (Tits and Taps) were in demand at charity functions. Out of that initial group came the Croquettes, and the Hot Flashes and the Top Kats; all of them lines of dancing business ladies.

"I'll introduce them as businesswomen who were tired of aerobics and found the answer in tap. I have a real estate broker, a restaurant owner, a poker dealer, a teacher and a housewife all in the same group. They have one thing in common. They're workers. And I'm dancing more now than I did at twenty and I'm sixty one. I choreograph and teach them and dance with them and they're wonderful. There is a lot of love, sweat and laughter around here."

Peggy Ryan is a young-at-heart lady who sports sweatbands and ponytails and a remarkable zest for life. Talk with her and you leave feeling exhilarated. Sitting in the Sporting House among the physically fit specimens, she still shines out. Her students are the ones who smile a lot. Here's a teacher with a glow on her skin, there's a grandmother who just got herself a job as a model. "If they can do it, so can you" seems to be their creed, and that is probably why the fame of the TNT's is growing. Convention delegates demand them and they tap their way into businessmen's hearts. "At my time of dance, I want to enjoy myself," says Peggy.

So what did dance do for her?

"Kept me young and in shape. I'm not really health conscious as I love hot fudge sundaes and fettuccine too much, but I believe that the secret of energy is in the genes. My mother, bless her, was a spirit—a sort of Auntie Mame. Youth is in the soul. It has nothing to do with age and I've learned that positive thinking is the secret."

Peggy was put on the stage as a child. Is that the way to go or does she heed the warning of Noel Coward who said "Don't Put Your Daughter On The Stage, Mrs. Worthington?"

"I grew up on a Hollywood set and my daughter Carrie is an actress. She's Amy on *Santa Barbara*. Both my sons are musicians and I'm still tapping.

Is it fair? Peggy Ryan seems to have had it all; stardom, marriage, children, a new career and above all, fun.

The key to the joy in her life is the group; the ladies. "I see them physically change as they progress in dancing. You know when somebody feels good about herself. I'm so lucky because, yes, I did have it all, and I'm still having it. What's more, I still have the same friends I knew at the beginning of my career. That's what it's all about and that's what the TNT's are all about." **AA**

The Genius of Gesture

Marcel Marceau, universally acclaimed as the greatest living pantomimist, has, without a word, brought laughter and tears to people throughout the world. In a one-night-only gala benefit performance on February 10 at 8 p.m. in Artemus W. Ham Concert Hall, Nevada Dance Theater presents the legendary mime. The performance is co-sponsored by KVVU TV 5.

A native of Strasbourg, France, Marceau's childhood interest in silent screen artists such as Charles Chaplin inspired him to eventually enroll in the School of Dramatic Art in the Sarah Bernhardt Theatre in Paris. There he developed the pure art form that he has dominated and popularised worldwide with his creation of "Walking Against the Wind," "The Cage," and other sketches which have come to be so familiar as to become cliched in other hands.

He once said he has played in 65 countries and in every country people laugh and cry for the same reasons. He has won the coveted Emmy award here and has appeared on national TV innumerable times. The French government conferred its highest honor upon Mar-



Marcel Marceau.

ceau, making him a *Chevalier de la Legion d'Honneur*. The city of Paris gave him a grant to reopen his International school of Mime.

In the fulfillment of a dream, he brought his teaching abilities to the United States, earlier this year at the University of Chicago and again in July at the University of Michigan. The opportunities came about as a result of students around the country constantly asking to have a series of intensive classes with the master.

Marceau was hospitalized in December, but his recovery is proceeding rapidly and NDT has been informed he will still be able to appear in Las Vegas.

Tickets are available through Nevada Dance Theater office, Green Room, Ham Concert Hall. Gold Patron tickets of \$100 include a reception with Marceau, general admission is \$25 and \$15. For reservations call 739-3838. **AA**

Simba dance concert

"Young, vibrant talent and an evening filled with incredible music and dance" will be found at the Charleston Heights Arts Center, January 10 and 11 at 8 p.m., and Sunday January 12 at 2 p.m., when Simba Talent Development Center, Inc. presents The Simba Junior Dance Company in Concert.

Simba, a local non-profit arts training center, was created to educate and enrich the community in the performing arts, with special emphasis on dance. Winston DeWitt Hemsley, artistic director of the Simba Junior Dance Company, brings a long list of national and international credits to Simba. He graduated

from New York's High School for the Performing Arts, depicted on television's "Fame." He choreographed Donn Arden's "Jubilee" at the MGM and the "Lido" in Paris. Members of the Simba Junior Dance Company are local high school students who are utilizing Simba's classes as a stepping stone to professional arts careers.

The primary purpose of this concert is to raise scholarship funds for those students who are economically unable to pursue a career in the arts. LaVerne Ligon, Director of Simba, promises the Las Vegas community its very own "Fame."

For ticket information, please call 367-6788. **AA**

Arts important to Americans

More thrilling than sex

BY ESTHER WEINSTEIN

“Arts group full of quacks, phonies,” screams the headline of a recent editorial by James Kilpatrick, syndicated in the *Las Vegas Review-Journal*. Kilpatrick refers to the National Endowment for the Arts (NEA) as a money-squandering outfit and says “the abuses of the NEA’s grant program are so pervasive and so outrageous that effective curbs probably are beyond any congressman’s reach.”

Since when have abuses been absent from any government program? The \$600 toilet seats and \$150 hammers in the Pentagon’s budget immediately come to mind. While the bad press about those items perhaps prevented future similar purchases, the Pentagon’s budget hasn’t been threatened for years.

Kilpatrick questions why tax dollars are frittered away on frivolities like poetry and himself answers, “because many of the applicants to the NEA are con artists and many of the judges, quacks.” There are, in his opinion, no more than half a dozen poets in the country whose stuff is worth printing. And he grudgingly admits that “perhaps a case can be made—a poor case, but at least a case—for NEA grants to symphony orchestras, established ballets and the like.” But he concludes that “at a time of \$200 billion deficits, the other subsidies cannot possibly be defended. They ought to be wiped out.”

The question whether or not government funds should be used to support the arts is a legitimate, philosophical one, especially in a democracy. Admittedly, there are dangers in government support. For example, it might be used to establish “official” styles and forms of art and to condemn what a few deem either corrupt, decadent or too abstract. Questions of artistic merit can overlap with questions of personal taste, and judging what is worthy of support and what is not is fraught with possibilities for favoritism. But just because there is

potential for abuse is not reason enough to eliminate a program.

In the Soviet Union, the arts, like everything else, are an instrument of government policy. In most European countries, government support of the arts is a long-established tradition. But in the U.S., there has been no similar, unbroken commitment.

In 1955, President Dwight Eisenhower recommended, in his second inaugural address, that “the federal government should do more to give official recognition to the importance of the arts and other cultural activities.” During the Kennedy administration, the movement finally came into focus. But it wasn’t until 1965, under President Lyndon B. Johnson, that the Endowment came into being.

The NEA offers financial assistance to the arts through two routes. Artists and organizations may apply to the NEA directly through its various divisions: Jazz, Dance, Design, Media Arts, etc. At the same time, the NEA distributes funds to the state arts councils, which in turn give grants to artists and organizations within those states.

How much tax money do Americans spend on the arts? The NEA appropriation for fiscal 1985 was \$163.7 million, which comes to about 65 cents per person. This compares with \$35 (that’s dollars, not cents) spent per capita in Sweden and \$32 in Canada.

If \$163.7 million still seems like a great deal of money, consider that defense spends \$30 million per hour, 24 hours a day, 365 days a year. To cut the entire NEA program wouldn’t dent our \$212 billion deficit, just as doubling the arts budget, in fact, would be of little consequence to the whole picture. Does it seem unreasonable to pay six hours of our power to kill every human in the world ten times over (or is it twelve?) to support the thousands of arts endeavors that make life, while we have it,

worth living?

Most Americans think yes, according to a December, 1984 poll done by Louis Harris and Associates. The poll, which sought to analyze attitudes and habits of Americans toward the arts, found that most Americans believe that Federal financing of the arts should, in fact, be increased. Fifty-five percent of those polled said that there should be larger rather than smaller Federal financial contributions to the arts.

Perhaps surprisingly, people are also willing to pay higher taxes in order to increase Federal financing of the arts, according to the poll. Seventy-two percent said they are willing to pay \$5 more in taxes annually, while 53 percent said they would be willing to pay \$25 more in taxes to help increase Federal financing of the arts. In the same poll, those responding indicated they are against paying higher taxes for defense by a ratio of about four to one.

An apt comment came from Lee R. Hamilton, D-Ind., in a letter to his constituents in 1975 when he wrote, “A nation which refuses to spend a penny for the arts for every \$500 it spends on defense may find it has much less to defend....The arts are an economic as well as cultural resource. Money spent on the arts influences the economy of an entire community and has a multiplier effect. The arts are an asset to the tourist industry, they attract business and industry, and they enhance real estate value.”

To say nothing of what they do for us on the personal level. The December, 1985 issue of *Psychology Today* reported the result of a survey in which respondents indicated what gave them thrills. At the top of the list—musical passages; second, a scene in a movie, play, ballet or book; third, great beauty in art; fifth, a climactic moment in opera, all ahead of sexual activity, particular moments at a sports event, success in competitive endeavor and physical exercise. In 1984, more people attended arts functions (including pop music concerts) than attended sports events—an astonishing statistic.

Few would dare contend the value of the arts in our lives. The knotty question is who should fund them, government—private donors and patrons, foundations or corporate entities? The answer has to be all of the above. The award of a government grant has been called the arts equivalent of a high Department of Agriculture rating on a piece of beef. It serves as a signal to the private sector that a project is worthy of support and frequently draws a match three or four or more times its face value. The NEA budget represents less than .05% of our annual spending. (According to the October, 1985 “Economic Indicators” prepared for the Joint Economic Committee by the Council of Economic Advisors, the government has spent \$347 billion for the first three quarters of this year in the purchase of domestic goods and services—\$253.1 billion for defense and \$93.9 billion for everything else.) To withhold that relatively inexpensive stamp of approval and lure to matching capital would appear nothing short of foolish.

AA

APPRAISALS

ROBERT DEIRO & ASSOCIATES
By Appointment 646-6077

Krumhorns are coming

But first, two sopranos

Madelene Capelle and Eileen Hayes will sing light opera in January and "Renaissance jazz" duo Banish Misfortune will appear in February as part of the Boulder City Spring '86 Concert Series. Held at 8 p.m. in the Boulder City High School Auditorium, the concerts will benefit the Boulder City Cultural Center Building Fund.

Soprano Capelle, well known locally, appeared most recently in the lead role of *The Merry Widow* at UNLV. She returned from Europe in December where she sang in Genoa, Vienna and Munich. In January, Capelle will be a guest soloist with the Sacramento Symphony and in February she takes center stage with the Oakland Symphony under the direction of Richard Buckley.

Hayes, until recently managing director of the Las Vegas Symphony Orchestra, has performed with the Portland Opera and the Oregon Light Opera Company, among others. In Las Vegas, she sang the lead in *Side by Side by Sondheim*, a role she repeated at the Pioneer Theater Auditorium in Reno. Her recitals have included the Palm Springs Women's Club and the Los Angeles

Press Club.

Friday, January 10, Capelle and Hayes will sing arias from *Tosca*, *La Traviata*, *Tales of Hoffman*, *The Merry Widow* and *La Boheme*. A special arrangement of "The Gershwin Medley" will include selections from *Porgy and Bess*, the folk opera that is considered Gershwin's masterpiece. Other songs will include "I Got Rhythm," "Strike up the Band" and "Let's Call the Whole Thing Off." The two sopranos will conclude with selections from musicals including *Showboat*, *Oklahoma*, *South Pacific*, *My Fair Lady*, *Cats* and *The Student Prince*.

On Thursday, February 6, lute, recorders, gemshorns, krumhorns, cornamuse and bowed psaltery will be played by Banish Misfortune, in the series' second concert. The Alaskan group has performed in nearly every state and in Canada, New Zealand, Australia, England and Ireland in an ingenious blend of styles combining troubadour songs of the Middle Ages and Renaissance with Irish reels and jazz-flavored improvisations. They have recorded three albums which have been distributed internationally; their Alaskan performances have been funded by the Alaska State Council



Eileen Hayes and Madelene Capelle.

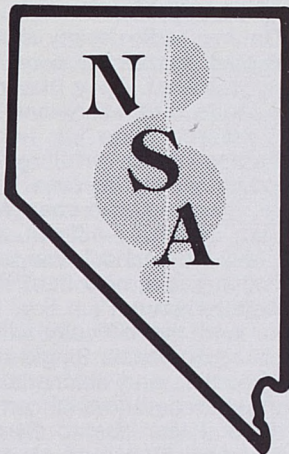
on the Arts, Arts Alaska, Inc., and the National Endowment for the Arts.

"Renaissance jazz" is a term often used to describe the group's music, in its collapsing of the last several centuries of musical tradition.

The Spring '86 Concert Series will feature pianist Laura Spitzer in March, the UNLV-based Sierra Wind Quintet in April, and the UNLV Jazz Band in May. The Series is made possible in part by a grant from the Nevada State Council on the Arts. For more information, call 294-9982. **AA**

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Oboist Andrea Ridilla: One voice in the Sierra Wind Quintet

Andrea Ridilla, top. Sierra Wind Quintet, below; from left, Richard Soule, flute; Yoshi Ishikawa, bassoon; Andrea Ridilla, oboe; William Powell, clarinet; Kurt Snyder, French horn.



LEE ZAICHICK

“It takes a certain strength to be a performer,” says Andrea Ridilla, “but more important, it takes a certain vulnerability. Pure strength in a person isn’t going to make the artist. It’s the weakness, and the combination of the two, that makes you somebody people want to listen to.”

Tackling the oboe takes a certain strength, and forty oboe players could testify to Andrea’s. Those were the forty who desperately wanted to join the National Orchestra of New York, but had to audition against her. She played in that prestigious orchestra for three years; each concert was played in Carnegie Hall.

Those were her student days; she was attending The Juilliard School at Lincoln Center. Then, with M.A. in hand, she became principal oboe of the Rhode Island Philharmonic, while coaching the orches-

tra and chamber music at Brown University.

Now she is a member of the Sierra Wind Quintet, principal oboe of the Las Vegas Symphony Orchestra, a featured soloist in the Serenata Chamber Orchestra Series. She’s performing her own solo recitals and faculty and solo recitals for the Nevada School of the Arts (NSA) and the Las Vegas Chamber Players. She’s teaching nine credits in the UNLV music department as well as private students and classes for the NSA.

But this tough, competitive professional was actually born in Mister Rogers’ neighborhood. Listen to what she says about Sin City: “I love Las Vegas,” she says. “Everybody seems so friendly and so happy to be working. And I like it because it’s sunny, and you get nice vegetables that aren’t very expensive.

“On my radio in my car,” says the dedicated master of serious music, “I listen to KENO. They play regular popular songs, but every one of them is, like, one you know.”

Imagine a cheerful girl like that spending all of her time with that obscure, nasal, snake-charming, double-reeded, fiendishly difficult oboe.

“I love its sound,” she says. “I don’t particularly love how hard it is to make a beautiful sound.”

No. And the difficulty with the beast lies in those reeds. Single reed players, saxophonists and clarinetists, have suffered permanent loss of composure and compound tics due to the perplexities of the reed. One reed starts out like a finely tuned, roaring engine and five minutes later has become a saliva-soaked sponge. The next won’t play in tune, or it’s too green or it’s warped or too hard or too soft, or just has these strange anomalies in the grain, the characteristic uncertainties of organic matter.

Then there’s the squeaker. Maybe it squeaks a little at first, and then it stops



DAVID BROWN



and seems all right. And then, about the time you're playing live before a hushed, packed house, it starts in again, squeaking on certain notes. It seems controllable with effort, then—no; it has a mind of its own. It squeaks at the most surprising times and places. It starts its own squealing accompaniment to the melody and, when you move into the upper registers, finally stops you cold with a shriek straight from Hell.

Professional reed players have responded with uncounted remedies, superstitious practices nervously adopted and desperately adhered to. Some "cure" all their new reeds by the box in the oven overnight. Some carry their reeds wherever they go, relentlessly rubbing them between finger and thumb in the belief that the oils in the skin will "seal" the reed. All over the country, players are trimming reeds and shaping reeds, and for some it becomes a disease. The sound is never right because "I can't get good reeds anymore," and then the infection spreads to the mouthpiece, and the musician begins to haunt music stores, looking for the perfect Berg-Larsen or Otto Link or Bobby Dukoff... and, running out of brands, starts sending mouthpieces to factories to be refaced, starts reshaping the chambers with putty. At this point, there is no time left for practice.

But those are mere single reed players. The oboe uses *two* reeds. And the oboist can't buy them ready-made, but must make them from scratch.

"I think it was in high school," says Andrea. "One day I was making reeds and I started crying and my mother came in and said, 'What are you crying about?'"

and I said, 'I can't make this reed,' and she said 'Look, if that's the way it's going to be, just drop this instrument right now and do something else.'"

It was then that Andrea adopted some of the meditative techniques that have allowed her to maintain some innocence, rationality and optimism while living in the world of professional music—a world in which it sometimes seems that no musician believes that any other musician can play in tune.

"I decided to make reeds in a very slow process where I have a bunch of reeds and I start them and might get seven going and then seven more and then I go for a long period of time so I always have a large number available.

"You can never make reedmaking a science, but you try to. You start making reeds from the original tubes of cane, and there are seven different stages before you even make the reed. You do that so you can lessen your variables; so you know whether somebody gave you a piece of warped cane or maybe the diameter was too big; so you know exactly what you have. Every piece of wood is different; no one would say that it isn't. But if you do it this way, then it becomes actually very calming and in a sense it's therapy, sitting and making reeds. Actually, it's just as much fun as playing the instrument. You can actually see something for your work when you're making reeds, but when you're playing, sometimes it's all abstract."

Which sounds like an elaborate method for coping with an unfortunate habit one has picked up, though oboe playing is really very different from a drug addiction or an ordinary neurosis.

But let Andrea explain her fall from grace: "I grew up in Latrobe, Pennsylvania, which is famous for Arnold Palmer and Rolling Rock Beer. And Mister Rogers, from the television show.

"I grew up in a musical family; I was the third child, and my brother and sister played the piano, and so did I. I could never practice in peace, because somebody would always be helping me. It was an awful struggle-for-recognition type of thing. My sister had a beautiful voice and I had a horrible voice. I knew I loved music, and I wanted to do *something*, so when it came for fifth grade, I decided I was going to pick an instrument that no one ever heard of, and so I picked the oboe, and I never heard of it either, but that's what I wanted to play.

"It was so great, because no one knew what it was, and it was interesting; everybody wanted to see it, the instrument and the reeds and everything, and so I finally had something to show somebody. And anything I did was right, because no one had ever heard it before. It was really fun, and it was my own thing. I knew from fifth grade that I wanted to be a professional oboist. I knew then and I never changed my mind."

"She's a fantastic oboe player with the best training an oboe player can have," says bassoonist Yoshi Ishikawa, artistic director of the Sierra Wind Quintet. She studied at Juilliard with the legendary couple, Robert and Sarah Lambert Bloom.

Her feelings about the Quintet are equally enthusiastic. "It has a lot of promise to be one of the best. The talent

Musical missionary



Pianist Wladimir Kochanski.

“The People’s Pianist,” Wladimir Jan Kochanski, is a man with a mission, to reach as many people as possible with classical music. “I want the average person to become so enchanted with this art form that he will feel comfortable in listening and attending concerts, and will crave the release and satisfaction it gives his soul...his life.”

Kochanski, one of the finest concert pianists in the world today, will appear Sunday, January 19 at 3 p.m. in the Charleston Heights Arts Center, 800 South Brush. His program will include *Ballade in Ab*, op. 47, no. 3 by Frederic Chopin; *Sonata no. 23 in F minor*, op. 57 by Ludwig von Beethoven; “Grillen” from *Fantasiestucke* by Robert Schumann; *Impromptu in Ab*, op. 90 no. 4 by Franz Schubert; and “Crackovienne Fantastique,” op. 14, no. 6 by Ignace Jan Paderewski.

Kochanski’s love affair with the piano began at the age of 5. His mother had taken him shopping when he heard a piano from another part of the store and managed to discover the source. When his mother found him he was halfway into a piano lesson. That same teacher instructed him for 12 years.

RIDILLA continued

and the potential in the group is definitely there. Sometimes, when you’re out of the mainstream, in a place like Las Vegas, and you’re able to, there’s nothing like having the time to spend and really work and woodshed things.”

There has been a boom in interest in chamber music in America in the last few years. That boom creates a market, but it has also created intense competition. With hundreds of wind quintets in the country, getting noticed is a major problem. Sierra Wind’s big brother in Las Vegas chamber music, the New World Brass Quintet, has done extremely

well in attracting attention, and in playing music that merits the attention it gets. Many critics now see New World as one of the three top brass quintets in North America, and some see it as the best of those three.

He was invited to attend the famed Juilliard School of Music at age 16, where he studied with the legendary teachers Rosina Lhevinne and Eduard Steuermann. In 1981 he played to an audience of thousands at Lincoln Center, and performed for Pope John Paul II at the dedication of the Polish Pilgrim’s Home in Rome. The following year he was honored with the bestowal of Knighthood in the Order of Polonia Restituta by the President of the Polish Government-in-Exile, London England, the highest honor which it can bestow upon a civilian. He plays over 100 solo recitals each season and also performs many benefit concerts to help suffering families in Poland.

Recognizing that the future of great music is threatened by the gap that often exists between performer and audience, Kochanski breaks with tradition by speaking to the audience during his concerts, offering verbal program notes and insights into the music. He often invites children to join him on stage, and he makes himself available to his listeners after each concert.

Tickets for reserved seating are \$5 for adults and \$3 for students and senior citizens. For information or reservations, call 386-6383 after 1 p.m. **AA**

Sierra Wind and New World share a member, horn player Kurt Snyder. Flutist Richard Soule and newest member William Powell, clarinet, make up the rest of the Sierra Wind Quintet.

“The Brass Quintet—obviously they’re really taking off; they’re doing all kinds of things; tours and recordings, and

they’re all really hardworking and willing to go and arrange these things. No one’s going to come knocking on your door and say, ‘Would you come play for us.’ What that group has, which our group has too, is a great rapport.

“It’s somewhat like a marriage, a chamber group. Because the more you get to be with one another, the more you see one another’s good points and bad points and learn how to live with them. And that group—they’re really tight when they perform; they’ve been working together for many more years than we have. And—you know—a bunch of guys. I kind of spoiled our quintet, being the only girl in there. They told me last year they had to clean up their act when I came in.”

This marriage is built around work, and lots of it. “There are all kinds of things that we try, for example, ways of blending tones and ending phrases. At this point, pitch is not a real question, because at this level everybody is pretty set. But the kinds of things we work on in rehearsals now are blending and timbres; specific timbres we want and the tone quality that we want. The big thing in the last concert that we worked on was sublimation of everything but melody; in other words, the melody is what you want to surge forward, and anything accompaniment-wise would be underneath. You have to be sensitive to the other instrument and let it sing out; you have to know exactly how loud it is—for the audience, not just for yourself, and sometimes we have arguments on how loud it is. Sometimes we get in these heated discussions, but it sort of feels good, because afterwards we can go on and then you start again tomorrow; otherwise, it stifles your growth.

“That’s what makes being here worthwhile for me. I think everybody in the group is working not only as a group together, but also personally, improving as any artist would do. There are no stagnant players in the group. Everybody’s always working.”

Including Andrea. She has a solo recital in Santa Barbara January 10. She’ll also be playing the Brandenburg Second Concerto with the Las Vegas Symphony Orchestra in January. February 9, Sierra Wind Quintet appears in concert at Charleston Heights Arts Center. February 28, she’ll be performing a contemporary Ukrainian sonata with pianist Virko Baley, director of the Las Vegas Symphony.

It’s a tough schedule, but she manages to balance its pressure against some calm center where she maintains a happy, receptive attitude:

“I love string quartets and Bach to listen to at home. And then, if I want to really relax and not think about music, I listen to Indian music. I love Indian music; things that I can just put on and not be able to analyze, just enjoy. There’s nothing I don’t like; I mean I love jazz and things like that, but I feel it puts me in another world if I listen to Indian music. You know what I also like: I love steel drum music. I love those bands. It’s just such fun music to listen to. The music of other cultures—what they do—it’s just so interesting.”

—Patrick Gaffey AA

Art-A-Fair entries due

The photo was a color shot of a body laid out upon a slab, apparently in death, the image repeated three times, stacked one on top of the other. A deep stillness projects from the image of the body which is clad only in loincloth. The title "Ascension" alludes to Old Master themes. The model in the photo, David Brown, is also the artist. The juror, impressed by the work, awarded it top honors in the 1985 Art-A-Fair competition.

Once again, it is time for artists to prepare their entries for the Twelfth Annual Art-A-Fair competition. The Las Vegas/Clark County Library District with the cooperation of the Allied Arts Council sponsors Art-A-Fair, a juried annual competition for Southern Nevada Artists. Designed to recognize the talents of both amateur and professional artists, Art-A-Fair's winners are selected by a single juror.

Works chosen for exhibition will be shown concurrently at the Main Gallery of the Flamingo Library and the Dana Marie Lull Gallery in the Spring Valley Branch Library. All artists are encouraged to submit their finest work for consideration.

Sole juror will be Suzanne Muchnik, Art Writer and Critic for the *Los Angeles Times*.

Ribbons, cash, purchase awards and gift certificates will be awarded February 16 at 3 p.m. in the main gallery of Flamingo library. Awards for the competition include \$400 first place, \$300 second place, \$200 third place, \$50 first honorable mention and \$500 purchase awards. Purchase awards will become part of the Clark County Library District's Permanent Art Collection which is displayed throughout the library system in its various facilities.

Entries will be accepted February 5 and 6; judging occurs February 7 and 8; a "Meet the Judge" reception will be held February 8 at 3 p.m.; and the accepted entries will be posted February 9. Artists may call or check a list posted in the Main Gallery on that date. Pick-up of work juried out of the show is scheduled for February 12 and 13, 10 a.m. through 8 p.m. in the conference room of the Flamingo Library. The show will be in place at the close of February 15; then the opening reception and awards ceremony will occur on February 16 at 3 p.m. in the Main Gallery of Flamingo Library. Artwork is to be removed from exhibition March 14; and pick-up is to follow the week of March 16, Monday through Friday.

For more information on entry requirements, call Flamingo Library at 733-7810. **AA**



GARY SAMUELSON

David Brown, last year's Art-A-Fair first place winner, with his ribbon, and Jana Harry.

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Billboard art exhibit

Competition entries,
due January 8,
vie for biggest cash
prizes

Billy Al Bengston, who survived an early reputation as a somewhat mad Southern California artist to become one of the world's leading contemporary painters, will be the sole juror for this year's Las Vegas National Billboard Art Competition, co-sponsored by the Allied Arts Council, Donrey Outdoor Advertising and the Dick Blick Art Stores.

A selection of competition entries will be juried by Bengston into an exhibit which will be on display in the Allied Arts Gallery from February 7 through March 5, following Tom Holder's show of gum bichromate monoprints.

The exhibit will open with a reception at Donrey Outdoor Advertising, February 7, from 5 to 7 p.m., and will be moved into the Allied Arts Gallery, where it will

be on view beginning Monday, February 10.

Bengston, of Venice, California, survived a broken back as well as his early reputation. Both resulted from his motorcycle racing career, which confirmed the opinion New York art circles already held about California artists. Only the frightening accident ended that career, however.

Earlier, Bengston had been a dedicated gymnast in high school, which he followed by a period as a fanatical surfer.

"When it became competitive, I didn't want to be surfer anymore."

During all three periods, Bengston was developing into the painter he is now; he has been called "one of the most lyrical and graceful abstract artists now alive," a pure painter whose outlook is exemplified by the motto once stenciled on his handkerchief: "Less Duchamp. More Cezanne."

A signature iris for years has appeared repeatedly in his work. In the last few years he has been attracted by the lush growth and landscapes of Hawaii and in his studio there, he has painted again and again Hawaii's flowers, kahunas and 747's.

This will be the fourth year for the Billboard Art Competition, which has been sponsored by Allied Arts and Donrey for the last three years. Each year, three winning artists have their work displayed on local billboards for about 10 months. This year with support from Dick Blick Art Stores, cash prizes for the three winners will be doubled, to \$600 each.

All entries to the competition must be done in a two-dimensional medium and must be 10½ by 36 inches. The winners will be enlarged by Donrey Outdoor to 14' by 48' billboard size images.

All entries must be received by January 8, 1986.

Bengston will not only select the three winners, but will also jury an exhibit from the entries which will be on view in the Allied Arts Gallery in February. The competition is open to all artists in the United States and Canada.

For more information and a prospectus, call the Allied Arts Council at 731-5419. **AA**

Fantasies in chocolate

"Fantasies in Chocolate," a benefit for Discovery Children's Museum, will be held March 7, 8 and 9 at the Sahara Space Center. The celebration will include a gala champagne desert on Friday the seventh, for \$20 a person, which will include samplings of spectacular chocolate deserts. On Saturday the eighth will be Madame Chocolate's Kitchen, a series of cooking demonstrations from 9:30 a.m. to 4:30 p.m., which will be continued with the final two demonstrations on Sunday morning.

A chocolate chip cookie baking contest will be sponsored by the Las Vegas SUN. Renowned gourmet cook Muriel Stevens will judge the contest, awarding the winner his or her weight in chocolate.

Also on Saturday morning a panel of chocolate experts will hold a discussion on the delectable subject; and finally on Sunday, from noon to 6 p.m. a Chocolate Extravaganza featuring booths set up by chocolate suppliers will be open for browsing. Please call 382-3445 for more information.

AA



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Italy through a lens

Tom Holder's
subtle monoprints

With a list of monuments in one hand and a 35mm camera in the other, Tom Holder undertook a series of forays into the Italian countryside, using Florence as his home base, in the late winter and early spring of 1984.

Each foray became a mysterious Mediterranean adventure as he sought to locate the tangible objects which, as he puts it, "exist only in people's imaginations or in books," and to document them photographically. His mission on the practical level was to seek and shoot works of ancient art, sculpture and architecture, which would begin to fill gaps in the art history slide collection at UNLV.

From that mission "Ancient Odysseys" has emerged, a show of ten gum bichromate monoprints which opens January 10 in the Allied Arts Gallery with a reception from 5 to 7 p.m. "I like the romantic notion of the title—the ancient objects and the trips I took to find these things." In addition to the prints, Holder, professor of art and art department chairman at UNLV, plans to show possibly two paintings and some drawings. The show continues through February 5, to be followed on February 7 by the fourth annual Billboard Art Competition, which is cosponsored by the Allied Arts Council and Donrey Outdoor Advertising.

The prints, made from the original slides, recall one of the earliest forms of photography, preceding even daguerrotype. An image is achieved by working with potassium bichromate, a light-sensitive chemical; watercolor; and gum arabic, a binding agent. Mixed together, these elements create a sensitizing substance which is applied to a surface (in Holder's case Rives BFK, a paper used primarily in etching), exposed as a contact print, enlarged, developed in water and washed out in water. The difference in the modern process involves the use of techniques such as color separation. Each negative requires multiple prints

From Tom Holder's "Ancient Odysseys" series, the Temple of Apollo in Corinth, Greece, gum bichromate/silkscreen.

to achieve density, combining silkscreen, which lies on top of the surface, with watercolor, which absorbs into the surface. "I want the richness, subtlety and delicacy of watercolor against the flat silkscreen surface," he says.

Holder first began working with gum bichromate in 1979, shooting a series of Las Vegas billboards. "This is the first time I've combined gum bichromate with silkscreen," he says. "There are similarities in developing the plates, but this is with a negative and silkscreen is with a positive."

"The prints appear to be a record—something from a scrapbook," he says. Titles and dates appear handwritten on the images. In three of the prints, employing multiple imagery, Holder juxtaposes shots of the Parthenon with shots of Caesars Palace, or overlays shots of ancient monuments with images of Las Vegas' Renaissance Center. Other prints use single images.

Some of the slides used in "Ancient Odysseys" were hard-earned through the frustration and confusion that can arise

in a foreign land. More than once in his search for the Italian monuments, he encountered practical difficulties such as debarking from trains that stopped within 15 miles of a destination and having to find other means of transportation for the final few miles, feeling helpless because of the language barrier. "All those frustrations have now become the richest memories," he says.

Other slides were collected under more romantic circumstances. He visited Venice six times, enraptured by the sense of suspended time brought about by the eerie quiet. The absence of that modern monster, the automobile, produces a silence which adds to the feeling that the city floats somewhere in another era in its canals. "All that history, the architecture, the marvels of the early engineering fascinated me," he says.

In the end, he had captured ancient Italy in 1500 slides. As for the supplement to the slide catalogue, Holder says that his photos rounded out UNLV's collection "quite nicely," his mission accomplished.

—Cynthia Gaffey AA

Smooth walls

Thanks to **M.J. DiBiase Contracting**, the walls of the Allied Arts Council Gallery have been transformed from painted-over paneling, with the requisite vertical groove every few inches, to a smooth, continuous surface, suitable for the display of art. The company donated drywall, nails, tape and mud to the Council which a crew of volunteers: John Kane, John Stockman and Pasha Rafat; installed and painted in one weekend to achieve the new, improved look.

Now Bob Brown of the UNLV Art Department has arranged for the federal government to donate the moveable

walls built by his colleague Lee Sido to the gallery. They were put to a final use by the government at Caesars Palace in December, but should be installed in the gallery by the date of this *Arts Alive*. Artist John Benton III donated a day's work to bringing the walls to Las Vegas from Boulder City for the gallery.

Artist/pianist Dan Skea found arranged the purchase of, and trucked 30 new folding chairs to the gallery for its use.

Thanks to all. AA

Heritage Series at LVAM

An exhibit of the Heritage Series of original oil paintings, a pictorial tribute to pioneer American women by Lucile Spire Bruner, D.H.L., will open with a reception Sunday, January 5, at the Las Vegas Art Museum, 3333 West Washington.

The public is invited for the first ever viewing of the entire collection of 24 paintings. The paintings illustrate different facets of the roles that pioneer women played as they went about the daily business of developing decent living conditions, bearing children, teaching and caring for both their fellow humans and their domestic animals, all under tremendous hardships.

Though this is the record of one person's recollections of a time and place, it is a fair representation of an entire



One of the Heritage series of paintings by Lucile Bruner.

segment of rural midwestern life.

"To my knowledge," says Mrs. Bruner, "neither painting nor literature has recognized women's and children's roles in this enterprise; and I felt a moral obligation to tell it like it was as a tribute to those energetic and resourceful women who were my relatives and neighbors, and to the other women across our great nation who shared a

similar lifestyle."

Mrs. Bruner began this theme as a way to encourage her art students to find a motive great enough to keep them painting once they left class. "Although I intended to do only two or three to illustrate the idea, I got caught in my own trap. Once begun, the job was so exciting and compelling that it was hard to stop with 24." AA

Western art competition

"International Art Show 1986," a Western art competition and show featuring arts, crafts and a music exposition will be held February 27 and 28 and March 1 and 2 at Caesars Palace, the Frontier, the Marina, the Sahara and the Aladdin in conjunction with a benefit banquet show for a proposed 26 million dollar Western art and country music museum to be built on the Las Vegas Strip, according to Roy Crawford, promotional director of the Far Western Country and Western Music Foundation and business manager of the Far Western Art Association, sponsor of the show.

A list of 50 artists scheduled to exhibit at Caesars Palace is highlighted by "honored artists" Troy Anderson of Arkansas, Bill Chappell of Colorado, Skip Glomb of Wyoming, Fred Olds of Oklahoma and Kirk O'Hara of Arizona.

Burk Gal'ry shifts gears

"Progress" is always bittersweet. "We're going in a different direction," says Darlene Burk, and part of that change is the closing of one of Southern Nevada's oldest art galleries.

Burk will now sell art by appointment. "The real business is coming from representatives who go out and sell the art," she says. "We're not going to change the name—it will still be the Burk Gal'ry, and we're going to stay in the same location." But what will remain in the Boulder City location will be an office, and the front gallery space will be leased to another business. "We will still have shows. For instance, we have a convention room in Boulder City for our September show."

The gallery was a "true gallery"; one that didn't carry a lot of posters and prints. When Darlene Burk opened her Western art gallery in Boulder City ten years ago, she never doubted she'd make a success of it. "My husband and I are art collectors," she says, "and we

opened not expecting to make a lot of money, but for the enjoyment.

"Roy Purcell came in one day and looked around, then went across the street for a cup of coffee. I'd heard all these great things about him, of course, but I didn't have any of his work. He came back after his coffee and said, 'I'd like to show my work here. Other artists I carried were Cliff Segerbloom, Pete Golden, Lyle Ball, Dottie Burton and John Hilton. They were all great. But the man who was most supportive in helping me set shows up and artists to exhibit was Steve Lesnick. When we started, he was a tremendous help.'"

The gallery was a success from the beginning and remained a success at its end, but Burk feels a need to change with the times. Her contacts throughout the artworld have grown so that she can find nearly any kind of work a customer desires. She sees her latest step not as an ending, but another beginning. She says, "We are no longer just a Western art gallery." AA

Arizona 8

Exhibits, demonstrations
and slides at UNLV

"Arizona 8," an exhibition curated by James Nelson of the Yuma Art Center, opens February 10 and runs through March 7 in the Alta Ham Fine Arts Gallery and the Museum of Natural History at UNLV. An artists' reception will be held Friday, February 14 from 5 to 7 p.m. Prior to the reception, there will be a slide presentation given by the artists, from 3 to 5 p.m. in Alta Ham Fine Arts 229.

The eight Arizona artists in the exhibition are John Hays, jewelry; Michael John March, monotypes/printmaking; Randy McCabe, sculpture; Mark McDowell, constructions/mixed media; Nancy Tokar Miller, paintings; Shannon Owen, sculpture; Fox Joy McGrew, clay; and Michael Raburn, paintings. The exhibition premieres at UNLV, then travels first to the Yuma Art Center and finally to the Fine Arts Center of Tempe. The exhibition was partially funded by a grant from the UNLV Alumni Association and a donation from Michael Saltman Associates.

On Thursday, February 13, from 2:30 to 5 p.m., Michael March will give a monoprint demonstration in Grant Hall 239. The demonstration, opening, slide presentation and exhibitions are free and open to the public. Gallery hours are 11 a.m. to 4 p.m., Monday through Friday, and Saturday by appointment. For further information, call Michele Fricke at 739-3893. **AA**

Collector's Corner

For those whose taste in art has changed over the years, or who own unwanted artwork which is taking up storage space, a new concept is being initiated by the Las Vegas Art Museum.

Art collectors will be interested to know that on January 5, the Collectors' Corner in the Art Museum in Lorenzi Park will be established to display artwork on consignment by collectors. The owners will decide on the minimum bid and a silent auction will be in progress until 3 p.m. on January 19. Any amount over the minimum bid (which will go to the owner) will go into the LVAM's general operating fund. Names of collectors will be kept confidential.

New selections will be presented at the opening reception the first Sunday of each month and the silent auction will end at 3 p.m. on the third Sunday of each month.

Co-chairmen of the Collector's Corner project are Vivian Schneider and Vivian Woods. Those collectors wishing to participate in future auctions should contact the Las Vegas Art Museum at 647-4300.

Disarming Images

National exhibition with a symposium, a tour of the Mercury Test Site and portions of "The Ribbon"

"Disarming Images: Art for Nuclear Disarmament" will be on display in the UNLV Museum of Natural History January 6 through February 2, sponsored by the Art Department and the Museum of Natural History.

The exhibition, curated by Nina Felshin of New York, was organized by Bread and Roses, the cultural project of the National Union of Hospital and Health Care Employees, AFL-CIO, and Physicians for Social Responsibility, New York City. The traveling exhibition, circulated by the Art Museum Association of America, will exhibit in nine other museums, galleries and universities, from New York to California, in addition to UNLV's Museum.

The exhibition assembles 44 works by 46 artists who are vitally concerned with the increasing threat of nuclear annihilation and who address this issue in their work. While points of view and approaches vary greatly, many of the artists focus on the horrific aftermath of the nuclear bomb, its physical, psychological and spiritual consequences. In dwelling on the horrible potential, they hope to stimulate a commitment to the prevention of nuclear war.

In addition to the exhibition itself, several auxiliary activities include an exhibition of children's artwork, dealing with letters to international leaders with artwork to illustrate them, from Our Lady of Las Vegas, in Alta Ham Fine Arts Gallery; an Art Student Exhibition dealing with the theme of disarming images in Grant Gallery; a film series; and a speakers' forum. The speakers will be Nina Felshin, Helen and Newton Harrison, two of the artists to be exhibited; Jeff Kelly, an art critic from Los Angeles; Constandina Titus, Professor of Political of Political Science at UNLV; and Cathie Kelly, Professor of Art History at UNLV.

As part of the disarming event, the Allied Arts Council has obtained an invitation from the Department of Energy Nevada Operations Office to visit the Nevada Test Site on January 28 in conjunction with the UNLV Art Department and artists from the Disarming Images exhibit. This will be a rare opportunity to see the facility where America's nuclear arsenal is tested. Among the sights are numerous craters from tests, many of the test locations and the installations and equipment used in testing, not to mention a huge section of Nevada which is normally kept from public view. Foreign citizens, even Canadians, are not allowed to take this tour. Transportation from Las Vegas to the NTS and return will be provided by the DOE, beginning at 6:30 a.m. and returning almost 12



"Holy War Head," by Robert Arneson for the Disarming Images exhibition.

hours later. The DOE prohibits cameras and binoculars on the tour. Reservations for the tour must be made in advance. For more information, please call the Allied Arts Council (731-5419).

The Speakers' Symposium will be held January 29 and 30 in the Flora Dungan Humanities Auditorium from 7 to 9 p.m. An artists' and speakers' reception will be held, both in Alta Ham Fine Arts Gallery and in the Museum of Natural History, from 5 to 7 p.m. on January 29.

The exhibition is funded in part by grants from the UNLV Alumni Association and the Nevada State Council on the Arts. The Speakers' Symposium is funded in part by the Nevada Humanities Committee.

Segments of "The Ribbon" will also be included during the exhibition. "The Ribbon" is a fabric work which depicts individual artists' concepts of "what they cannot stand to think of as lost forever in a nuclear war." The original idea, started by Justine Merritt, was to wrap the Pentagon with tied-together segments of fabric, each segment created by individual artists, in a peaceful demonstration and plea for nuclear disarmament. The call which went out for artists and other concerned citizens to make these segments resulted in ten miles of ribbon, the response was so great. This exhibition includes the California artists' segments and possibly the Nevada and Utah artists' segments also.

Gallery hours are 11 a.m. to 4 p.m., Monday through Friday and Saturday by appointment. For further information, call Michele Fricke at 739-3893. **AA**

Tailoring the vehicle to the talent

A discussion of local theater

BY ARLEN COLLIER

A producer in little theater admittedly has a difficult job. The limited scope of his resources play an important part in determining his product. I don't mean only financially, although money is a big headache; I am thinking about his limited talent pool. Money is a problem for every producer, big or little, but talent is not. A producer like Joe Papp finds a play that he likes and he secures the rights. Then he hires the necessary talent from wherever to play the roles, or direct or work backstage. His genius comes in melding these parts together to successfully fit the vehicle he has selected.

In little theater, the responsibility of the producer is entirely different. His is much closer to the repertory company manager. To be successful, before he ever contemplates a vehicle for his stage,

he must know the capabilities of the players he has at hand. He must judge vocal competence, directorial penchant and skill. He must not only have the money for set building, he must find the talent for set design. And on and on.

That is the successful formula: In a repertory company the manager or producer looks at his available talent and then finds a vehicle for it. It cannot go the other way round. Few companies are large enough or talented enough for that, not even the Royal Shakespeare Company, though sometimes they think they are. When the ACT in San Francisco had Rene Auborjonois in the company in the sixties, they did an enormously successful *Tartuffe*. It could not be repeated with the present cast, and it has not been.

The little theaters in Las Vegas are also a repertory company of sorts. There

is a talent pool in the city and one at the university. A good producer in Las Vegas must look first to that talent pool and then for a script to match it. If it is simply decided that a particular play is "in," or sounds like fun, or would be great for that actor or this director—if all aspects are not carefully considered, the play may be doomed. One actor can't carry a play by himself. A director can't transform dramatic actors into great comedians in four weeks of rehearsal. If the talent is not there to match the producer's ambitions, the audience is the loser. Much too often this is the case in little theater. And afterwards, even when the talent is there, a leery audience stays home anyway. It's the "once bitten" syndrome.

I have oversimplified the problems here. I must, to make my point. I also know it is very easy to sit on the outside and criticize. But throughout this autumn of theater I have watched both success and failure, and most of the time the problem centers upon the vehicle. Perhaps a cursory review of the season will illustrate much of what I mean.

Early in the autumn, LVLTL presented *P.S.*, *Your Cat Is Dead*, and Jacob's Ladder did *Greater Tuna*. These were followed at Community College by *Geniuses*. Now *Tuna* was a fine artistic success. It is a natural for little theater and will become a staple in the years to come. The writing is uneven, but rather good; the satire is biting; the quick-changes by the actors are fun. But most important from a producer's point of view is the small cast of two. They do have to be talented, especially the lead. So all a producer has to do is wait for a Kelly Masterson to come along and he has a hit on his hands.

P.S. is another matter. It, too, has been a touring staple the last few years, but it requires close ensemble playing much like television sitcoms. This means tight direction, fast pacing, good movement and upbeat delivery of the smutty one-liners sprinkled throughout the dialogue. The producer, LVLTL, failed to look before leaping. It produced this demanding show with not simply the wrong director, but none at all. No attention was paid to whether theirs was a suitable cast. The result was that Paul Thornton was asked to play a part far too old for him in a small theater where age is difficult to disguise. It was a production flaw, not an actor's flaw: poor script, poor direction, small theater and age.

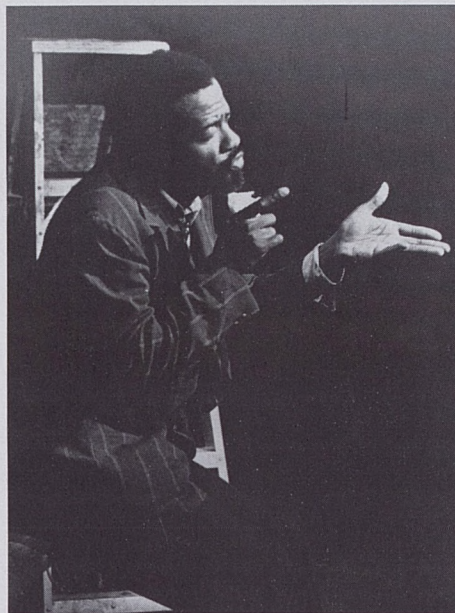
The production errors didn't stop there, however. Georgia Neu, also in the play, didn't belong there with no direction. That she is a talented actress was seen in her appearance as Big Eight in the successful *Talking With*. In the earlier play, she was tense, and moved through her lines almost as if she were wondering why she had let herself get into such a directionless fiasco. The type of dialogue she had to deliver in *P.S.* does not show her strengths to advantage. She does better when she can build a dramatic role. This is the sort of thing a little theater producer, like a repertory manager, must know about his players. Unfortunately, when the producer miscasts, the actor usually gets the blame, but

Don't start me to talkin'

Junebug Jabbo Jones, a black storyteller, will be brought to life by a brilliant actor, John O'Neal, at the Reed Whipple Cultural Center, Saturday, February 8 at 8 p.m.

The Black History Month presentation entitled "Don't Start Me to Talking or I'll Tell Everything I Know: Sayings from the Life and Writings of Junebug Jabbo Jones," is a remarkable collection of tales and anecdotes drawn from a body of oral literature as told by the character Junebug Jabbo Jones, who mixes wit and wisdom in the telling. Junebug is real to the extent that he touches his listeners with recognition. But he's unreal to the extent that he never factually existed.

O'Neal makes great use of a simple set composed of two ladders connected by a long piece of wood. The play is a folkloric history of black life in America. The audience enters another world as the words and deeds of countless characters are retold by this one mythical Junebug, who is sometimes funny, often satirical and critical. But, like all good



John O'Neal as Junebug Jabbo Jones.

storytellers, he always provides a message between the laughs.

A special free performance for young people (4 - 16 years), "The Tale of Junebug's Magic Hat" and "Tell It Like It 'Till," will be presented on February 8 at 12:30 p.m. in the Reed Whipple Studio Theater.

Tickets are \$7 for adults and \$6 for students, seniors and the handicapped. For information or reservations, call 386-6211. AA

even an Olivier can't do everything.

I am still trying to figure out what someone at Community College saw in *Geniuses* that prompted them to attempt a performance. The attempt failed. It is simply a poorly written piece. Here and there one finds a hint of satire, usually reduced to simplistic burlesque. The author gives his hero a name like Jocko and then asks us to believe he is more than a sophomorically drawn caricature. Come on! Give us credit! I am always amazed that producers go out of their way at times to serve us the dregs from the bottom of the barrel when there is so much good wine left untasted.

Again, it is not only the audience, but also the actors who suffer from this sort of producer blunder. We are all inclined to forget that almost all bad lines delivered well are still just bad lines. Watching Scott Blanks as Jocko Pyle, with all his bad lines, I came away with a negative impression of Blanks as an actor. Then I saw him in a decent part in the much better musical *Baby*. How he improved in those few short weeks! (Of course it wasn't Blanks that changed, but the role.) Producers owe it to their players and crew to give them vehicles that make them look good, not bad.

As a producer, Community College has a two-fold purpose. It must provide a theatrical educational experience for theater students in the community, and it must educate the community to an awareness of good theater as provocative entertainment. The vehicle chosen is important and must be selected carefully. The producers must avoid bad theater the same way a history instructor would avoid a bad textbook. When the vehicle is of such inferior quality as *Geniuses* is, it is an educational failure and a bore to the audience.

The same admonishment holds true for UNLV when the producers there reach even further down into the barrel and pull out a piece like *The Torch Bearers*. If satire as a genre in the 1920's had been of particular note, and if the author George Kelly had been a classic writer, then students appearing in the play would have gained an educational experience from it, at least. Alas, none of the above is true, and the players were not even students. There was no reason for its existence except as a tribute to Dr. Lawrence Kuhl on his retirement (from UNLV's drama department), and he deserved much better. Had he directed it, as he did as an undergraduate, at least it would have been a learning experience for cast and crew. He would have taught them something about period farce. Instead, the UNLV producers broke faith with students and the public.

The vehicle does not always have to be a masterpiece. When the Community College producers selected *Baby*, a mediocre musical, it was a wise move. The songs may not be memorable, but they are easy to sing, and the charts are simple—easy for a small musical group to handle. The book is an ensemble for six people, giving several singers a chance to take center stage. The voices need not be so highly trained that the six plus chorus aren't easily available.

It is a producer's dream. For icing on this cake, they got one of the best directors in town, Cindy Casey. And the vehicle worked as it should. It was fun and educational for the performers, *et al*, and pleasant entertainment for the audience.

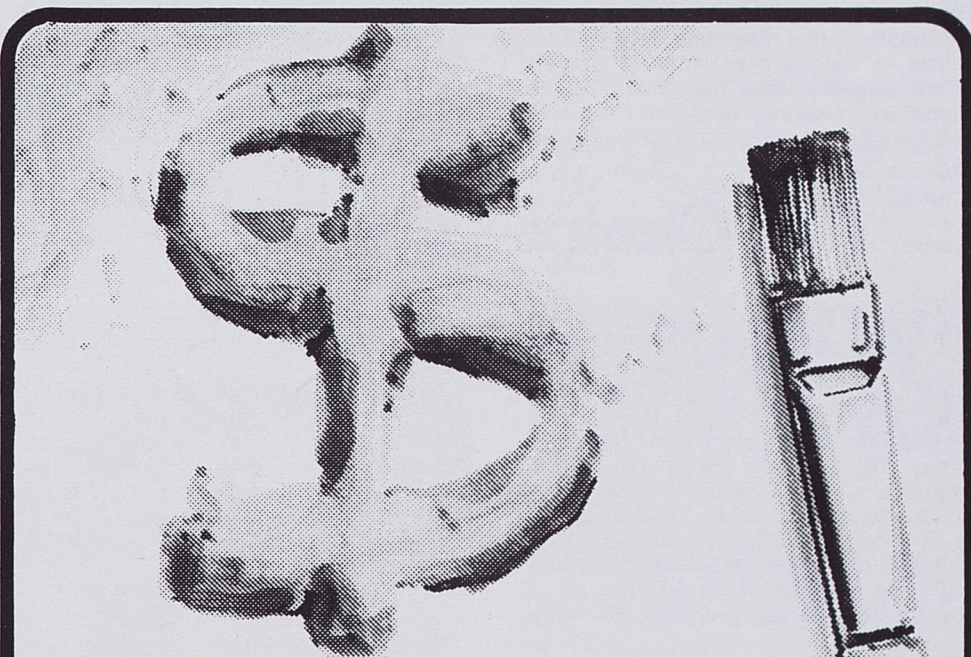
A different kind of venture into producing musical comedy came in early fall when Jerry Sennes got his baptism with *Gypsy*. This is a musical that does not do well in little theater. There are not enough Ethel Mermans around. Sennes as a producer was wise enough to know he had to have a Mama Rose or no show. Through connections, he brought Shirley Prestia up from Los Angeles. He also needed a strong daughter *Gypsy*. He was willing to run his show on her nights off in order to lure Cameron Milzer to play the part. The show ran different evenings some weeks to accommodate Milzer's job. When it played, it was on a makeshift stage at a deli, but it was great entertainment because the producer got all his pieces to fit before beginning his show. Perhaps, if the producer can't find the play he likes that will fit his theatrical milieu, he should write his own. That's what Sidnee Elliot did with *Reservations*, which called upon the fine pool of tal-

ented older actors that reside in Las Vegas. Elliot made good use of the the talent resources that were available.

The most successful productions this fall season were not lavish plays but little shows: *Sister Mary Ignatius Explains It All To You* by UNLV and *Talking With* by LVLV. Both plays are proven award winners. Neither is easy to put on. The role of Sister Mary and her juvenile sidekick are difficult. A producer must wait with a spider's patience for the right combination of old and young to come along, and then he must not hesitate. He must have all his options always before him.

Talking With has ten ladies doing monologues in it. That is a daring concept for an evening's entertainment. If the producer doesn't select with care, if all that brilliant talent isn't there to begin with, there will be few electric moments on the stage. There were many in the LVLV production.

These two plays were not simply happy accidents. They succeeded because producers were aware of the specific talents they could call on, and knew of the precise vehicles that would best showcase that talent. When it all comes together like that, it is such a fine experience for everyone. AA



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GREEN VALLEY PROFESSIONAL CENTER

The tragedy of suicide

Controversial drama
at Community College Theater

“The most controversial thing about *'night, Mother* is that it asks us to accept a character's reasons for committing suicide,” says Brian Strom, who will direct the play at Clark County Community College Theater.

'night, Mother, Marsha Norman's Pulitzer prize-winning drama, opens February 14 at Clark County Community College Theater. Evening performances are February 14, 15, 20, 21 and 22 at 8 p.m. and a Saturday matinee February 22 at 2 p.m.

Following the February 20 performance, a unique experience is offered to theatergoers. After the show, the audience will have an opportunity to meet with the director and cast and participate

in an informal discussion.

'night, Mother focuses on a single night in the home of Jessie Cates and her mother, Thelma. Jessie has decided that the only positive thing she can do with her life is to end it.

“The play isn't about whether or not the daughter will kill herself, but whether or not she'll make her mother understand why,” says Strom.

“Finally, it is a play about a mother-daughter relationship, although it could be just as easily about the suffering of a survivor when any loved one dies.”

Strom, project coordinator for the City of Las Vegas' Rainbow Company, is a published playwright and the author of 12 produced plays. Among the shows he has directed are *To Kill a Mocking-*

Choice drama

“Whose *Life Is It Anyway?* is a play about choices, about life. The drama, by Brian Clark, and directed by Paul Thornton, plays January 16 through February 2. Performances will be at 8 p.m. Thursday, Friday and Saturday nights with 2 p.m. matinees on Sundays.

The play, presented by Las Vegas Little Theater in Grant Hall on the UNLV campus, invites the audience to become a part of the lead character, Ken. It is through Ken that the audience will make

a decision, not about what is right or wrong, but about whose right it is to decide.

The cast includes faces both familiar and new to community theatergoers, including Blake Phillips, Pam Weaver, Connie Delaney, Kim Kummmler, Will Cavanaugh, Kevin Kern, Melinda Leider, Mike Smith, George Aivaliotis, Kathryn Preece Vasilyiv, Ken Feldman, and John Hoffman.

For reservations and information, call the theater at 734-6971. **AA**

Invitational art at CCCC

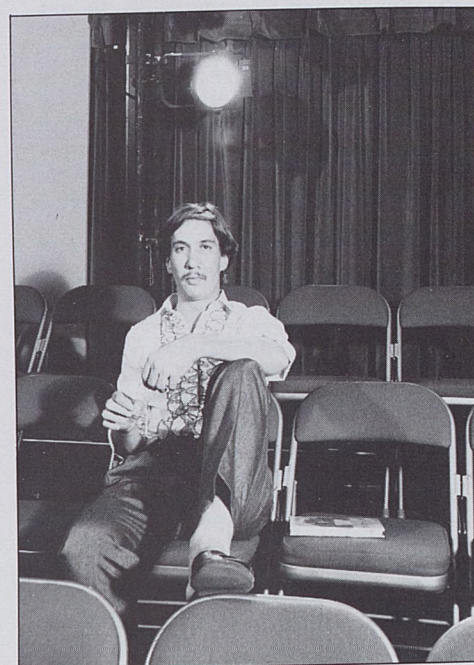
“An Evening of the Arts at CCCC,” sponsored by the Communications and Fine Arts Division of Clark County Community College as a benefit for the Allied Arts Council, will feature a performance of Marsha Norman's powerful drama, *'night, Mother*, directed by Brian Kral and the artists' reception for the Nevada Women Artists Invitational exhibit. The Evening will be Sunday, February 16.

CCCC Theater's *'night, Mother* will begin in a special performance at 6 p.m., and the play will be followed at 8 by the reception for the invitational exhibit,

which will feature works of the finest women artists from both Northern and Southern Nevada.

Artists participating in the Invitational are: Rita Deanin Abbey, Sylvana Abrams, Trish Andrew, Donna Beam, Claudia Cormier, Minnie Dobbins, Ingrid Evans, Michele Fricke, Charlene Gagliardi, Chelsea Miller, Patricia Mortati, Rita Schoonmaker, Sharon Thatcher and Lynda Yuroff.

Admission for this special benefit performance will be \$15. For further information or reservations, please call 731-5419. **AA**



Brian Strom, director of *'night, Mother.*

bird, Oliver!, Odd Man Out, The Wind in the Willows and Plaza Suite.

Strom, who received his master's degree from Arizona State University, is a past winner of the Glendon Swarthout Award for Fiction, a Winifred Ward Scholarship recipient from the Children's Theater Association and the 1984 Governor's Arts Award recipient for Literature in Nevada.

“The thing that is exciting about the show is that it offers good roles for two actresses,” says Strom. “The characters are revealed to us in very intimate terms, requiring that the actors be completely honest.”

“For the play to succeed, we have to believe the two characters love one another and we have to feel for both of them in this tragic situation.”

Set design for *'night, Mother* is by Backlund/Talley and lighting design is by Cindy Frei.

'night, Mother was first produced at the American Repertory Theater in Cambridge, Massachusetts, in December, 1982. It opened on Broadway at the John Golden Theater in March 1983 and was the winner of the Susan Smith Blackburn Prize and the 1983 Pulitzer Prize for drama.

General admission is \$6; students and seniors are \$4 for Friday and Saturday night performances. Thursday night and Saturday matinee performances are \$5 general admission and \$3 for students and seniors. *'night, Mother* is recommended for mature audiences.

Clark County Community College Theater is located at 3200 East Cheyenne Avenue. For further information or reservations, please call 643-9118. **AA**

Poet, art, H-bombs

Poet Maya Angelou, "Disarming Images" and neon art exhibits will be presented during the coming season, three of the projects funded during the last quarter by the Nevada Humanities Committee (NHC).

Fourteen grant proposals requesting \$41,680 were received by the Committee during the quarter. Eleven were funded, for a total of \$25,469.

A project on neon that will feature exhibits, lectures and films will be carried out by the Las Vegas Clark County Library District. The District was awarded \$2,461 for the project and will cooperate in it with the State Historical Museum. Slides of past and current examples of neon art will be printed for exhibition and a *Guide to Las Vegas Neon* will be published. In conjunction with this project, the Smithsonian exhibition on neon will be displayed at Flamingo Library, in the fall of 1986.

A grant to the UNLV Art Department of \$4,025 will support discussions of artists' reflections on the nuclear balance of terror. The program will coincide with the exhibition funded by the Nevada State Council on the Arts entitled "Disarming Images - Art for Nuclear Disarmament."

Clark County School Librarians received a grant for the second year for "Seeing is Believing in Reading." Fifteen elementary and secondary schools will host writers Patricia Reilly Giff and Walter Dean Myers. The award is for \$3,450.

Alpha Kappa Alpha sorority of Las Vegas received \$2,500 to partially cover the costs of a public lecture by noted black writer Maya Angelou, March 8 at UNLV.

Northern Nevada Community College will offer a performance of *The Merchant of Venice* by the National Shakespeare Company to students and teachers of Northeastern Nevada. The NHC granted \$2,000 and another \$500 to match \$1,000 in private donations.

The Boulder city Library was awarded \$4,200 and \$250 to match other contributions. Six hours of edited videotapes will provide a definitive archival oral history record of the construction of Hoover Dam.

UNR Continuing Education received \$320 to support a series of public lectures on liberal education by distinguished visiting Hilliard Scholar, Professor Allan Bloom.

A minigrant of \$1,000 provided partial funding of an exhibit catalogue for the Nevada State Museum's current show, "The Wild Horse in Nevada."

The Stewart Indian Museum received a \$990 grant and \$2,500 in additional federal funds to match a \$5,000 grant from Mervyn's for an exhibit on Lillie Corwin. The exhibit opened during Christmas.

The UNLV College of Arts and Letters

New folk arts program

Blanton Owen was recently appointed to the new position of Folk Arts Coordinator for the Nevada State Council on the Arts (NSCA). This position and its new program have been made possible through funding from the Nevada State Legislature and the National Endowment for the Arts (NEA) Folk Arts Program.

Owen, formerly Folklife Specialist with the Bureau of Florida Folklife Programs in White Springs, Florida, has an M.A. in folklore from Indiana University. He was senior folklorist for the 1982 World's Fair in Knoxville, Tennessee, and has worked on folk art projects with the Library of Congress' American Folklife Center, the National Endowment for the Humanities and the NEA. His interest in traditional music has led to the production of several LP records, radio shows

and 16mm films.

Owen met recently with state folklorists from Colorado, Idaho and Utah, together with an eleven member in-state advisory committee to plan implementation of the NSCA Folk Arts program. The location, documentation and presentation of "root" traditions (rather than "revival" traditions) was given priority by the committee.

"Folk art is not just old stuff—it is as new today, but always has strong ties to the past," Owen says. "Folk arts reflect and express a group's sense of good, right or pretty."

Folk art includes traditional music, dance, recitation, song, architecture, crafts and occupational knowledge. Owen invites queries about NSCA's Folk Arts Program, and encourages anyone to recommend folk artists whom he should know about and visit. **AA**

Poetry magazine revived

Interim has risen from its ashes. The publication, a significant national poetry magazine edited by UNLV's Professor of English A. Wilbur Stevens, was originally published in Seattle. *Interim* will be reissued by Kraus and Company, with Spring of 1986 set as the date of the first new issue.

Arlen Collier, Managing Editor of the magazine, and James Hazen, Associate Editor, are also professors of English at UNLV.

In its first incarnation, the magazine featured work by such literary luminaries as F. Scott Fitzgerald, William Carlos Williams, Henry Miller, James Wright, Richard Hugo, Stanislaus Joyce, Carolyn Kizer, John Heath-Stubbs, Malcolm Cowley, Granville Hicks and many oth-

ers. Well-known English poet John Heath-Stubbs will now be the London Editor.

"For the present," says Stevens, "we'll be concentrating on poetry."

Interim will be issued biannually, commencing March 1. Submissions should be sent to: A. Wilbur Stevens, Editor, *Interim*, Department of English, University of Nevada, Las Vegas, Las Vegas, NV 89154.

Subscriptions are now solicited. The costs are \$5 per year (two issues) for individuals, \$8 per year for libraries, \$10 per year international and \$3 for a single copy in the U.S. and \$5 international. Checks should be made out to *Interim* and sent to the Editor. **AA**

was awarded \$773 for a public presentation by Mexican anthropologist Salomon Kahmad.

A grant of \$500 supported a public forum in Fallon on "Dissent." The project was co-sponsored by the American Association of University Women and Western Nevada Community College.

The Nevada Humanities Committee receives a bi-annual grant from the the

National Endowment for the Humanities to support humanities projects in the state. In 1985, the Committee received 95 grant requests and funded 65 separate projects for a total of \$182,000. The next deadline for grant applications is March 21 for projects scheduled for the summer and fall of 1986. For more information, please call 784-6587 in Reno or 798-0337 in Las Vegas. **AA**

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Lizards, pelicans in stone

"Aztec Moderne" at Las Vegas High

BY DOROTHY WRIGHT

Public art, to most people, means a monument in a park or a mural on City Hall. It is something appended to a building or inserted in an outdoor setting; and it can be more or less intrusive, depending on one's taste. In the days before stark chrome and

glass architecture, many buildings provided the rich detail, ornate decorative touches, and the individuality that are often lacking in today's built environment, and that public art can provide.

Many Las Vegas residents are unaware that one of our local schools can

be seen as a work of art—a kind of "found" art that is all the more delightful for being unexpected. Las Vegas High School, built in 1929 from a design by George Ferris, one of Reno's leading architects, is an exquisite example of Art Deco architecture. It is also the community's only example. There are beautiful Art Deco details at Hoover Dam, but Las Vegas, unfortunately, was not left with the rich legacy of the twenties' Art Deco movement that many American cities can claim today.

What is Art Deco? It is a term which has been haphazardly applied to a variety of architectural styles, most notably the Moderne styles of the thirties and forties. Originally, however, it referred only to a type of decorative art originating in Europe before World War I. In 1925 the "Exposition des Arts Decoratifs" in Paris brought the style (and the name) to the attention of American architects and designers. It flourished in the twenties, until the Depression lessened the American taste for the ornate.

Typically, Art Deco was associated with the set back, high rise office building such as New York's Chrysler Building, the preeminent example of the style. But it was also used for theaters, schools, apartment buildings and restaurants. Sculptures with stylized natural and technological motifs—birds, animals, human figures and vegetation, as well as machinery—were worked into the stone facades of buildings. Geometric designs originating from the Cubist movement led by Picasso and Braque, from pre-Columbian and Egyptian discoveries and from many other sources, adorned lobbies, halls and stairways. Additionally, the use of such rich materials as copper, bronze and marble added opulence and texture to the complex designs.

Las Vegas High School has been termed "Aztec Moderne" by one architect and "Art Deco" by another. Whatever its name, the design is most appropriate for the desert southwest, with its natural terra cotta facade and long, low lines. The original two-story administration building and gymnasium are adorned with elaborate friezes running the length of the buildings; these feature stylized flowers, plants and a chevron pattern. The intricately interwoven bas relief around the doorways depicts scenes of plants, animals and nude figures. Snakes, lizards, fish and pelicans are juxtaposed with heroic American Indians holding musical instruments and fruit.

The building is currently being nominated by the Nevada Historical Society to the National Register of Historic Places. Unlike other Las Vegas architectural and historic landmarks, the high school is not in any immediate danger of being demolished or remodelled beyond recognition. But it should be noticed, appreciated and included in any discussion of public art in Las Vegas. Perhaps it can provide a lesson for today's architects to consider incorporating art works into their designs, rather than trusting to corporate or public taste and beneficence to add them later. **AA**

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