

ARTS ALIVE



THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

**KENNEDY
COUNTRY**
EARTH AND FIRE

**GOVERNOR'S
ARTS AWARDS**
SIX SOUTHERN NEVADANS

**AAC
MASQUE BALL**
APRIL 16

**ALLIED
ARTS
COUNCIL**
MARCH/APRIL 1986
VOLUME 6, NUMBER 2

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



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



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GALLERIES

art: ['ɑrt] the application & conscious use of skill, taste and creative imagination in the practical definition or production of objects of beauty according to aesthetic principles.

Art is not easily defined. It has a slightly different meaning for each of us. It is prescribed by social custom, sanctioned by group aesthetics, and tempered by political and economic forces.

Art can be serious or whimsical. It is universal, but speaks to each of us individually.

Art is capable of drawing out the full range of emotion in some of us and yet go wholly unobserved by others. We may know we like a work of art, or don't, but not know why. Many of us wonder why some artists become stars while the talent in others goes unrecognized.

All of us have been awed by the beauty of an old master and equally awed by the rapid increase in the value of the works by living artists.

Art is many things, but perhaps most of all, art is one of man's noblest expressions of our joy of life and living.

Markus Galleries is dedicated to the exploration and sharing of that great adventure we call art.

Realism, new mediums and techniques, representational and non-representational work, contemporary artists and old masters; we invite you to share the experience with us just for the joy of it.

MARKUS GALLERIES

Opening in April, Upper Level Fashion Show Mall

AAC members join health plan

Response to Health Plan of Nevada (HPN), newly offered to members of the Allied Arts Council, has been so great that the paperwork has been transferred to a third-party administrator, causing a slight increase in the premium.

HPN is one of a new type of group health insurance plans, called health maintenance organizations (HMO's), and has been available to members since the beginning of the year. "We are offering this to members as a service, so that self-employed artists and other members will have access to the sort of coverage one can usually only get through an employer," says AAC Executive Director Patrick Gaffey. "The Arts Council earns no income from the plan, and the response has been so great that the paperwork is more than the staff can handle. We're sorry to increase the premium so quickly, but the response we've had shows how much this coverage is needed, and the increase is a small one."

Premiums have increased by \$2.85 per

month, to \$95.95 monthly for one person, \$188.10 for a two-party policy, or \$257.95 for a family policy for three or more.

Premiums entitle HPN subscribers to a comprehensive range of health services, from extensive outpatient and preventative care to complete hospitalization and treatment by a wide range of health care specialists. HPN provides coverage without claim forms and eliminates deductibles and unexpected medical bills.

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

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

Payments for the Plan will henceforth be made by the 15th of each month to: R.G. Shannon Administrators, Inc., 2810 W. Charleston Blvd., Suite H-77, Las Vegas, NV 89102. **AA**



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

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

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

Ceramicist Greg Kennedy, see story p. 16.
Wall hanging by Kim Kennedy. Photo by Lee Zaichick.

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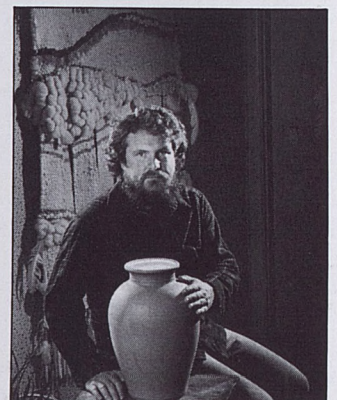
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THE DEADLINE
FOR THE MAY/JUNE ISSUE
OF ARTS ALIVE IS APRIL 1.

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

THANK YOU

COVER



MARCH EVENTS

01 SATURDAY

"Vagabonds" by Bernard Sabath, winner of Rainbow Company's National Playwrighting Contest; brings Mark Twain alive on the stage at Reed Whipple Center Auditorium 2 and 7 p.m. March 1; and 2 p.m. March 2. Children, \$1.50; adults, \$3; seniors and teens, \$2.50. 386-6553.

The Warburton Family Band, bluegrass, part of the Spring '86 Concert Series benefitting the Boulder City Cultural Center, B.C. Elks Lodge, Nevada Highway, 8 p.m. 294-9982.

"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. March 1, 6, 7, 8 and 2 p.m. March 2 and 9. 739-3801.

"The Beard" by Michael McClure, by Theatre Exposed, with Samuel Beckett's "Play," directed by Brian Strom; I. A. T. S. E. Local 720 Union Hall, 3000 S. Valley View, 8 p.m. March 1 and 3; and 2 p.m. March 2. 386-0649.

02 SUNDAY

Tres Jazz at Hennessy's Tavern on the Strip, late night Sundays and Mondays, 1 to 5 a.m.; across from the Stardust in the LV Plaza. 796-6016.

"The Plough and the Stars." See 3/1.

"Vagabonds." See 3/1.

"The Beard" and "Play." See 3/1.

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

The University Musical Society Orchestra in concert, with Dr. James Stivers, conductor; featuring the Oboe Concerto in E flat by C.P.E. Bach with guest soloist Andrea Ridilla and "Capriccio Espanol" by Rimsky-Korsakov, Charleston Heights Arts Center, 3 p.m. Free. 386-6383.

The New York Light Opera, presented by the Community Concert Association, Artemus W. Ham Concert Hall, UNLV, 7 p.m. No tickets sold for individual concerts; membership for the four-concert season is \$20. 648-8962.

03 MONDAY

Tres Jazz. See 3/2.

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

Public presentation of the semi-finalists' designs in the architectural competition for the new Central Library/Discovery Children's Museum; Flamingo Library Auditorium, 7 p.m. 733-7810.

Joe Behar's Community Drama Workshop, every Monday night, Sam's Town, Room A, Bowling Center Mezzanine, 8

to 10 p.m. 458-0069.

"The Beard" and "Play." See 3/1.

Bob Dorough, piano and vocals, with Bill Takas, bass at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 p.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

04 TUESDAY

"A Long Day's Journey into Night" with Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell; a film faithful to Eugene O'Neill's Pulitzer Prize-winning play, Charleston Heights Arts Center, 7 p.m. Admission, \$1. 386-6383.

Sid Jacobs, guitar, with his band at Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 N. Highland, one block North of Spring Mt. Road. 734-2426.

05 WEDNESDAY

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

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

Nevada Musical Theatre Guild workshop; voice, stage direction, elements of show production and set design are some of the areas dealt with. Casting this week for a May production of "Most Happy Fella;" rehearsals will be part of the workshop, Wednesdays, 7:30 p.m., 1671 Sandalwood Lane. 739-8588.

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

The Utah Symphony, directed by Joseph Silverstein; Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

06 THURSDAY

Theatre Arts Group workshop; exercises in the Stanislavski System, every Thursday, 7:30 p.m.; casting for a May production in March. Trade Winds Room of the Bali Hai, 336 E. Desert Inn Road. 877-6463.

"The Plough and the Stars." See 3/1.

"The Curious Savage" by J.P. Goggan, directed by Seymour Spielvogel for Las Vegas Little Theatre at Grant Hall Theater, UNLV, 8 p.m. March 6, 7, 8, 13, 14, 15, 20, 21, 22, and 2 p.m. March 9, 16 and 23. Admission, \$6 general, \$5 seniors, students, military and Allied Arts members, \$4 for six or more. 734-6971.

07 FRIDAY

"Think Ink;" children's workshop: Learn

the basics of printmaking, using common household items, from staff artist Marilyn Davenport, Flamingo Library, 3:30 p.m. Free. 733-7810.

"The Plough and the Stars." See 3/1.

"The Curious Savage." See 3/6.

08 SATURDAY

Handmade Paper Workshop sponsored by the Fiber Arts Guild. the workshop will be taught by Overton artist Bernice Breedlove at her home. \$15 fee includes materials and lunch. Call 798-4596 for directions and details.

7th Annual Search for Talent, senior division (15 to 18 year olds), a City of Las Vegas-sponsored competition in four categories: Instrumental, Vocal, Dance and Novelty. Entry deadline one week prior to each division contest. \$5 registration fee. Area final to be held April 12. Reed Whipple Center, 1 to 3 p.m. 386-6211.

Choreographers' Showcase, featuring

work of our best young choreographers, Charleston Heights Arts Center, 2 p.m. March 8 and 9. Presented by the Dance Division of the Allied Arts Council. 731-5419.

Maya Angelou, noted poet and playwright, Artemus W. Ham Concert Hall, UNLV; public reception, 7 p.m.; presentation, 8 p.m. Free. 384-3884.

"The Plough and the Stars." See 3/1.

"The Curious Savage." See 3/6.

09 SUNDAY

Tres Jazz. See 3/2.

Las Vegas Civic Symphony, William Gromko, conductor, performing Mozart's Violin Concerto in G with guest soloist Sharina Romero, violin; and Strauss' Die Fledermaus Overture and Radetsky March, Mozart's Magic Flute Overture, and Beethoven's Symphony No. 1 in C; Reed Whipple Cultural Center, 2 p.m. Adults, \$3; students and seniors, \$2, children \$1. 386-6211.

"The Plough and the Stars." See 3/1.

Choreographers' Showcase. See 3/8.

"The Curious Savage." See 3/6.

Love All People. See 3/2.

10 MONDAY

Tres Jazz. See 3/2.

Robert Taub, internationally respected young pianist, in a concert presented by the Las Vegas Chamber Players, Artemus Ham Concert Hall, UNLV, 7 p.m. 739-3420.

"Art in Three Dimensions," topic of the Nevada Artists' Forum, sponsored by the Visual Arts Division of Allied Arts Council; general discussions on issues in the visual arts, the second and fourth Mondays of each month, Allied Arts Gallery. Public welcome. 731-5419.

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

Community Drama Workshop. See 3/3.

Billy Eckstein, vocals, on the 4th Anniversary of Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

11 TUESDAY

Robert Taub conducts a master class in the piano, presented by the Las Vegas Chamber Players, Artemus Ham Concert Hall, UNLV, 7 p.m. 739-3420.

Steve Douglas, trumpet, with his band at Jazz at the Hob Nob, 3340 N. Highland, one block North of Spring Mt., 10 p.m. to 2 a.m. 734-2426.

Library District Board of Trustees monthly meeting, Flamingo Library Board Room, 11:30 a.m. Open to the public. 733-7810.

12 WEDNESDAY

Japanese floral art classes. See 3/5.

Nevada Musical Theatre Guild. See 3/5.

Funding Resource Workshop; a hands-on orientation to the comprehensive and current collection on private, corporate and federal funding at the Flamingo Li-

MARCH EXHIBITS

01 SATURDAY

Dorothy Conner, featured artist of the month, Boulder City Art Guild Gallery. 294-9982.

12th Annual Art-A-Fair, representing the finest work by Southern Nevada artists in a variety of media; Flamingo Library and Spring Valley Library, through March 13. 733-7810.

"Arizona 8," artists in different media; a traveling exhibit, UNLV Fine Arts Gallery and Museum of Natural History, through March 7; 11 to 4 p.m., Mondays through Fridays, and Saturdays by appointment. 739-3237.

Brent Thomson, recent work, including large oils, a new medium for him, previewing a full-scale show in May, Brent Thomson Gallery, 1672 Nevada Highway, Boulder City. Through March 31. Gallery hours, 10 to 6 Tues. - Fri., 10 - 4 Sat., closed Sun. and Mon. 293-4652.

"A Season in Bronze," nine realistic, life-sized bronze statues by J. Seward Johnson, Jr., on display through April 30 at several outdoor locations along Green Valley Parkway; information at the Green Valley Building. 458-8855.

03 MONDAY

"Places of Origin;" photographic exhibit of typical European towns and villages left behind by migrants to America between 1845 and 1914; Las Vegas Library, through March 28. 382-3493.

07 FRIDAY

Greg Kennedy, ceramics, Allied Arts Gallery; opening reception, 5 to 7 p.m. Exhibit continues through April 9. The gallery is across the Strip from the Fashion Show Mall and behind the Santa Anita Sports Book. 731-5419.

Greg Allred, ceramics; and Fred Reid, color drawings, Artspace Gallery, and Student Photography Show, Upstairs Gallery, Clark County Community College. Opening reception, 6 to 8 p.m.; through March 31. 643-6060.

10 MONDAY

Michael Knigin, contemporary artist known for his variations on Japanese prints, Circle Gallery in the MGM, through March 17. 734-0000.

West Coast Artists Exhibit; mixed media; a group exhibit featuring work by artists from California and Washington, including paintings, photography, canvas monotypes, collages and fiber sculptures, Reed Whipple Center Art Gallery, through April 9. 386-6211.

14 FRIDAY

The Nevada Biennial; the finest Nevada artists in an exhibit sponsored by Citibank; UNLV Fine Arts Gallery, opening reception, 5 to 7 p.m. Lectures by UNR's Robert Morrison on the Reno arts scene and critic Susan Muchnic on L.A., 7 to 9 p.m. Exhibit continues through April 4, 11 a.m. to 4 p.m., M - F, Saturdays by appointment. 739-3237.

15 SATURDAY

"Expressions in Fiber," exhibit by members of the Fiber Arts Guild, Spring Valley Library; opening reception, 3 p.m. Exhibit continues through April 10. 368-4411.

24 MONDAY

Watercoloring the World with Jo Seymour Harding and R. Viki Richardson, a collection of paintings by two local award-winning artists, Charleston Heights Arts Center Gallery, 800 S. Brush, 386-6383 after 1 p.m.

brary; in the Conference Room, 10 a.m. to noon. Free; pre-registration required. 733-7810.

13 THURSDAY

Great Books Discussion Group; topic: "Alienated Labour" by Karl Marx. Public welcome, but please read selection in advance of discussion; Flamingo Library Board Room, 7 p.m. 733-7810.

Theatre Arts Group Workshop. See 3/6. "The Curious Savage." See 3/6.

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

14 FRIDAY

"The Curious Savage." See 3/6.

"Storytelling for the Young Child;" Janet Clark helps you and your toddlers form a closer relationship by sharing storytelling (part two of three), Sunrise Library, 10:30 a.m. 453-1104

15 SATURDAY

"The Yearling," classic children's film, captioned for the deaf (with sound), Flamingo Library Auditorium, 1 p.m. Free. 733-7810.

Search for Talent, junior division (10 to 14 year olds), 1 to 3 p.m. See 3/8.

"The Curious Savage." See 3/6.

Southern Nevada Bluegrass Music Society Pickout, Old Vegas, noon. 363-1527.

16 SUNDAY

Kalman Banyak, violin, in concert in Judy Bayley Theater, UNLV, 2 p.m., presented by the Las Vegas Chamber Players. 739-3420.

"The Curious Savage." See 3/6.

Love All People. See 3/2.

Tres Jazz. See 3/2.

17 MONDAY

Registration for arts classes for adults, teens and children, including arts, crafts, dance, music and theater, Reed Whipple Cultural Center, through March 26, for the spring session. A brochure is available. 386-6211.

Tres Jazz. See 3/2.

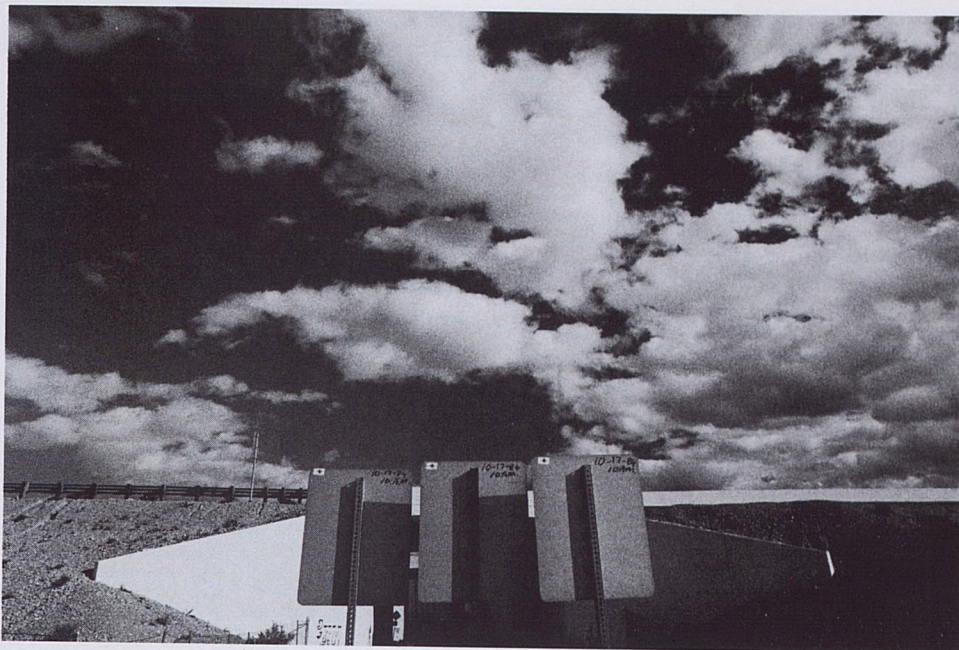
Community Drama Workshop. See 3/3.

Elek Bacsik, violin and Tommy Vig, vibes, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

18 TUESDAY

"Good Books, Good Times," poet and anthologist Lee Bennett Hopkins promotes the love of poetry and reading to students, parents and teachers as part of the Friends of Southern Nevada Libraries general meeting, Flamingo Library Auditorium, 7:30 p.m. Free. 733-7810.

The Vienna Chamber Orchestra with Philippe Entremont, conductor and piano soloist; Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.



Christopher Tsouras' untitled B/W photo will be part of a student exhibit at CCCC opening March 7.

Rick Davis, tenor saxophone, with his band at Jazz at the Hob Nob, 3340 N. Highland, one block north of Spring Mt. Road, 10 p.m. to 2 a.m. 734-2426.

19 WEDNESDAY

Japanese floral art classes. See 3/5.

Nevada Musical Theatre Guild. See 3/5.

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

20 THURSDAY

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

Viennese Waltz and Polka Classes by Jerry Beagley, in preparation for the April 6 "Afternoon in Old Vienna," Reed Whipple Cultural Center, 7 to 8:30 p.m. March 20, 27 and April 3. \$15 per person

or \$20 per couple. Registration required. 386-6211.

Theatre Arts Group Workshop. See 3/6. "The Curious Savage." See 3/6.

21 FRIDAY

"The Curious Savage." See 3/6.

22 SATURDAY

Search for Talent, primary division (6 to 9 year olds), 1 to 3 p.m. See 3/8.

"The Curious Savage." See 3/6.

23 SUNDAY

Tres Jazz. See 3/2.

"The Curious Savage." See 3/6.

Love All People. See 3/2.

The Serenata Chamber Orchestra performs works by Tartini, Eccles, Britton and well known local composer Maestro Barton Gray; Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

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MARCH EVENTS

CONTINUED

24 MONDAY

Tres Jazz. See 3/2.

Nevada Artists' Forum, discussing art and issues in the visual arts; sponsored by the Visual Arts Division of the Allied Arts Council, Allied Arts Gallery, 7 p.m. the second and fourth Mondays of each month, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So. Public welcome. 731-5419.

Community Drama Workshop. See 3/3.

Tootie Heath, drums, with George Bohanan, trombone; Dwight Dickerson, piano; Allen Jackson, bass; and Dee Dee McNeil, vocals at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

25 TUESDAY

"High Society" with Bing Crosby, Frank Sinatra, Grace Kelley and Louis Armstrong; captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

Joe Romano, tenor saxophone, with his band at Jazz at the Hob Nob, 3340 N. Highland, one block North of Spring Mt., 10 p.m. to 2 a.m. 734-2426.

26 WEDNESDAY

Last Day of Registration for spring session arts classes at Reed Whipple Center. See 3/17.

Japanese floral arts classes. See 3/5.

Nevada Musical Theatre Guild. See 3/5.

27 THURSDAY

Waltz and Polka classes. See 3/20.

Great Books Discussion Group; topic: "Civilization and Its Discontents" by Sigmund Freud; public invited, but please read selection in advance of discussion. Flamingo Library Board Room, 7 p.m. 733-7810.

Theatre Arts Group Workshop. See 3/6.

28 FRIDAY

Auditions for the Rainbow Company's "Meeting of Mimes," Reed Whipple Center, 6 to 8 p.m. March 28 and 1 to 5 p.m. March 29; children 10 or over and adults invited to audition. 386-6553.

Laura Spitzer, pianist in concert, part of the Spring '86 Concert Series benefiting the Boulder City Cultural Center, B.C. High School Auditorium, 8 p.m. 294-9982.

"Quilters" by Molly Newman and Barbara Damashak; the world of early

APRIL EXHIBITS

01 TUESDAY

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

04 FRIDAY

Chicago artists Kirk Vuillemot and Risa Sepiguchi, drawings and paintings, Art-space Gallery; and Paul Kane, paintings, Upstairs Gallery, Clark County Community College. Opening reception, 6 to 8 p.m.; through April 30. 643-6060.

07 MONDAY

Juried Student Show, Alta Ham Fine Arts Gallery, UNLV; opening reception, 5 to 7 p.m.; through May 2. Gallery hours: 11 a.m. to 4 p.m., Mondays through Fridays, and Saturdays by appointment. 739-3237.

11 FRIDAY

Judy Coleman, large-format photographs by a Southern California artist; opening reception, 5 to 7 p.m., through May 7, Allied Arts Gallery, across the Strip from the Fashion Show Mall, behind the Santa Anita Sports Book. 731-5419.

12 SATURDAY

"Intimate Landscapes," by photographer Ron Andrews, finds endless beauty in the repetition of nature's patterns, Spring Valley Library; reception, 3 p.m. Through May 8. 368-4411.

14 MONDAY

Master of the Monoprint: Viktoras Petravicius; a traveling exhibit of 36 hand-colored oil graphics on loan from the Midwest Museum of American Art, through May 14, Reed Whipple Center Art Gallery, 821 Las Vegas Blvd. N. 386-6211.

26 SATURDAY

Doug Taylor, Spring Studio Open House; retrospective and showing of new works: Paintings, etchings, pastel drawings and serigraphs. 386-1976.

27 SUNDAY

"The Southwest Chicano Samurai" by Larry Yanez; a multi-disciplined exhibit, Charleston Heights Arts Center Gallery, through May 15. Meet the artist reception, April 27, 2 to 4 p.m. 386-6383 after 1 p.m.

APRIL EVENTS

01 TUESDAY

"Norma Rae" with Sally Field, Beau Bridges, Ron Leibman and Pat Hingle. Field's Academy Award-winning performance as a textile worker who overcomes the fear of management reprisal in the struggle to unionize the mills; Charleston Heights Arts Center, 800 South Brush, 7 p.m. \$1. 386-6383.

"An Evening of Chekhov," by John Houseman's The Acting Company, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3801.

Americana and the pioneer woman, with an all-woman cast, UNLV Department of Theater Arts, Black Box Theater, 8 p.m. March 28, 29, April 3, 4, 5, 10, 11, 12; and 2 p.m. April 6 and 13. 739-3801.

29 SATURDAY

Auditions. See 3/28.

"Quilters." See 3/28.

"Not I" by Samuel Beckett, part of this year's Beckett Festival, will be performed once, following the 8 p.m. production of "Quilters" in the UNLV Black Box Theater. "Not I" will be directed by Marguerite Hall and features Carmen Hamel. 739-3801.

Jazz at the Hob Nob, featuring the finest local musicians; 3340 N. Highland, one block North of Spring Mt. Road, 10 p.m. to 2 a.m. 734-2426.

02 WEDNESDAY

Japanese floral art classes. See 3/5.

Nevada Musical Theatre Guild. See 3/5.

03 THURSDAY

Waltz and Polka classes. See 3/20.

Theatre Arts Group Workshop. See 3/6.

"Quilters." See 3/28.

30 SUNDAY

Tres Jazz. See 3/2.

Love All People. See 3/2.

31 MONDAY

Tres Jazz. See 3/2.

Community Drama Workshop. See 3/3.

"As You Like It," Shakespeare's popular comedy, by John Houseman's The Acting Company, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3801.

Pete and Conte Candoli, trumpets, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

04 FRIDAY

A performance/discussion with actors and directors of tomorrow's Beckett Festival, as well as a screening of Beckett's "Film," starring Buster Keaton, Charleston Heights Arts Center, time TBA. 386-6383.

"The Miss Firecracker Contest" by Beth Henley, directed by Barbara M. Brennan, Clark County Community College Theater, 8 p.m. April 4, 5, 10, 11, 12; and 2 p.m. April 12. 643-6060, ext. 370.

"Quilters." See 3/28.

05 SATURDAY

"A Celebration of Theater by Samuel Beckett," presented by West Coast Experimental Theatre, the culmination of this year's Beckett Festival; no-host bar and hors d'oeuvres, 6:30 p.m.; six short Beckett plays by six outstanding local directors begin at 8. Following the plays, champagne and birthday cake will be served. \$12.50. 386-6383.

"Quilters." See 3/28.

"The Miss Firecracker Contest." See 4/4.

06 SUNDAY

Tres Jazz. See 3/2.

"An Afternoon in Old Vienna," the sixth annual ballroom presentation by the Las Vegas Civic Symphony Orchestra, conducted by William Gromko. Formal dress and period costumes optional. \$8 adults, \$6 students and seniors, \$4 children under 12; Reed Whipple Cultural Center, 821 Las Vegas Blvd. N. 386-6211.

"Quilters." See 3/28.

Love All People. See 3/2.

07 MONDAY

Tres Jazz. See 3/2.

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

Las Vegas Symphony Orchestra with Ron Daniels, guest conductor and Elissa Stutz, pianist, performing the Prokofiev Piano Concerto No. 3, Weber's Overture to "Der Frieschutz" and the Brahms Symphony No. 1, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3420.

Community Drama Workshop. See 3/3.

Freddie Hubbard, trumpet, on his birthday at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

08 TUESDAY

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

Jazz at the Hob Nob, featuring the finest local musicians, 3340 N. Highland, 10 p.m. to 2 a.m. 734-2426.

09 WEDNESDAY

Japanese floral art classes. See 3/5.

Artist in Residence Tony Hernandez speaks on his photographic work, a presentation of the UNLV Department of Art, Alta Ham Fine Arts room 229, UNLV,



"Santorini Chair," 12" x 18" by Doug Taylor. See story, p. 21.

7 to 9 p.m. Public invited. 739-3237.

Nevada Musical Theatre Guild. See 3/5.

Young People's Concert by the Las Vegas Symphony Orchestra, for Clark County school students, Artemus W. Ham Concert Hall, 10 a.m. Reservations only. 739-3420.

10 THURSDAY

Great Books Discussion Group; topic: Rousseau's "The Social Contract," Flamingo Library Board Room, 7 p.m. Public invited, but please read selection in advance of discussion. 733-7810.

Theatre Arts Group Workshop. See 3/6.

"Quilters." See 3/28.

"The Miss Firecracker Contest." See 4/4.

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

11 FRIDAY

"The Miss Firecracker Contest." See

4/4.

"Quilters." See 3/28.

12 SATURDAY

Al As Har Dancers with a slide/lecture by Director Jasmine Gamal, illustrate Egyptian belly dancing and unique aspects of Egyptian culture; West Las Vegas Library, 3 p.m. Free; pre-registration requested. 647-2117.

7th Annual Search for Talent Area Finale; the winners of the senior, junior and primary division contests compete in this City of Las Vegas-sponsored Area Finale for the chance to go on to the Regional competition. Adults \$3; children under 16 free. 7 p.m., Reed Whipple Center. 386-6211.

"Quilters." See 3/28.

"The Miss Firecracker Contest." See 4/4.

Basketry Workshop sponsored by the Fiber Arts Guild; learn plaited or reed basketry. 10 a.m. to 2 p.m. Call 361-7300

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13 SUNDAY

Tres Jazz. See 3/2.

"Quilters." See 3/28.

Love All People. See 3/2.

Library Development Update: View the designs of the finalists in the architectural competition for the new Central Library and Discovery: Children's Museum complex; Flamingo Library Auditorium, 3 p.m. 733-7810.

14 MONDAY

Tres Jazz. See 3/2.

Nevada Artists' Forum. See 3/24.

"An Evening with John Wilkes Booth," a gripping, thought-provoking drama performed by Clinton Case; nobody walks out of the theater liking Booth, but everybody walks out with a clearer understanding of the man who murdered Lincoln; Charleston Heights Arts Center, 800 South Brush. 386-6383 after 1 p.m. \$5 adults, \$3 students and seniors.

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

Community Drama Workshop. See 3/3.

George Auld, the legendary tenor saxophonist, with his group including Dick Berk at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

15 TUESDAY

Walter Dean Myers, noted young author, speaks of his life as a black writer and discusses his novels, such as "It Ain't All For Nothin'" and "Young Landlords," Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

Jazz at the Hob Nob; fine local musicians, 10 p.m. to 2 a.m. 734-2426.

16 WEDNESDAY

Japanese floral art classes. See 3/5.

The Allied Arts Masque Ball; a preview of the Tropical Magic of the new Tropicana Hotel, featuring the Sunset Symphony and an elegant—and surprising—evening in the tropics. Pool-side cocktails begin at 6:30. 731-5419.

Las Vegas Poetry Group; bring your favorite or original selection to read and discuss, Flamingo Library Auditorium, 7 p.m. 733-7810.

Nevada Musical Theatre Guild. See 3/5.

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

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

17 THURSDAY

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

Theatre Arts Group Workshop. See 3/6.

Lewitzky Dance Company, choreographed by Bella Lewitzky, a trailblazer in contemporary dance, Master Series concert, 8 p.m., Artemus W. Ham Concert Hall, UNLV. 739-3535.

18 FRIDAY

"A Meeting of Mimes;" the Rainbow Company Mime Troupe, with guest appearances by some of Las Vegas' finest silent artists, Reed Whipple Studio Theater, 7 p.m. April 18, 19, 25, 26 and 27; and 2 p.m. April 20 and 27. Children, \$1.50; adults \$3; seniors and teens, \$2.50. 386-6553.

19 SATURDAY

Auditions for Rainbow Company's "The Emperor's New Clothes," Reed Whipple Center, April 19, 1 to 5 p.m. 386-6553.

"A Meeting of Mimes." See 4/18.

Southern Nevada Bluegrass Music Society Pickout in the new park overlooking the Lake in Boulder City, noon. 363-1527.

20 SUNDAY

Tres Jazz. See 3/2.

"A Meeting of Mimes." See 4/18.

Love All People. See 3/2.

Robert Gaylord, organist, in concert, First Presbyterian Church, 1515 W. Charleston, 4 p.m. Admission: Free will offering. Sponsored by the Southern Nevada chapter of the American Guild of Organists. 878-2373.

Sierra Wind Quintet in concert, Boulder City Hotel, presented by the Boulder City Cultural Arts Center, 4 p.m. 294-9982.

21 MONDAY

Tres Jazz. See 3/2.

Community Drama Workshop. See 3/3.

Jack Sheldon, trumpet and Carl Fontana, trombone at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

22 TUESDAY

Jazz at the Hob Nob; fine local musicians, 10 p.m. to 2 a.m. 734-2426.

23 WEDNESDAY

Japanese floral art classes. See 3/5.

Artist in Residence Tony Hernandez, noted photographer, speaks on portfolio preparation for grant applications, Alta Ham Fine Arts room 229, UNLV, 7 to 9 p.m. Hernandez received NEA Fellowship Grants in 1975, 1978 and 1980. 739-3237.

Nevada Musical Theatre Guild. See 3/5.

The Soviet Emigre Orchestra, conducted by violinist Lazar Gosman, Master Series concert, Artemus W. Ham Concert Hall, 8 p.m. 739-3535.

Sierra Wind Quintet, performing the works of American composers, Black Box Theater, Alta Ham Hall, UNLV, 8 p.m. Admission. 739-3332.

24 THURSDAY

Great Books Discussion Group; topic: "The Moral Sense of Man and the Lower Animal" by Charles Darwin, Flamingo Library Board Room, 7 p.m. Public invited, but please read selection in advance of discussion. 733-7810.

"To Gillian on her First Birthday," presented by the Boulder First Nighters, Boulder City High School Auditorium, 7:30 p.m. April 24, 25 and 26. 293-1824.

Theatre Arts Group Workshop. See 3/6.

25 FRIDAY

"A Meeting of Mimes." See 4/18.

"To Gillian on her First Birthday." See 4/24.

Las Vegas Civic Ballet Company in concert, featuring "Les Sylphides," restaged by choreographer Lauri Thompson, plus Jamey Gallagher's "Suite Variations" and "Star Spangled Ballet;" Charleston Heights Arts Center, 8 p.m. April 25 and May 2; 2 p.m. April 26, 27, May 3 and 4. 386-6383 after 1 p.m.

"Reunion" by David Mamet, directed by John D. Jacobson and "Stops Along the Way" by Jeffrey Sweet, directed by Jerry Cleary, presented by Theatre Exposed at the I.A.T.S.E. union hall, 3000 S. Valley View, 8 p.m. April 25, 25, May 2, 3, 5, 9, 10, and 12; and 2 p.m. May 11. 386-0649.

26 SATURDAY

Las Vegas Civic Ballet. See 4/25.

"A Meeting of Mimes." See 4/18.

"To Gillian on her First Birthday." See 4/24.

"Reunion" and "Stops Along the Way." See 4/25.

27 SUNDAY

Tres Jazz. See 3/2.

"A Meeting of Mimes." See 4/18.

Las Vegas Civic Ballet. See 4/25.

Serenata Cello Trio and Quartet; the lower strings of the Serenata Chamber Orchestra perform music selected and arranged by Conductor Rodolfo Fernandez, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

Love All People. See 3/2.

28 MONDAY

Tres Jazz. See 3/2.

Nevada Artists' Forum. See 3/24.

Community Drama Workshop. See 3/3.

Mundell Lowe, guitar with Bill Berry, trumpet at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

29 TUESDAY

Jazz at the Hob Nob; fine local musicians, 10 p.m. to 2 a.m. 734-2426.

30 WEDNESDAY

Japanese floral art classes. See 3/5.

William Powell, clarinet, in a concert presented by the Las Vegas Chamber Players, Black Box Theater, UNLV, 7 p.m. 739-3420.

Nevada Musical Theatre Guild. See 3/5.

Dance summit

Choreographers' Showcase at Charleston Heights Arts Center

The finest young choreographers in Southern Nevada will present their work at the Choreographers' Showcase, the Allied Arts Council's annual dance concert, co-sponsored by the City of Las Vegas, March 8 and 9 at 2 p.m. at the Charleston Heights Arts Center.

Choreographers whose work will be presented include: Barbara Urban, a UNLV dance graduate assistant; Debbie Stone, a UNLV dance instructor; Dana Keough, a professional dancer/choreographer who has performed with Ballets Trockadero; Chris Coley, who works with the Las Vegas Dance Theatre and performs professionally; Dolly Ridderplatt, instructor and dancer on the Las Vegas Strip; Miranda Ogawa, dance teacher at Valley High School; Richanne Mayer, a dancer with Solaris dance company and the dance lecture/demonstration group at UNLV; Nichole Grayson, a modern dance and ballet teacher who has performed locally with the Ronnie Greenblatt Dancers and Ecdysis Dance Theatre; and UNLV undergraduates Martin Lewis and Eddy Talton, who are co-choreographing a piece, according to Gwen Gibson and Mary Coxson, co-directors of the Allied Arts Council Dance Division.

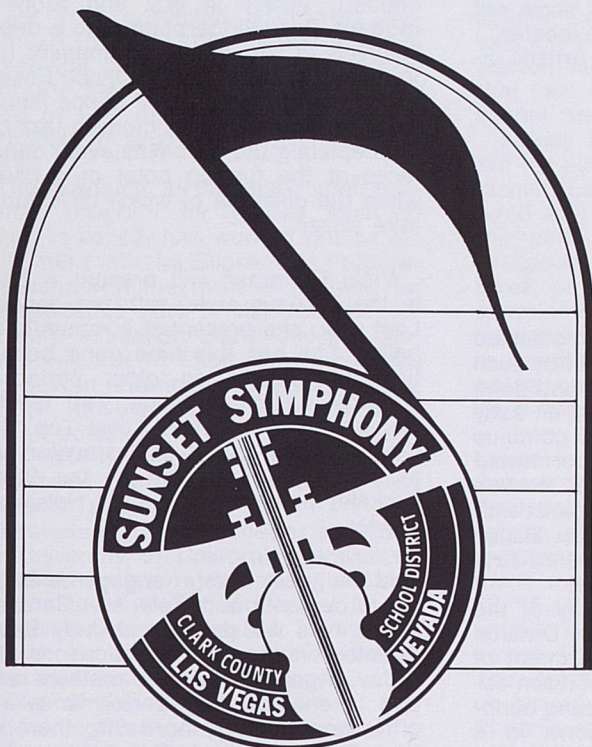


MARY WALTER SCODWELL

"Sunstroke," choreographed by Deborah Stone, will appear in the Choreographers' Showcase, March 8 and 9 at the Charleston Heights Arts Center.

The entire spectrum of dance will be presented, including modern, dramatic, contemporary, jazz, lyrical, blues, per-

cussive and modern ballet, says Gibson. For more information, call the Allied Arts Council at 731-5419. AA



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'Carmen' takes off

Spanish theme inspires Solaris dance company along with a variety of dance expression

Dance, from baroque to jazz, with almost everything in between, will be performed by Solaris: A Company of Dancers under the direction of Dr. Carole Rae on Saturday, April 5th at 2 p.m. and 8 p.m. at the Judy Bayley Theater on the UNLV campus, with a special guest appearances by Winston DeWitt Hemsley and McGarry Caven's Opus Dance Ensemble.

Dr. Carole Rae, director of the UNLV Dance Program and artistic director of all of its companies, always promises to have "something for everyone" when she presents her Solaris: A Company of Dancers. She has created what she calls a "take-off" on the theme of *Carmen*, inspired by the film version of the famous heroine, with Spanish dancing and jazz styles intermingled to form a very interesting blend.

McGarry Caven joined the UNLV dance faculty last fall, teaching in the advanced jazz classes. He was a lead dancer for Cary LaSpina in *Bravo Vegas* and the long-running *Branded*. Prior to that, he was a member of Joffrey II in New York City and of Les Ballets Jazz de Montreal in Canada. Caven is setting the jazz dance "Summertime" for seven female dancers of the Solaris company. The latin rhythm of the *West Side Story* mambo score will be used for this piece,



Rodney Jenkins, Lori McMacken and Eric Carpenter will appear on April 5 with Solaris: A Company of Dancers.

which is part of Caven's company repertoire. He is the artistic director of Opus Dance Ensemble, making a special guest appearance in the Solaris concert with the adagio "Butterfly" danced by two couples, professionals Heidi Page-Stokes, Dolly Ridderplaat, Chet Kelsey and Greg Stokes. "Opus" has been working as a cabaret group for the past three years, presenting ballet and jazz. They have recently taken the show out of the cabaret and taken to the theater.

Winston Hemsley, currently artistic di-

rector with Simba Dance Studios, is a highly respected choreographer. A graduate of 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.

Loa Mangleson has also been commissioned to choreograph a duet for Eliane Vivace and Deborah Stone. When Ms. Mangleson came to work with the dance program last year, she was fascinated by these two dancers and was inspired to choreograph a piece expressly for them. Vivace and Stone have completely different backgrounds, but when they are on stage, they communicate with each other in a very special way. Mangleson has choreographed for many universities across the country, was also a professor of dance at the University of Utah and has danced in the Repertory Dance Theatre there as well as in the Ririe-Woodbury dance troupe.

Vivace and Stone are also resident choreographers with the dance program as well as company manager and director, respectively, of the companies. They will each present a new piece for this concert: Vivace in jazz and Stone in modern. Dolly Ridderplaat, who is deeply involved in the dance community (Las Vegas Civic Ballet, Opus Dance Ensemble, *Lido de Paris*, UNLV dance faculty) will present "Crises," a modern-jazz ballet, depicting the problems every dancer faces at the turning point of a career when the dilemma of which direction to take arises.

Vicki Chapman will present a ballet in the baroque style, with ten dancers. Last year, she presented a romantic-era ballet. She has this time gone back in time to present an older period of classical ballet technique. Tap teacher Jacques Jaeger will lead "Just Tap'n" to the Big Band sound of yesteryear with a kick line reminiscent of the Busby Berkeley precision of the old Hollywood movies.

More guest artists' engagements are yet to be confirmed. Solaris: A Company of Dancers will perform at Judy Bayley Theater on the UNLV campus on Saturday, April 5th with a matinee at 2 p.m. and an evening performance at 8 p.m., and Sunday, April 6th, there will be a 2 p.m. matinee. Tickets are priced at \$6, with discounts for Allied Arts Council members, children, students and seniors, and may be purchased through the dance program in advance or in the theater box office a few days before the performance. For more information, please call 739-3827. **AA**

Les Sylphides

Civic Ballet's spring concert

Lauri Thompson and Jamey Gallagher have been selected by the Las Vegas Civic Ballet Association to choreograph the company's Spring Concert '86, to be held at the Charleston Heights Arts Center, April 25 through May 4.

The concert will feature "Les Sylphides," re-staged by Lauri Thompson. This one-act ballet with original choreography by Mikhail Fokine and music by Frederic Chopin was first performed by Diaghilev's Ballets Russes at the Theatre du Chatelet, Paris, on June 2, 1909.

In addition, two works will be choreographed by Jamey Gallagher; Suite Variations, the highly successful piece which made its debut at the company's fall concert last year with music by Claude Bolling, and a new work, "Star Spangled Ballet," to include music by John Phillip Sousa.

Thompson and Gallagher first worked together in Mississippi with the Jackson

Ballet. Both of them have been coached in the nuances of classical ballet by such great dancers as Anton Dolin and John Gilpin. Lauri studied ballet from an early age. She won scholarships to continue her ballet training and has performed with Utah's Ballet West and Nevada Dance Theatre. Jamey was a soloist with the Jackson Ballet and Nevada Dance Theatre and has worked with Dance Arts Theatre of Southern California.

The Civic Ballet is an activity of the Cultural and Community Affairs Division of the City of Las Vegas Department of Parks, Recreation and Senior Citizen activities. The Company offers young dancers the opportunity to perform in a professional atmosphere, bridging the gap between the dance school experience and the professional stage. Seventeen dancers were chosen for the Spring Concert at the open auditions held on February 2.

For ticket information, call 386-6383 after 1 p.m. **AA**

From university to high school:

Ken Hanlon's step up

Is Willy Lowman transplanting Southern Nevada's talent in California's richer soil?

BY ESTHER H. WEINSTEIN

People change jobs all the time. But a 45-year-old tenured university professor leaving a department chairmanship to head up a high school program makes one ask why.

As of June, 1986, Kenneth Hanlon, Chairman of the UNLV Music Department for 16 years, will take a year's leave of absence to become director of a residential high school in Idyllwild, California.

If that name rings a bell, it may be because the Idyllwild School of Music and the Arts, known as ISOMATA, has been offering quality arts summer programs since 1950. It may also be because William Lowman, formerly director of the Nevada School of the Arts, left Las Vegas at the beginning of 1985 to become ISOMATA's executive director.

Lowman always had a dream of creating a high school for the performing arts, and his position at Idyllwild enabled him to make that dream a reality. In the fall of 1986, ISOMATA will open the first independent, residential high school for the arts in the western United States—the only one, in fact, west of the Mississippi.

Located near the village of Idyllwild in the San Jacinto Mountains, ISOMATA is set in a protected wilderness surrounded by more than 20,000 acres of forest and parkland. And more significant for the arts, it's within an easy drive of Los Angeles and San Diego, and their museums, concerts and theaters.

The Academy, as the year-round, residential program for grades eight to twelve is called, has worked out an arrangement with the Elliott-Pope Preparatory school in the town of Idyllwild for the academic part of the college preparatory education being offered. Students will attend Elliott-Pope mornings and devote afternoons to music, dance, theater, musical theater or visual arts. Hanlon considers it important that students will not immerse themselves in the arts at the expense of a first rate academic training.

All students will have met or exceeded the University of California admissions requirements upon graduation, and students with all levels of interest in the arts will be accommodated, from those who aspire to be the next Heifetz to those who just enjoy dabbling.

"One of the major purposes of this kind of high school," said Hanlon, "is to sort out the students who belong in the arts and those who don't. That kind of sorting-out ought to be done in high school, not halfway through college. Students here can really take a look at themselves in comparison to other kids who have talent, instead of being the one hot shot in a town who can't make



Ken Hanlon.

the back of an orchestra. Even if they decide to go into another field, there will be no problem. They won't be behind academically, and they won't have lost valuable time to go into something else." Hanlon finds that prospect so appealing that he's going to enroll his son in the school next year.

Money is another potent lure. There are the salaries for Hanlon and his wife, pianist Laura Spitzer, who has been hired as a full time faculty member. And the perks don't exactly damage the prospects—house, car, maid service and three prepared meals a day. Spitzer commented that she's going to enjoy having a pension plan for the first time in her life, and also being insured, two things part-time status at UNLV never gave her.

There also seems to be money to do things in style. Like flying Hanlon and Spitzer down for a day, paying for their food and rental car, just to have them appear at a board meeting.

But more importantly, there is Endowment money, definitely with a capital "E." A donor who wishes to remain anonymous recently put up \$16 million in stocks, which are now worth \$20 million. The last week in January, Hanlon was on his way to visit a potential donor in Phoenix, who wishes to endow the piano and voice programs at the school.

The school has a three-person development staff and a two-person recruiting team. There is money to bring in top-notch visiting artists. Hanlon and Spitzer have a feeling there is money to do what needs to be done.

For the first year, it is hoped 75 stu-

dents will enroll, with a full time staff of 15 and 20 adjunct faculty. Negotiations are in progress with pianist John Perry, with painter David Amico, with dancer Bella Lewitzky. Elliott-Pope has been committed to a student-teacher ratio of 5.8 to one, and Idyllwild may even better that. Assuredly, that kind of ratio is expensive—tuition for both institutions is \$12,900. But there is also a large scholarship fund, and any parent whose child has been admitted to the Academy may apply for financial assistance. Financial aid is awarded based on a combination of talent, academic ability and need.

Does Hanlon have any qualms? Of course. He is concerned that his time will no longer be his own, that he will be "on call," so to speak, night and day. He is concerned that Idyllwild is located in an isolated small town. In fact, he and Spitzer kid that Lowman hired them because he was lonely. But the move isn't necessarily permanent.

Hanlon is uncertain if he wants to spend the rest of his life in a high school situation. But he does hope to give the school two years, by extending his already granted, year-long leave of absence.

"I don't want to go down and take this job," he commented, "if I can only give these people one year. In one year, I can't put that place together. But I can make a well-functioning place in two, so that if I decide to leave, I wouldn't have any qualms about turning the reins over to someone else.

"I don't consider this place (Southern Nevada) a cultural wasteland, and I think it will continue to grow. The problem is the process is too slow, primarily because the state is fiscally conservative. We've just caught on to the fact that we should build an engineering school. But it hasn't dawned on the controlling powers yet that all these marvelous engineers they wish to draw aren't going to come to a cultural desert. We do not have a single major museum of any kind, for instance.

"While I feel I've accomplished a number of things here, I really wanted to finish the job." And so Hanlon foresees the possibility of coming back after two years. His wife expressed a few more reservations. "This is my first full time job," Spitzer mentioned. "I'm not sure I'd want to come back to what is far from a perfect situation. I'd want to use the position at Idyllwild as stepping stone to getting another full time job."

Southern Nevada is definitely losing talent. First, Lowman. Now Spitzer and Hanlon, and local artist Greg Kennedy may also join the Idyllwild staff. Let's hope it's the positive aspects of California rather than the negative ones of this town that are the cause. **AA**

The quest for the self

Maya Angelou speaks

Her personal appearances are legendary. Her wealth of information and ability to speak on countless subjects make her one of today's most in-demand personalities. She is Maya Angelou, author of four bestsellers: *I Know Why the Caged Bird Sings*, *Gather Together in My Name*, *Singin' and Swingin' and Gettin' Merry Like Christmas* and *The Heart of a Woman*.

Angelou will speak on the topic: "Literary Expressions: Continuing the Quest



Maya Angelou will appear March 8.

for the Self," and read from her prose and poetry March 8 in Artemus Ham Concert Hall on the UNLV campus. The 8 p.m. presentation will be preceded by

Redrockscapes

Juried show accepting
entries through May 10

The low-angle lighting of winter is best for photographing landscapes like the stunning desert escarpment of Red Rock Canyon, just west of Las Vegas, and that is one reason the Friends of Red Rock Canyon (FORRC) have made an early announcement of May's juried photography show—so that photographers can take advantage of that light before spring takes over.

FORRC is a volunteer group dedicated to supporting the programs of the BLM at Red Rock Canyon Recreation Lands. Anga Rebane, president of FORRC, says that a juried photography show will offer Las Vegas residents and visitors a fine opportunity to see the artistic expression and expertise of the many photographers who love the natural splendor of Red Rock Canyon.

The exhibit will include four categories, limited to scenes of Red Rock Canyon

and its environment: Landscape, nature/wildlife, macro and abstract. Photographers may submit up to four prints at a cost of \$3 per entry. Prints may be submitted in black and white or in color. Any photographer interested in Red Rock Canyon Recreation Lands may enter. A \$50 cash prize will be awarded to the Best of Show ribbon winner. A \$25 cash prize will be awarded to each of four First Place winners. Each of four Second Place finishers and all of those receiving an Honorable Mention will be awarded ribbons. The exhibit will be juried by a panel of three judges following the entry deadline of May 10, 1986. An awards reception will be held on June 1, 1986.

The exhibit is scheduled for the BLM's Red Rock Canyon Visitor Center from May 23 through July 6.

Call 363-1921, Friday through Tuesday, for information. **AA**

a 7 p.m. public reception.

Angelou has also published four volumes of poetry: *Just Give Me a Cool Drink of Water 'fore I Diiie*, *Oh Pray My Wings Are Gonna Fit Me Well*, *And Still I Rise* and *Shaker, Why Don't You Sing?* Her articles have appeared in such publications as *The New York Times*, *Redbook* and *Cosmopolitan*. In 1976 she was accorded the *Ladies Home Journal* award "Woman of the Year in Communication," and was among the magazine's "Top 100 Most Influential Women."

Network and local television has hosted over 150 appearances by Maya Angelou, and she was the subject of an hour interview by Bill Moyers on PBS. Her renowned autobiographical accounting of her youth, *I Know Why the Caged Bird Sings*, was aired as a two-hour TV special for CBS in 1979. She wrote the 1983 stage play *On A Southern Journey*, and served as writer and producer for *Sisters, Sisters* for 20th Century Fox, her initial full-length film effort. Other television credits include the mini-series *Three Way Choice* for CBS, for which she was author and executive producer, and *Afro-American in the Arts* for PBS, for which she received the coveted Golden Eagle Award.

Her Las Vegas appearance is sponsored by the Theta Theta Omega Chapter of the Alpha Kappa Alpha Sorority and UNLV and is funded in part by the Nevada Humanities Committee. For more information, call 384-3884. **AA**

Five for 50th

Community Concerts

The 50th Anniversary Season of Community Concerts of Southern Nevada has been announced by William Madera. The remarkable record of Southern Nevada's longest-lived cultural organization will be celebrated by the expansion of the season from four concerts to five, beginning in November.

The season will open November 6, 1986 with the Spanish Lute Orchestra of Madrid. The Pacific Ballet Theatre will appear on November 13.

Duo pianists Stecher and Horowitz will open 1987 on February 1, followed by the Slovenian Master Singers on February 27 and the organ and trumpet duet Toccatas and Flourishes on March 20. All concerts will be held in the Artemus W. Ham Concert Hall on the UNLV campus.

Only season tickets will be sold; there will be no tickets for individual performances. A \$25 season ticket will not only entitle the ticket holder to seats for all five performances, but will also be good for admittance to any Community Concert performance in the United States during the season.

For season tickets and information, call 648-8962. **AA**

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By Appointment 646-6077

Lewitzky Company

Dancers on Master Series

Three Spring Boulder City concerts

The Spring '86 Concert Series, presented by the Boulder City Cultural Center brings three concerts to Southern Nevada audiences during March and April.

On March 1, a Bluegrass Concert, featuring the Warburton Family Band, will be held at 8 p.m. in the Boulder City Elks Lodge on the Nevada Highway.

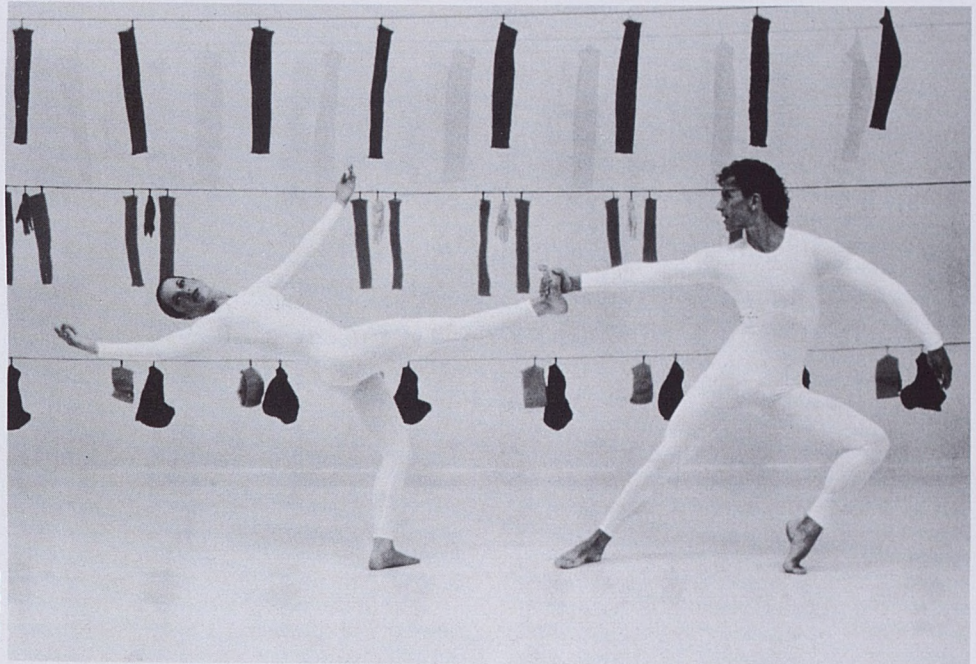
On March 28, Laura Spitzer, a masterful pianist performing a variety of musical styles, will be presented at the Boulder City High School Auditorium at 8 p.m.

On April 20, the Sierra Wind Quintet will play at 4 p.m. at the Boulder Dam Hotel. The Cultural Center says "join us for tea" and hear bassoonist Yoshi Ishikawa and the quintet in their outstanding program.

The tradition of American families producing music together is expressed by Curly Warburton and his clan. In Southern Nevada, he has shared his love for stringed instruments with his children—and the result is the Warburton Family Band, incidentally the 1984 winner of the Governor's Arts Awards for folk arts. Curly, 53, is the oldest member of the band; his daughter, April, 21, is the youngest. Her brothers Kelly and Martin, and a close family friend, Dick Vernon, are the other members. The band has been performing since the mid-70's in civic concerts, bluegrass and country pick-outs, and at benefits for arts organizations such as Allied Arts Council and KNPR. They've played for both public radio and television.

Laura Spitzer, winner of the 1986 Governor's Arts Awards, has become well known throughout Nevada since she and piano technician Lorelle Nelson began touring the state by truck, bringing with them a seven-foot Steinway grand piano. Her reception by Nevadans has been enthusiastic. In Ely, for instance, the *Daily Times* proclaimed that "Ms. Spitzer's ability to relate to an audience and her total piano mastery leaves an audience spellbound, delighted and warmed to classical music."

The Sierra Wind Quintet is made up of outstanding musicians. Yoshiyuki Ishikawa, artistic director, bassoonist and founder of the quintet, has a Doctor of Musical Arts degree in bassoon performance, with extensive performance experience. He is a faculty member of UNLV and the Nevada School of the Arts. Other members of the group include William Powell, clarinet; Andrea Ridilla, oboe; Kurt Snyder, horn; and



VIC LUKE

Claudia Schneiderman and Sean Greene of the Lewitzky Dance Company.

The internationally acclaimed Lewitzky Dance Company, directed and choreographed by Bella Lewitzky, will appear as an addition to the Master Series, Thursday, April 17, in Artemus W. Ham Concert Hall on the UNLV campus.

Los Angeles' Lewitzky Dance Company, established in 1966, has drawn raves for its inventive exploration of space. The 12-member ensemble is expertly trained for strength and flexibility by choreographer and master teacher Bella Lewitzky.

Lewitzky's choreography extends beyond dance to encompass drama, discipline, attitude, relationships and rituals. Her dancers "create drama in space...they appeal always vehemently

and often poignantly," said *Los Angeles Times* critic Martin Bernheimer.

Lewitzky's language of movement is translated to the viewer expertly and precisely by her dancers, acclaimed as virtuosos of solo artist caliber. "They are superb; smooth-muscled, with limitless strength and flexibility," wrote Valerie Scher of the *Chicago Sun Times*.

Her intellect and style has earned Lewitzky an international reputation as a trailblazer in modern dance.

The Lewitzky concert will be preceded by the Soviet Emigre Orchestra on April 28, the Utah Symphony on March 5, and the Vienna Chamber Orchestra with pianist-conductor Philippe Entremont on March 18. All of the concerts will take place in Artemus Ham Hall. For more information, call 739-3535. AA

Richard Soule, flute. All are faculty members at UNLV, and have extensive symphonic and solo experience and advanced degrees in music.

Single tickets are \$5. The Series, including a total of six concerts, is made

possible in part through a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency. For more information call the Boulder City Cultural Center at 294-9982. AA

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Kennedy Country

Ceramicist Greg Kennedy, his wife Kim and their daughter Sarah live in a style that shows an "honest surface; a right-down-to-the-clay surface."

BY CYNTHIA GAFFEY

A pair of loudly honking "watch-geese" announce the arrival of anyone who sets foot on the acre of fenced land on the southern edge of Las Vegas. The house there, belonging to Greg and Kim Kennedy, says "country," from the flock of egg-producing chickens outside to the hand-finished pine planking floor and crocheted window trim inside. To visit is to enter a creative island which seems far removed not only from the whirl and clank of Las Vegas casinos, but even far removed from ordinary suburban life—the handy supermarket isn't quite so close, the dandy machines which purportedly simplify our lives not quite so abundant here.

Greg Kennedy, a resident of Las Vegas from the age of 13 when his father's work at the Department of Energy brought the family here from Seattle, has built a reputation, a career and a life centered around clay, so to speak. He will display his ceramics in the Allied Arts Gallery in a one-man show from March 7 through April 9, with an opening reception from 5 to 7 p.m., Friday, March 7. Following the Kennedy exhibit,

Southern California artist Judy Coleman, known for her very large photographs, will be exhibited from April 11 through May 7, with an opening exhibit on Friday, April 11 in the Allied Arts Gallery from 5 to 7 p.m.

"I choose my shows from my very newest work," says Kennedy. "Some are literally hot from the kiln. And I always believe that the next pot's going to be better. My work reflects how I act or interact with the environment around me.

"I've been working lately with achieving a sculptural but primitive look. The surface—that honest surface, right-down-to-the-clay surface, is what I am looking for. For this show, I will probably be doing some platters and wall pieces, and 12 or so sculptural pieces. I may do some raku things and Sagger-fired things. For that, I build a kiln to go inside the gas kiln. The ware is covered with native shrubs—salt bush and creosote bush. That stuff burns and covers the ware with interesting patterns.

"If people want to call me an artist, great. If they want to call me a craftsman, great. If they want to call me just a

potter, I can live with that too," he says, revealing his awareness of the uncomfortable place that his chosen medium occupies under the general heading of art-or-should-that-be-craft. Ceramics, also referred to as stoneware, pottery, or clay, is "a stepchild of art," says Kennedy, "because it is tied into mundane, utilitarian purposes. Weaving [Kim Kennedy's preferred medium] falls into that category, too. There is the 'if it's useful, it's not art' prejudice which colors people's attitudes. But there is a real hierarchy about clay," he says, from the finest of modern artists who have explored, shattered and redefined the limits of ceramics at the top of the pyramid, down to the Sunday mucker who slaps a premixed glaze on a precast ceramic mold.

"Humbly, I call them pots," he says.

Brick paving leads from the front gate of the Kennedy compound to the glass-enclosed entry way which displays Greg's stoneware vases, pitchers, bowls and sculptural pieces, and Kim's hand-made baskets. One step up leads into the house itself, a heart-motif stencil on the threshold of the pine floorboards, handfinished and devoid of stain. Kennedy points out the large black woodstove which heats the house (along with a few small electric heaters). An array of baskets adorning the east wall, above the six-foot high divided-light windows, represent some of Kim Kennedy's early Indian-style basket weaving and some from Connecticut, from a family collection. The walls are hung with Kim's weaving and needlework; one a woven portrait of a child, in soft colors; another is heart-motif quilting.

Kim's high ceiled studio, off the living room, contains colorful basket-weaving hoops and balls of yarn, weaving looms and spinning wheels. Diagrams for future projects are pinned to the wall above a large loom, one project commissioned by a local hotel for display in its reception area.

The Kennedys have transformed the house's original tiny closet of a kitchen to the present light-filled space, a kitchen with open shelving which shows off Greg's hand-wrought plates, cups, bowls. The household cats, Pokey, Blondie and Sugarfoot, named by seven-year-old Sarah, pad about, curling against a chair or a Kennedy leg.

Out the back door and across the brickpaved courtyard a low building divided into three large rooms provides Greg's studio space. Here are the mud room, where clay is thrown on the wheel and set to dry; the bisque-fire room with its kiln and bisque ware; and the pugmill room where clay is recycled and where most of the glazing chemicals and the sacked clay are shelved or stacked on the floor. It seems that every surface in these rooms is coated with a layer of pale clay, creating a monochromatic environment where vases seem to rise up mushroom-like from their resting places. The amount of equipment needed to produce the stoneware is awe inspiring. And yet there is more in the yard outside.

"A lot of people see this as a romantic hobby, that all you need is a wheel," says Kennedy. And a lot of budding





ceramic studios and erstwhile galleries have bitten the dust after a valiant try. Very often this has been the source of equipment for his studio. "That's how I've gotten all my stuff," he says. "When these people finally get out of the business, they call me. I collected tools as I went along. I started slow and developed. Wally Wallace gave me my first wheel, and he had made it out of parts."

Every piece of equipment, the bisque kiln, the pugmill, the wheel, the gas kiln, Kennedy has been able to purchase second hand or "inherit," thus considerably reducing the overhead of his operation. Even the fuel for the wood kiln is collected from the desert. "People throw all kinds of stuff out in the desert," he says.

The chemicals for glazing and the clay itself, however, must be purchased from regular sources. "A lot of my material is mined locally," says Kennedy, "on the other side of Mount Charleston towards Death Valley. But then it is shipped to Corning, New York, where Corningware is made, and to Los Angeles, where I buy it. The feldspar-granite product used to be mined in Kingman, but OSHA closed that mine and I had to find another source."

If Kennedy seems at home with the chemistry of clay-making, it may be because both his parents have scientific backgrounds, and the young Greg Kennedy was encouraged to go into a technical field. In fact it was while seeking

a degree in biology at UNLV that he signed up for an elective art class.

"I was into biology, studying to be a scientist: But I was taken by this. I took my first class from Mike McCollum. I wanted to find out about art and artists, and sort of got captured by it.

"Working with clay is a process which some artists don't like," says Kennedy. "I have to make the 'canvas' and then paint on it. It is extremely labor intensive and time consuming."

Back of his studio, more bags of Rod's Bod—the stone clay—are stacked. Here the yard loses its domesticity. Kennedy explains that Kim makes a distinction between his yard and her yard: The grass, shrubs and flowers, the pen where the chickens, rabbits and geese live—that's Kim's yard. And behind the shielding hedge of tamarisk, well, that's Greg's yard. In the far corner, piles of scrapwood have been gathered for fueling the wood kiln. The dusty ground, barren of all foliage, bounces the sun's glare back into the eyes, and out here are ranged the fire kilns and the cooling barrels, at a safe remove from the house, the studio and the shrubs.

"Waterbased earthen materials melt at the same temperature that my clay matures: At 2,380 degrees Fahrenheit it becomes glass. My clay becomes non-porous at the same temperature. My pots will hold water whether they are glazed or not because they are fired so hot," he says.

The first kiln at each firing consumes seven per cent of a 500 gallon propane gas fuel tank. It is a rusty-black monster with rows and rows of fierce little teeth. The "teeth" actually are precise temperature-measuring devices which Kennedy has saved from firings and placed around the kiln. A temperature measuring device consists of a row of small ceramic cones affixed to a base.

"There is a whole art to firing the ware," he says. "You have to know what's happening inside the kiln. When I look through the peephole, I have to strain to see the cones—they're just like shadows in the kiln. The cones each show a 35 degree difference—and when the #10 cone tilts, I know it's ready."

A few feet away, in contrast to the big, square, gas kiln, a smaller wood kiln sits, known as a two-chambered climbing kiln. Its two-humped undulating form begins on the left with the smaller hump, where wood is fed into the voracious firebox. A piece of wood fed into this chamber meets a temperature so hot that it instantly oxidizes.

"The firebox is glowing red at this point," says Kennedy. From there the flame travels to the second chamber up the bag wall, out the flue and up the chimney. The wood flame is very long at high temperatures, perhaps 15 or 20 feet long, two or three times longer than that created by propane.

"You can't be afraid of it," says Kennedy. "You work with it. I am out here



Greg Kennedy in his studio.

16 hours at a stretch, chopping and splitting wood. With the propane kiln, I am out here for 12 hours, checking every 15 minutes or so." The high temperature causes the wood ash to melt and turn into a glaze on the chamber floor.

"That's sort of how glazes developed. Ancient people found the glass after the fire had cooled and began to use it deliberately. The process in the kiln is really chemistry. It's a chemical reduction process. Burning the fuel creates carbon dioxide, which grabs oxygen to create color variation. By stealing oxygen from metals, the color can change. I end up with a lot of hits and a lot of misses. And my 'yard pots' are some of the misses," he says, referring to the ceramic pieces dotted about the yard, under bushes or on shelves.

The kilns take about two and a half days to cool, thus restricting firings to about two a week. Two more kilns occupy the back yard, a raku kiln, made from an old electric kiln whose coils no longer work, which produces lower temperatures of 1800 to 2,000 degrees Fahrenheit; and a little "portable" kiln created from what used to be a seed spreader, spun clay fiber and some high temperature wire, which Kennedy uses for demonstrations when he travels to shows. Tongs and fire gloves are kept handy to withdraw the stoneware from the still-glowing kilns, and a barrel of chips receives the hot ware for cooling.

"Each kiln develops a certain surface quality on the ware," he says. "The wood

fire is not for glazed ware. The ashes will decorate the ware. It's an honest approach—you're not coating it with something.

"By the color of the flame, you can tell what chemistry is going on in the kiln," he says. "And the weather can make a big difference—the wind can pump in too much oxygen." Oxidation determines exactly what color a glaze will be after a firing, and it is an element in the creation of stoneware which is often beyond the control of the ceramicist.

Kennedy tells a parable illustrating the difficulty: "A Chinese potter opened his kiln after a firing, and found a pot inside with an unusual red glaze. He gave it to the Emperor, who liked it so well that he commissioned more red-glazed pots. The potter fired up his kiln again and again, but each time he opened it up after a firing, he was disappointed to see that he had not been able to duplicate the red glaze. After many disappointing firings, he became so frustrated that he finally threw himself into the kiln. Days later, when the kiln was opened up, all the pots were glazed a beautiful red.

"The principle here is to have more fuel than oxygen," says Kennedy. "And the potter's body created just the amount more fuel that was needed."

From the beginning of his artistic career, Kennedy has involved himself in the arts community. As a novice under UNLV art professor Mike McCollum, he

was hired to organize and run the UNLV Student Union Ceramics Shop. One facet of the shop which he looks back on as a "real good time" was running "pot lucks" where people had to make not only the food, but also the dinnerware for their meal. The shop lived for the length of time that Kennedy was there to run it.

Also in the late 70's, Kennedy was instrumental in setting up Reed Whipple's ceramic shop, which now has eight electric wheels and two electric kilns. The electric equipment produces more predictable results than the outdoor kilns which Kennedy uses. "At Reed Whipple, the atmosphere is always the same—there's a plentiful supply of oxygen—but in my kiln, every time I open the door it's like Christmas morning," he says.

Additionally, he has taught regularly at the University art department and at Clark County Community College as well as at his own studio at home.

"I used to give a Saturday morning class at home," he says, "until I decided that I missed my Saturdays and gave it up for awhile." And he has participated regularly in craft fairs and art shows, with other artists and in one-man shows. He graciously participates every year at KNPR's Craftworks Market in the "Non-traditional Mud-throwing" event, providing the clay, the wheels, the firing, the glazing and the expertise so that local celebrities can make a pot which is later auctioned for KNPR's benefit.

His work is currently available from the Minotaur gallery, as it has been for the last two years; Goldwater's, since last spring; and possibly will soon be available at a new gallery which will be opening in the Fashion Show mall.

Not entirely comfortable with the marketing end of his work, he says, "Some people think I am too much into selling my work, that I am too commercial, and I do think about that aspect of it—the idea that if-it-sells-it's-not-art. But I've always been able to make my living from my work, and I live it. My audience has developed from the shows I've given. I have a lot of regular customers who've been collecting my work for years. Their taste has developed as my work has progressed." And his work takes him through society's economic strata from blue collar, where physical labor is all important, to white collar—and the commissions from those who want to enrich their living environments with a Kennedy pot.

"I'm sort of an evolutionist. I've never pressed myself into one thing or another. But with this work there is no retirement, and I can see myself losing energy as I grow older. I can't honestly see myself doing this in 20 years. For the future I might do something like narrow my work to one-of-a-kind higher priced pieces."

After a steaming cup of coffee, enjoyed from a Kennedy mug, I take my leave, but on the way out I make a lucky choice. One of Kim Kennedy's baskets whispers "buy me," so I do. Then I am told that it is an egg basket, and in a stroke of country hospitality, the Kennedys fill it with a dozen fresh eggs, brown eggs, pale green eggs and cream colored eggs. "Nature's perfect form," says Greg. AA

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Works on Paper

Entry Deadline: May 6

The Las Vegas National Works on Paper Exhibit will be shown in Allied Arts Gallery May 9 through June 4, and is open to all artists in the United States. Works in any medium on paper may be entered. The entry deadline is May 6.

Entry fees are \$10 for the first entry, \$5 for any other entries.

The exhibit will be juried by Allied Arts Gallery Director Pasha Rafat, a printmaker who teaches at the University of Nevada, Las Vegas and Clark County Community College and has worked as an Artist in Residence for the Nevada State Council on the Arts.

Cash awards will be given for First, Second and Third Places. For more information, call the Allied Arts Council at 731-5419. **AA**

Papermaking by Breedlove

Overton artist Bernice Breedlove will conduct a papermaking workshop in her home, sponsored by the Fiber Arts Guild, Saturday, March 8.

Breedlove has been involved in the arts for many years. She has served several terms as president of the Moapa Valley Art Guild and now serves as its exhibit chairperson.

During the years she has been involved with the Moapa Valley Art Guild, Breedlove has worked in the traditional art mediums of oil, watercolor and acrylic. Never particularly comfortable with any of these media, she began working with fiber arts in 1977. Enrolling in a weaving class at Southern Utah State College, she found her medium, not only in weaving, but in spinning, dyeing and eventually in papermaking.

Her handling of paper is unique and mostly self taught. The challenge and pleasure of working with fiber, especially paper, gives form to her talent.

Breedlove is now working with dyed, handmade paper as a painting medium; hence, "painting with paper." She now divides her time between teaching papermaking workshops and creating her own handmade paper and weavings.

Handmade paper today is similar to the first paper made in China in 600 B.C. Fibers such as cotton, linen or cattails are beaten into pulp, suspended in water, and then pulled up on a screen. The suction of water weaves the fiber together. It is then transferred to a couching sheet and pressed. It can be sized to make a better surface for writing or drawing, or it can be dyed, poured or sculpted. It is fascinating to work with and very versatile.

The papermaking workshop fee for non-Fiber Arts Guild members is \$15 and includes materials and lunch. Call 798-4596 for directions and time. **AA**

Emerging from a once molten prison

Judy Coleman's images recall the unfinished quality of Rodin's sculpture or Michelangelo's Captives

Judy Coleman's *Untitled* (1984) series of large prints depict imprisoned human forms. In Coleman's images, a female nude appears to be emerging from a once-molten prison of rock and steel, suggesting not only the aftermath of a nuclear Armageddon, but the frightful mass embalmment of the inhabitants of Pompeii.

Coleman's work will be exhibited in the Allied Arts Gallery April 11 through May 7, with an opening reception on Friday, April 11, from 5 to 7 p.m.

Like Jack Butler, Coleman attacks her image prior to its being re-photographed and enlarged. She makes a 4 x 5 inch black and white Polaroid of herself, then subjects her image to pigments, graphite, grease pencil, dripped wax, cotton, steel wool, and above all, silver colored oil paint. The flat altered original becomes a low relief. It is copied onto an 8 x 10 inch negative, then enlarged onto Luminos mural paper and mounted on masonite. The silver oil paint reflects the glare of the copy lights and, when coupled with the inherent tone of the mural paper, produces a metallic sheen in the final print.

From a distance, the *trompe l'oeil* effect reads as if the flat print were actually a large fragment unearthed from an archaeological dig. Such dimensionality was lessened in an earlier series of prints where Coleman relied more on scraping the surface of the original print than on building up a relief surface. The formal result took on the appearance of the heavy print manipulations of the turn-of-the-century photographic pictorialists, such as Robert Demachy and Frank Eugene, or of the effects achieved with a scraped litho stone as seen in the work of the late 19th century French lithographer, Eugene de la Carriere.

Coleman's most recent pieces, like the print shown on this page, instead recall the unfinished quality of Rodin's sculpture or Michelangelo's *Captives* for the tomb of Pope Julius II. Here



Untitled silver print, Judy Coleman (1983).

Coleman's references include not only natural catastrophes of the past and manmade holocausts of the future, but cultural artifacts as well.

(The above is from photographer-writer and MFA graduate James R. Hugunin's article on Judy Coleman. Hugunin will be a part of a group exhibit of USC MFA graduates in the Allied Arts Gallery later this year.)

Coleman received her BA in 1966 at Cornell University, New York. Not until 1983 did she obtain her MFA from University of California, Los Angeles. Since then she has been an instructor and teaching assistant at the UCLA Department of Art; has had a one-person exhibit in Minneapolis and a two-person exhibit in Houston. She has participated in 11 group exhibits since 1981; and her work has been published in newspapers and periodicals for the past two years. She received a fellowship grant from the National Endowment for the Arts in 1984-85. **AA**

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He did it again

Alan Platzer won first place in the 12th annual Art-A-Fair juried competition for his photo "Car Parked in Yard, 15th St. & Franklin Avenue." Platzer also won first place in Art-A-Fair for a color photo in 1982, as well as third place in the competition in 1983, second place in 1984; and was juried into the show in 1985. (Coincidentally, he was one of the three equal winners in the Allied Arts Council/Donrey Outdoor Advertising Billboard Competition this year.) Not one to waste words, he says "I'm happy to have won."

Second place winner was Joel Holmes for his ceramic "No Star Wars Technology," and third was Pasha Rafat for his photo/silkscreen "Cheyenne Autumn."

First honorable mention was Keith Grove for his photo "Jensen, Garcia, Ming...." Grove's photo also won a purchase award, thus becoming a part of the Las Vegas/Clark County Library Permanent Art Collection; as did Kim Kennedy's "Woven Double" tapestry. Other Honorable Mention winners are: Doug Taylor for a self-portrait photo, "More to it..."; Susan Bryan, untitled pastel; Mary Hill for mixed media "Rosa"; Paul McLaughlin, "Colored Coffee" photo; Beau Petterson, untitled stoneware; Lou Ray, "Near Covent Garden," photo collage.

Sole Juror Suzanne Muchnic, arts writer and critic for the *Los Angeles Times*, selected 73 photographs, paintings, ceramics and other media from a body of 485 pieces submitted by over 200 artists in the Southern Nevada area. She says she looked for certain qualities in the works she selected for exhibition:

"I look for a confluence of form and content, something that is more than knock-out technique. Emotional resonance is also crucial. Beyond technical expertise, I look for a quality of feeling. Then there is authenticity—the sense that a real person made the work—something human. And originality—in the sense that this work of art is a fresh interpretation—showing your audience something they won't take for granted. Finally is that quality of being of its own time. It is very important that an artist be aware of his own era, his own place in time, and to express himself in that context." She selected the following artists:

Angie Adlerz, Sandy Allen, Ana Anglada, Isabel Auer, Bob Ball, Donna



GINGER BRUNER

Juror Suzanne Muchnic.

Beam, Gary Blazek, Gerri Braun, Jim Briare, David Brown, Susan Bryan, Diane J. Butner, Becky Casale, Gina M. Cinque, Deana Dill, Stewart Freshwater, Loretta Graham, Keith Grove, Mary Hill, Sylvia Hill, Joel Holmes, Merrilee Hortt, Colett Barrett Judd, Greg Kennedy, Kim Kennedy, Martha Knack, Paul McLaughlin, John Macarius, Kevin C. Macey, Apha C. Marshall, Joan Massagli, Gary Meader, Juana Mesa, John Mroz, Art Nadler, Dale Peel, Kathleen Peppard, Beau Petterson, Alan Platzer, Michael Plyler, Pasha Rafat, Lou Ray, Bill Roach, Cory Roth, Connie Schloz, Lloyd Schutzman, John R. Sestak, Vincent Smith, Joanne Smith, P.S. Sobol, Dell Sparks, Kenneth Tabor, Doug Taylor, Christopher van der Vliet, Lorraine Wayne, Lisa Widener, Ted Willstead.

A February awards ceremony and reception to honor the winners and to celebrate the event included entertainment by the Serenata String Trio and Tres Jazz; and a buffet from Creative Cuisine with wines from McKesson Wines and Spirits.

The competition, sponsored by the Las Vegas/Clark County Library District, was supported by Shearson, Lehman Bros., Inc.; Desert Decor; Aaron Brothers; Dick Blick; Copy Cat Printing Center; the Friends of Southern Nevada Libraries; McKesson Wine & Spirits; the Barbary Coast Hotel; the Las Vegas *SUN*; the Las Vegas *Review-Journal*; Creative Cuisine; the Library Volunteers & Staff; the Nevada Camera Club; and the Allied Arts Council. **AA**

Hernandez on photography

Anthony Hernandez, a Los Angeles photographer, has received the first UNLV Art Department Artist in Residency, for the period of March 31 through May 9 this year. The public is invited to hear him lecture on his photography on Wednesday, April 9; and on Portfolio Preparation for Grant Applications on Wednesday, April 23. Both lectures will take place 7 to 9 p.m. in Alta Fine Arts room 229.

Hernandez has had six one-man shows since 1976; has participated in 16 group shows since 1969; has work in 14 public collections including New York's MOMA and the Bibliotheque Nationale in Paris, and in 7 private collections; and has been reviewed or featured in numerous local and national publications. Hernandez has been in demand as lecturer, panelist, instructor, artist in residence and exhibitor throughout his career. He has received six awards or other recognition for his work since 1972, including two National Endowment for the Arts grants.

The Artist in Residency program is funded in part by the Nevada State Council on the Arts, and this residency is partly funded by the UNLV Art Department. **AA**

Poster art helps museum

A poster of Fortification Mountain, Lake Mead, reproduced from a watercolor by artist Cliff Segerblom, is the bonus that generous folks will receive when they donate \$20 to the building fund of the Boulder city Museum and Historical Association.

Recently the museum board signed a lease agreement with Boulder City for the old water treatment plant, which will be used as a museum to house artifacts from Hoover Dam and Boulder City. Sara Denton, museum member, headed the poster project, which is expected to bring in as much as \$20,000 for the museum. The printing of the poster was donated by Valley Bank of Nevada. "I am delighted that we could help the museum raise funds," says Virginia O'Keefe, Boulder City Valley Bank manager. **AA**



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Doug Taylor's paintings and serigraphs

Doug Taylor, who has succeeded in making magic with his drawings and etchings, will present a retrospective and showing of new work at his Spring Studio Open House April 26. Paintings from the past and two new serigraphs (screen prints) will join the better-known pastel drawings and multi-colored etchings when he opens his house next month.

The show will allow admirers to trace the development of Taylor's work, from the early, very realistic pieces such as "Beethoven: Art in Radio" (a poster commissioned by KNPR, Public Radio for Southern Nevada, to commemorate Beethoven's birthday); through the more mystical, whimsical phases; to the blend of real and imagined images that has inspired his most recent work.

For the past two years, Taylor has focused most of his energy on pastel drawing. "I was attracted to the use of pastels by some of the French impressionists—the vibrant color and reflected light." From that attraction and his own experimentation with color and light, he has developed a distinctive style.

Taylor uses many layers of color in his drawings. He will layer complementary colors to add a feeling of life and action to a drawing, or similar colors to add richness. Traces of the layers underneath show through, and the eye mixes the colors, giving depth to the drawings.

Taylor plans to demonstrate his pastel drawing technique during the Open House. Guests will see exactly what's involved in drawing with pastels, and so gain a better understanding of the medium and the work produced with it.

Although Taylor has worked with pastels for seven years, he continues to be inspired by the medium. He recently completed a collection of drawings based on an extended tour of the Middle East; the new pastels shown at the Studio Open House will focus on the Southwest. He'll explore facets of this region that have been overlooked. "I want to take fresh looks at things we've been bypassing," he says. "It'll be the contemporary West, integrating the past with the present. I may depict the Indians of the 1980's instead of the 1880's. And I'd like to continue to explore using cactus images."

The Studio Open House will run from 10 a.m. until 9 p.m. Call Doug Taylor at 386-1976 for more information.

—Sandra Striely AA

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Lewitzky Dance Company
Photo: Vic Luke

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For information call Kenneth M. Hanlon, Director, Residential Arts Academy (702) 739-3332 — William M. Lowman, Executive Director, Idyllwild School of Music and the Arts (714) 659-2171, or write:

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Governor's Arts Awards

Six Southern Nevadans among the honorees

Nancy Houssels, chairman of the Nevada State Council on the Arts, gave poet Waddie Mitchell a run for his money with her clever verse welcoming Governor Bryan and all the guests to The Seventh Annual Governor's Arts Awards on Friday, February 7, at the Union Plaza Hotel, including special guests Ruth Draper, regional representative from the National Endowment for the Arts, and Dr. Robert Maxson, president of UNLV.

The event, presented by Governor and Mrs. Richard H. Bryan and the members of the Nevada State Council on the Arts, was organized, as it is every year, to celebrate the professional artists and arts supporters who have made outstanding contributions to the arts in Nevada during the previous year. Guests from all over Nevada mingled and touched base with long-time friends and new acquaintances, during the cocktail hour and the prime-rib dinner.

Awards were presented to Southern Nevadans **Luisa Triana**, Las Vegas (Dance); **Laura Spitzer**, Las Vegas, (Music); **Rita Deanin Abbey**, Las Vegas (Visual Arts); **William Laub, Sr./Southwest Gas Corporation**, Las Vegas (Business Leader); **Zel Lowman**, Las Vegas (Volunteer), and **Neldon Mathews**, Panaca (Educator); and to **Katie Frazier**, Nixon (Folk Arts); **Waddie Mitchell**, Jiggs (Literature); **Jim Bernardi**, Reno (Theater); **Sharon Payne**, Reno (Arts Administrator);

The ten artists and arts supporters received their awards in styles which varied from the simple "thank you," of painter Rita Deanin Abbey to the more elaborate description which pianist Laura Spitzer gave of her 37-town "Steinway in Every Pot" tour of Nevada.

Some of the participants in the awards evening displayed their entertainment value. Waddie Mitchell, a cowboy poet known for his earthy, humorous style, amused the gathering with a poem about a frustrated bartender who couldn't win



GINGER BRUNER

All business: Nevada State Council on the Arts President Nancy Houssels and Director William L. Fox.

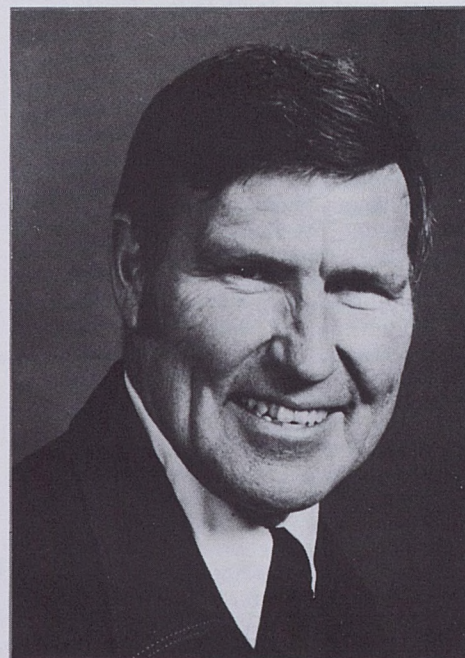
a bet with a cantankerous customer. Another of his poems entertained the crowd of 250 by means of a videotaped appearance on the Johnny Carson Show. That work brought the lofty topic of reincarnation down to earth.

But there were touching moments, too, such as the appearance of Katie Frazier, a 93-year-old full-blooded Paiute Indian, who won in the Folk Arts category for her lifelong contributions in preserving and passing on knowledge of Paiute traditions through her artwork (buckskin, bead, quilting), personal performances, publications and several movies. Frazier has worked with children since the

1930's teaching dances, stories, songs, crafts and the Paiute language, and has taught the Paiute language at UNR. Her simple but heartfelt thanks together with her humble demeanor couldn't fail to move the watching audience.

Also touching were the words of Zel Lowman, who received the award as Volunteer. Lowman has worked in the arts

Zel Lowman, volunteer.



Bill Laub, business leader.



Rita Deanin Abbey, visual arts.





Mwah! Mwah! Let's take lunch! Artist Jose Bellver and NSCA Deputy Director Patricia Mortati.

GINGER BRUNER



Laura Spitzer, Waddie Mitchell and Lorelle Nelson.

GINGER BRUNER

on and off since his college days and participated in the creation of the Nevada arts community. He helped form the NSCA itself, as well as the Nevada Alliance for the Arts, the Nevada School of the Arts and the Las Vegas Symphonic and Chamber Music Society. He served as president of the Allied Arts Council and as a board member for the Southern Nevada Museum and as a council member of the NSCA from 1981 to 1985.

Luisa Triana has choreographed, performed and taught Spanish dance in Las Vegas for the past seven years. She has performed in the great halls of the capitals of the world; and most recently danced with the Las Vegas Symphony and choreographed their opera produc-

Luisa Triana, dance.



tion of *Carmen*.

Superb pianist Laura Spitzer has a lengthy performance history including playing with the Las Vegas Chamber Players and the Las Vegas Symphony; and has taught piano at UNLV and Nevada School of the Arts for six years. In addition, she spent two years on a 37-town tour of Nevada playing to enthusiastic audiences.

Jim Bernardi, professor of Speech and Theater at UNR, has directed over 30 major productions at UNR and has conducted a rural Nevada theater touring program for nine years. He is active in local community theater, the high school Thespian program and each year leads a student tour to Europe which focuses on the drama and art of the country visited.

Rita Deanin Abbey, professor of art at UNLV since 1965 has exhibited locally and nationally and is represented in many collections, public and private, nationwide. The accompanying book to her *Rivertrip* series won several awards.

Sharon Payne is a principle partner in a unique Reno arts management business. She has been instrumental in the growth and visibility of several major Reno arts groups. She has served as vice president for the Nevada Alliance for the Arts and treasurer for the Nevada Alliance for Arts Education. She represented the NAAE in Washington, D.C., and has twice been Nevada's representative for the Western Alliance of Arts Administrators conference.

Neldon Mathews, Superintendent of the Lincoln County School District since 1975, is active in every Nevada education association, as well as in the NAA and the NAAE; and speaks to the legislature on behalf of the NSCA. He brings the arts to Panaca through the Lincoln County Arts Council, NSCA's artist in residence program and, working with

Laura Spitzer, music.



KNPR, has brought public radio to his county.

William Laub actively supports the arts on numerous boards of non-profit arts organizations and by generous support of the arts through Southwest Gas Corporation, the Laub Foundation and his own personal support. He and Southwest Gas are pacesetters in corporate support of the arts in Nevada.

In response to the NSCA's commission for an original sculpture, artist Walter McNamara created "Arrowhead Nevada," for presentation to the winners of the awards.

McNamara, himself a former recipient of the Governor's Arts Award for Visual Arts in 1983, is curator of the Sheppard Fine Arts Gallery at the University of Nevada, Reno.

This year 115 nominations were received for 55 candidates. The nominees were considered and voted upon by members of the Council during an open, public conference call. Since 1980, which marked the beginning of the Governor's Arts Awards, the program has expanded from three categories to ten, and a total of 48 Nevadans have been honored for their contributions to the cultural life of our state.

The evening of the Awards was dedicated to the memory of Wayne LaFon, a Las Vegas artist who had given much of his time and talent to promoting art and art activities in Southern Nevada.

Entertainment was provided by "Tres Jazz" a trio of Las Vegas musicians who have devoted themselves to bringing the best of "classic" jazz to the public ear, and Las Vegas musician Walter Blanton, who sat in on trumpet. The group, led by Roy James on drums, includes Stu Aptaker, piano, and Larry Rockwell, bass. **AA**

Neldon Mathews, educator.



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Tropical Magic at the Allied Arts Masque Ball

Annual fundraiser set for mid-April

"Tropical Magic" descends on Las Vegas on Wednesday, April 16, with the Allied Arts Masque Ball, the Council's fundraiser, in its second consecutive year. "The community of Las Vegas has been so supportive," says AAC Development Director Patricia Karlock. "Last year's 'Parisian' theme ball was quite a success, thanks to the many patrons who want to encourage the arts in our community."

The Masque Ball's black-tie optional "Tropical Magic" evening is planned to

begin at 6:30 p.m. with poolside cocktails at the Tropicana's new Garden Pool. The new additions to the Tropicana Hotel provide a wonderful setting for the steel drum band, samba dancers and an exotic bird show, creating the ambiance of a tropical paradise. Divers will plunge into the pool to retrieve oyster shells. The pearls contained inside some of the shells, donated by the Pearl Institute of New York, will go to lucky raffle ticket winners.

"There will be a lot going on all the

time," says Karlock. "Saks Fifth Avenue will present a fashion show with a tropical theme, in the Mardi Gras spirit; and there will be a very unusual auction. Local artists will also create pastel sketches of the guests, and there will be party favors, a wonderful door prize—a cruise to a tropical paradise—and many surprises. We're still working on the details, but guests can look forward to a very exotic, festive night, seasoned with a dash of magic."

The Sunset Youth Symphony will perform during dinner, scheduled to begin at 7:30, and for dancing after the festivities in the Tropicana's Grand Ballroom. Many thanks are due to the Tropicana for its interest and support.

Tickets for the Masque Ball are \$100 per person or \$1,000 for a table of ten, and tables were selling well early.

"This kind of support is great," says Karlock. "And the best part is that the funds are going right back into the community. A grant is going to the Sunset Symphony, for example. And the support is really needed at the Allied Arts Council to hire more staff, in particular a publicist. That is our central purpose at the Council—to get the word out in all the local media, covering all the local arts and artists.

"They need the exposure, and the community needs a central information service about the arts for two reasons. One is obviously for entertainment—people want to know that they have the option of attending a ballet, a concert, a play or an exhibit of sculpture or painting during their leisure time. The other reason for an arts information center is that it creates an image of the community we live in. It helps us to recognize what we are—a culturally aware and culturally growing community.

"Of course, the Allied Arts Council also gives arts programs, such as the exhibits of visual arts which change each month in the Allied Arts Gallery; the jazz concerts featuring our talented local musicians; dance concerts and choreographer's workshops; our awards ceremony for local community theater. So supporters of the Allied Arts Council also directly support arts activities right here in Las Vegas.

"This year we have brought together some of Las Vegas' outstanding citizens to organize and present this gala evening, and we're all working energetically to create a memorable event," says Karlock.

The Steering Committee includes Chairman of the Ball Mark Fine, Marjorie Barrick, Susan and John Chiero, Bill Martin, Barbara Mulholland, Mary Ann Sachs, Judy Steele, Angie Wallin, Beth Weinberger, Patricia Karlock and Patrick Gaffey.

Some others working to make this a fun and festive evening are: Larry Lee, Janet Line, Helen Waterman, Gwen Gibson, Tom Allison, Sharon Bader, Don Guglielmino, Barbara Brennan, Mary Scodwell, Caroline Fitzpatrick, Paul Burns, Bonny Jularbal and Silver State Printing.

For reservations and information, call the Allied Arts Council offices at 731-5419. **AA**

Artside out

Donrey displays billboard competition winners

Seventy-seven were entered from all over the United States; 22 were juried into an exhibit; and three won the Fourth Annual Billboard Competition, cosponsored by Donrey Outdoor Advertising, the Allied Arts Council and Dick Blick Art Stores.

The winners were Alan Platzer's photo, "Outdoor Display Adv," Las Vegas; Beck Whitehead's painting "Emotional Ties," San Antonio, Texas; and Jeff Millikan's photo "Las Vegas Submerged #1," Minneapolis, Minnesota. As Platzer's photocollage was far too detailed for handpainted reproduction on an outdoor board, juror Billy Al Bengston chose Las Vegas Susan Bryan's untitled painting as first alternate, which has been reproduced in place of Platzer's. Ironically, and unknown to Bengston, Platzer and Bryan are husband and wife.

Cash prizes for the winners were doubled this year to \$600.

The juried exhibit of entries in the competition will be on view through March 5 in the Allied Arts Gallery.

Billy Al Bengston, a Southern California artist and one of the world's leading contemporary painters, was sole juror for the competition. He particularly liked Millikan's "Las Vegas Submerged #1," a surrealistic, fantasy photo which shows fish swimming among legs painted to resemble the fish, legs caught in a fish net and a torso in a leopard skin. Bengston 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."

In a letter to the Allied Arts Council, Millikan wrote "As most of my photographic work has been mural scale (6 foot murals), 14' x 48' is a dream come true... It's a wonderful project. Con-

gratulations on putting it together."

The three winning artists will have their work displayed on local billboards for about 10 months, location to be specified by Donrey. Periodically, each one will be moved during that time, so watch for them, but drive safely.

Each year Donrey hosts a reception in its enormous shop, where the 10½ by 14 inch paintings are transformed into the 14 by 48 foot billboards. The finishing touches are usually being applied to the billboards during the reception so that the public can see how they are done. This year's reception in early February featured hors d'oeuvres, champagne, an exhibit of the juried entries and an awards ceremony for the winners.

Those juried into the exhibit were Jeff Millikan, "Las Vegas Submerged #1" and "Las Vegas Submerged #2," Minneapolis, Minnesota; Alan Platzer, "Outdoor Display Adv," Las Vegas; Susan Bryan, untitled, Las Vegas; Beck Whitehead, "Emotional Ties" and "Highly Evolved," San Antonio, Texas; Joyce C. Reed, "Fenced in or...out," Las Vegas; Jose Bellver, "Sunrise Cross," Las Vegas; J.C. Smith, "Painted Desert," North Las Vegas; Jacquee Robeck, untitled, Las Vegas; Sherry Hammons, "Be Careful Out There," Las Vegas; John Egan, "Vegas," Garden Grove, California; Karl Krachenberg, "Valentine," St. Louis, Missouri; Jack Frost, "Tri," Culver City, California; Dane Wilson, untitled, Los Angeles; Gene Gentry McMahon, "Back to the Garden," Seattle, Washington; Timothy Hursley, "Withscape #1," Little Rock, Arkansas; Keith Lambertson, "Desert Dance," Los Angeles; Ric Lum, "Beef" and "Kermit," San Francisco; Jon West, "Royal Flush," Bel Air, Maryland; Melvinita Hooper, "Cowboys, Indians and Elephants," San Francisco. **AA**

Sarett Awards granted

Morton Sarett loved theater, and in 1986, Southern Nevada will see the first results of the Morton Sarett Memorial Production Awards. To commemorate his love of theater, his widow, Helen Sarett, has donated \$3,000 in annually renewable funds to promote innovative and creative theater productions in Southern Nevada. Judges Joseph Bernard, Christopher Hudgins and Don Guglielmino have chosen the first award recipients.

Two local production companies have been granted \$1500 each. Theater Exposed received its grant to produce Harvey Fierstein's *Torch Song Trilogy* in July; and Las Vegas Little Theatre's grant will be used to produce Charles Fuller's *A Soldier's Play*, opening May 16.

The Sarett Awards are given for new plays, opening in Southern Nevada within one year of initial availability to amateur groups; original plays; or innovative productions of older plays. Both *Torch Song Trilogy* and *A Soldier's Play* are new. *A Soldier's Play* became available in July, 1985, and the Theatre Exposed will be the first amateur theater company in the world to produce *A Torch Song Trilogy*. **AA**

Monologues sought

Rusty Feuer, director of Actors for Actors, a local film workshop, has announced the compilation of a new annual publication, to contain monologues and three-minute scenes written by theater talent from the Las Vegas community. Included with the compiled works will be a photo and brief biography of each local author. The monologue book will be distributed to educational institutions, theater groups and bookstores throughout the United States and possibly Europe, according to Feuer.

"The select group of monologues will have a two-fold purpose: One, to help other actors end their search for good monologues, and two, to expose the pool of Las Vegas acting talent on a national level," Feuer said.

Actors, theater and literary people are welcome and encouraged to participate by entering original works for consideration. The deadline for entries is April 3. Actors for Actors may be reached during business hours at 798-6111. **AA**



RENE M. SOLOMON

"What Where:" A scene from the Beckett play with Barbara M. Brennan and Michael Connolly. Six Beckett plays which have been performed throughout the theater season will be brought together in "A Celebration of Theater by Samuel Beckett," presented by West Coast Experimental Theatre, Saturday Evening, April 5 at the Charleston Heights Arts Center, the culmination of a year-long festival honoring the 80th birthday of the Nobel laureate. The one-acts will be directed by six of Southern Nevada's most distinguished directors.

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'Miss Firecracker Contest'

Brennan directs her first comedy

Barbara M. Brennan will direct her first comedy at Clark County Community College Theater in April: Beth Henley's bizarre *The Miss Firecracker Contest*. It will be a change for Brennan, who has previously been associated with two-character dramas like CCCC's critically acclaimed productions of *Talley's Folly* and *K2*, for which she won the Allied Arts Council's John McHugh Award for Best Director.

The Miss Firecracker Contest takes place in the small Southern town of Brookhaven, Mississippi. There Carnelle Scott dreams of changing her life and abolishing her town nickname of "Miss Hot Tamale." She hopes to accomplish this by winning the July Fourth Miss Firecracker beauty contest.

"I'm excited about directing this show," says Brennan. "It should be a very enjoyable experience for both the actors and myself because a lot of emphasis will be placed on character development. When directing *K2*, a great deal of time was spent on the technical aspects of the show, but with this play I can devote all my attention to the actors."

Besides being an accomplished director, Brennan is well known locally as an actress. *Chicago*, *Robber Bridegroom*, *Gypsy*, and *Godspell* are among her acting credits. She also appeared in CCCC's productions of *Extremities* and *Baby*.

The Miss Firecracker Contest opens April 4 with evening performances April 4, 5, 10, 11 and 12 at 8 p.m. and a Saturday matinee on April 12 at 2 p.m.

At the April 10 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



Barbara Brennan.

discussion.

Light and set design for *Miss Firecracker* are by Backlund/Talley. Barbara Garcia is assistant director.

The Miss Firecracker Contest was first produced at the Manhattan Theater in New York City on May 1, 1984. Beth Henley also wrote the Pulitzer-Prize winning comedy *Crimes of the Heart*.

General admission is \$6; students and seniors are \$4 for Friday and Saturday night performances. Thursday night and Saturday matinee performances are \$5 for general admission and \$3 for students and seniors.

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

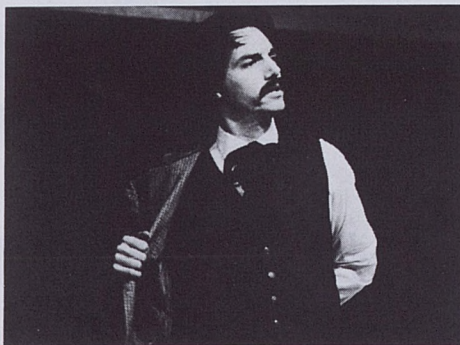
Chilling excursion

Exploring an assassin's heart

Clinton Case recreates the life of Lincoln's assassin in the touring play, "An Evening with John Wilkes Booth," in the Charleston Heights Arts Center, 800 South Brush, at 8 p.m. on Monday, April 14, the 121st anniversary of the assassination.

Case's one-man show is a chilling and illuminating excursion into the heart of Lincoln's murderer. As an actor, Case creates an indelible impression of Booth's passionate zealotry; as an historian, his script gives us an idea of the man behind the deed.

The remarkable physical similarities between Case and pictures of Booth is matched by his skilled performance, which is extremely accurate from his speech pattern to his wardrobe.



Clinton Case as John Wilkes Booth.

Case co-authored the script with Lloyd J. Schwartz, who also directed the play. Case's background is theater. His early training was in Houston, Texas, where he played everything from Felix in *The Odd Couple* to Sinbad in *Sinbad the Sailor*. In Los Angeles, he played Rosencrantz in *Rosencrantz and Guildenstern are Dead*. He also appeared on TV in *Soap* and several made-for-TV movies.

Tickets are \$5, adults; \$3, students and seniors. For more information, call 386-6383 after 1 p.m. **AA**

'The Curious Savage'

Seymour Spielvogel will direct John Patrick's "The Curious Savage," a comedy for the family, March 6 through 23 for Las Vegas Little Theatre in UNLV's Grant Hall Little Theater.

The cast includes Verloree Bader, Paul Aakervik, Ken Feldman, Joe Fell, Katie Green, Sally Stidham, Ginny Robbins, Tory Bowns, Jay Shoen, Vonny Contois and Sue Logan.

Performances will be Thursday, Friday and Saturday nights at 8 p.m., with Sunday matinees at 2 p.m.

During the run of "The Curious Savage," Las Vegas Little Theatre will be offering all non-season members a chance to save money with a mini-season membership. The last three shows of the season, also including "A Soldier's Play," and the musical "The Club," will be offered as a package at discount prices.

For reservations or more information, call 734-6971. **AA**

UNLV footlights

Quilters is the story of American pioneer women, in the era when pioneer men were marking maps of America's westward expansion and their wives and daughters were charting their own lives with another kind of map—their quilts. *Quilters* tells their story—a celebration of the joys and hardships these Western women endured. The tales of their lives are tied together by music and songs that wind their way through the play like the stitches on a quilt.

Quilters, by Molly Newman and Barbara Damashek, will be presented by the UNLV Department of Theater Arts, opening March 28 in UNLV's Black Box Theater. The production will be directed by Dr. Jerry Crawford, and will run through April 18, including matinees April 6 and 13. For reservations, call the UNLV Performing Arts Box Office, 739-3801.

John Houseman's nationally celebrated *The Acting Company* will be presented by the UNLV Department of Theater Arts in *As You Like It*, one of Shakespeare's most popular comedies, and in *Orchards, An Evening of Chekhov*. The second production, written specifically for The Acting Company, combines seven of America's most celebrated playwrights and the brilliant short stories of Anton Chekhov. That evening features seven different one-act plays to cover the spectrum of contemporary drama.

The two productions will be performed only once each, March 31 and April 1 at 8 p.m. The March 31 presentation, *As You Like It*, combines director Mervyn Willis with fifteen bright young talents.

Reservations may be made by calling the Performing Arts Box Office, 739-3801. **AA**

Double Bills

Two abstract plays presented in March, two more in April by Theatre Exposed

Theater Exposed kicked off its eleventh year in February with two highly abstract plays: Underground playwright Michael McClure's *The Beard* and Samuel Beckett's *Play*; and will pay its annual tribute to playwright David Mamet in April with his *Reunion*, accompanied by Jeffrey Sweet's short play *Stops Along the Way*. *The Beard* and *Play* will be presented in tandem through March 3 at the IATSE, Local 720 Union Hall, 3000 S. Valley view, the performing company's new seasonal home.

Marguerite Gowan Hall, Theater Exposed's artistic director, directs *The Beard*, her tenth consecutive show for TX. Theater Exposed has entered *The Beard* in the '85-'86 Allied Arts Council "John McHugh Award" competition.

Deborah Suda and Edward M. Stone portray the legendary figures of screen star Jean Harlow and western outlaw Billy the Kid in *The Beard*, an absurdist black comedy dealing abstractly with the sexual games people play as they fortify their assumed identities with insult and injury. Originally presented in the mid-'60's, *The Beard* was then labeled obscene. Resistance to its hilarious, but often vulgar, dialogue has lessened over the two decades since then, but the play still carries sufficient bite for today's media-desensitized audiences. Due to the explicit nature of the dialogue, *The Beard* is rated "R."

On the same bill is *Play*, an experimental piece by Samuel Beckett, presented as part of the Beckett celebration to commemorate the playwright's 80th birthday this year. Brian Strom directs *Play*, which is co-produced by the West Coast Experimental Theater.

Both plays will be presented on the same program at 8 p.m., March 1 and 3. There will be only one Sunday Matinee on March 2 at 2 p.m.

Reunion, by Chicago playwright David Mamet, tells the story of a father and daughter meeting after a twenty year separation, drawn together out of loneliness, each searching for a relationship to fill an empty life. Along with this drama, Jeffrey Sweet's short work *Stops Along the Way* will be presented by Theater Exposed, opening April 25 and running through May 12, again in the IATSE union hall.

Theater Exposed's fondness for Mamet's work has led the company to produce a Mamet play each year. In this year's production, *Reunion*, Mamet's unerring dialogue brilliantly reveals the characters' isolation as they attempt to erase the loss caused by their years apart. John D. Jacobson makes his TX directing debut with this challenging drama.

A meeting of mimes

All those disappointed by Marcel Marceau's cancellation of his Las Vegas appearance—take heart! The Rainbow Company is assembling more mimes than you can shake an imaginary stick at.

The Company's review performance, *A Meeting of Mimes*, will feature its very popular Mime Troupe, as well as several guest appearances by some of Las Vegas' finest silent artists. Much of the work will consist of episodes developed by Rainbow Company staff member (and professional mime) Karen McKenney, who developed the traveling troupe several years ago.

"The reason mime is so popular is because it's a universal language," McKenney explains. "It bridges cultural differences, age groups—anything you can imagine." The worldwide adoration of Charlie Chaplin, whose tramp was for decades the most widely recognized living celebrity, has resurfaced in the popularity of such modern mimes as Marceau.

McKenney will be assisted in organizing the performance by two other experienced mimes from Rainbow's staff, Joe Kucan and Tom Dyer. *A Meeting of*



Karen McKenney and Tom Dyer.

Mimes will include comic and serious material, as well as special bridging episodes that explore the history of the art.

Performances continue through April 27, with Friday and Saturday shows at 7 p.m., Sunday matinees at 2 p.m., and a closing Sunday show at 7 p.m., and the Company expects very good attendance. "A friend of mine at Arizona State worked as a mime for a while," Rainbow Company administrator Brian Strom said, "and he recounted the first time his father came to see him perform. His Dad looked a little confused and said, 'That was real good, Martin...but why didn't you just talk?' The answer to that, Strom says, 'is because this is more fun.'"

For reservations, call 386-6553. AA

The second half of this vibrant double bill provides TX president Jerry Cleary with his first solo outing as director as he tackles Sweet's bittersweet romance *Stops Along the Way*. With a sharp eye for detail and a keen ear for the sounds of intimacy, Sweet explores the necessary termination of a short-lived love affair between a young teacher and an older former student, who is now accompanying her on a reluctant return to her home and husband.

The entire program is rated "PG-13."

Reunion and *Stops* run April 25, and 26; May 2, 3, 5, 9, 10 and 12 at 8 p.m. There will be only one Sunday matinee

on May 11 at 2 p.m.

The following production for TX will be Harvey Fierstein's *Torch Song Trilogy*, which will audition on May 16 and 17 at 7:30 p.m. in the same location, for performance in early July.

Tickets are priced at \$4 for seniors, students and military (with I.D.), TX, AAC and union members (with current card) and \$5 general admission. Because of limited seating, reservations are suggested. TX is a nonprofit, tax-exempt organization. For further information and reservations, call the TX offices at 386-0649.

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Built-in obsolescence: Is Willy silly?

Arlen Collier analyzes the difference between the message play and serious drama, from Broadway to local Little Theater

There are plays for an age, and there are plays for all times. So said Ben Johnson, who knew practically everything about theater except how to write a great play for all time. Few can do it. I was reminded again of how difficult it is while watching Brian Clark's *Who's Life Is It Anyway?* in January, produced by the Las Vegas Little Theater and ably directed by Paul Thornton.

This was the third time in less than a decade I had seen the play on stage. The first was in London in its premier season in 1978, starring Tom Conti. He had just won the British equivalent of the Tony, and theater-goers at every gathering I attended talked on and on about the performance and the moral issues involved in turning off hospital life-support systems. The 1970's public was keen on the issue with such news as the Karen Quinlan case and new "death with dignity" laws being proposed and passed in Europe and America.

The moral issue was then as touchy as abortion is now. I went to the theater filled with cocktail party hype about this brilliant new play, but it did not meet my expectations. It was well acted, but the director didn't seem to know what to do with a stationary hero on a large stage. The performance was static. Occasionally, characters paced beside the hospital bed to provide some movement, and they merely looked like caged animals at the zoo.

What made the play interesting was the hostile audience. Not toward the play, but its message, at least at the beginning. That theater full of people had not fully accepted the hero's right to die because he chose to do so. For most, it was wrongful suicide. This tension between audience and hero gave the play excitement.

The audience first sided with Dr. Emerson and his viewpoint based on his sworn medical oath to save lives. They did, that is, until he forced his paralyzed charge to be numbed with stupefying drugs, to be made a complete vegetable. Suddenly, a reversal occurred at the horrifying realization of the hero's helplessness. An active mind is not enough, they began to understand.

This is the opposite of Aristotle's definition of dramatic irony in his dictum on tragedy, or serious drama, if you will. According to Aristotle, the irony is supposed to work the other way. The audience knows things that the hero must

find out, and with his awareness often comes his downfall. Clark's play doesn't fit the mold mainly because he is not writing serious drama that attempts "an imitation of an action...an action of life" that Aristotle talks about. Clark is writing ideological propaganda, a polemic about a hot social issue.

But what happens when Clark's issue no longer burns? As public interest cools, the play fades into obscurity to rest, unacted, on the dusty shelf with so many other plays that cared far more about issues than realistic characters and real life situations. In *Whose Life...*, an audience learns too little about Ken Harrison, the main character, for his paralysis and his reaction to it to sustain our interest. The major tension in the play, the argument, is outside the action and the characters. It is a dramatic debate rather than a serious drama.

Even now, only a few years after the play was written, the passion of the controversy about pulling the plug on life-support systems has waned. In fact, it has cooled so much that in a mediocre performance, such as that given by Lucy Arnaz, who changed the sex of the lead at the Westwood Theater in Los Angeles, most people I know who went to see the production did so not for the issue of death with dignity, but to see if an actress could carry the part. I am sure an actress could. Ms. Arnaz couldn't. Without a burning issue, only maudlin sentimentality ensued. It was a bore. It lacked a character interesting enough for the audience to care about.

In the LVL production at UNLV's Grant Hall, some small theater features helped the play. The small stage made the constricted movement of the play far less obvious than it had been in London and Westwood. At the same time, it enhanced the claustrophobic nature of the paralysis. The small audience, sitting so close to the action, identified with the hero much better than the large audiences in vast theaters.

Also, the evening I was there, Blake Phillips did a fine job as the paralyzed hero. He transcended the written role to give the small audience a chance to like him very much, which they did. That set up a new tension not present with the feisty Conti or the maudlin Arnaz. The audience was put on the horns of a dilemma. On one hand, they liked this young hero and wanted him to win his struggle; on the other, they liked him

and wanted saved what they liked. These opposing emotions are the very basis of good drama (something I will go into at length in a future column).

This is how creaky, out-dated message plays always get saved. Like the life-resuscitating hospital machinery of Clark's play, fine actors infuse life into roles beyond what the author intended or was capable of writing. Then it is not the play that is great but the actor. A notorious example is Arthur Miller's *Death of a Salesman*. Miller is a political activist of the left, and this play, as most of his work does, preaches a leftist propaganda. In fact, it smells of post-war social programming as it attacks the then-current hoopla about the American Dream.

The hero, of course, is Willy Lowman (low man). He is humdrum, repetitious, and quite frankly, a bore. Any play that yells at its audience that they *must* pay attention to the hero is already in trouble. Even the author thinks the main character will be of little interest to an audience. Why, then, was it a success on Broadway? Simple. One of the greatest actors of the day played the leading part: Lee J. Cobb. It was his play, not Willy's. No one ever says that about Hamlet or Hedda Gabler.

When it was first produced, *Death of a Salesman* was a hit because its message was timely and controversial, and its cast transcended its banality. It was recently revived on Broadway. No one looked forward to seeing the play again—except for a few nostalgia buffs and some leftover socialistic crusaders. People did not go to see Miller's play; they went to see Dustin Hoffman as Willy. Hoffman was great, but Willy still had his delusory moment of greatness in the toilet. Ho-hum. When it was televised in the '80's, it didn't come close to the audience share it drew in the 50's.

Without great actors, these plays become at best quaint after a time, and sometimes silly or just awful. Recently, PBS televised a New York staging of a 1937 Marc Blitzstein musical called *The Cradle Will Rock*. It is set during a depression-era labor strike against a steel company. John Houseman directed this Acting Company production, and it was some of the worst theater I have ever seen. Bright young actors with pleasant voices were asked to act out propaganda more puerile and blatant, and more poorly written than anything I have seen in quite awhile. The play's satire is juvenile and trite. But perhaps if the villain, a steel magnate called Mister Mister, were still such a villain today, I might have better things to say about it.

As it is, *The Cradle Will Rock* is a play for the 30's and should be left right there. *Death of a Salesman* can't take many, if any, more revivals. And *Whose Life Is It Anyway?* will soon join them. Message plays are good only as long as their message is fresh.

Truly great plays focus not upon messages and propaganda, but upon life and character. Shakespeare's *Richard III* is a great play, not because it was propaganda for the legitimacy of the Tudor line, but because Richard is such an interesting character, written "not for an age, but for all time." AA

More artists in schools

AIR program grows

Allied Arts Council, the Clark County School District and local businesses have worked over the last few months, in partnership with Kirk Robertson, director of the Nevada State Council on the Arts' Artist in Residence program, to encourage wider use of the program's artists in Clark County schools.

With major donations from the **American Nevada Corporation**, the **Montevista Centre** and the **Barbary Coast Hotel and Casino**, the number of residencies in Southern Nevada should triple this year, from three to at least nine, and groundwork is being laid now for greater expansion of the program next year.

The NSCA selects artists for the AIR program each year from Nevada and the rest of the country, on the basis of the quality of their art. Nevada's program is widely respected for its high standards. Artists are then paid \$2,000 per month to work at a site, usually a school. Residencies are of varying lengths, usually a month or more. Half of the artist's salary is paid by the NSCA, half by the site.

To encourage Clark County Schools to start working with the program, Allied Arts and school district administrator Judi Steele approached local businesses to pay part of the program costs for schools lacking funds, in hopes the schools would find the program important enough to continue to raise funds on their own after the first residency.

On short notice, the American Nevada Corporation, developer of Green Valley, donated \$1000; the Montevista Centre donated \$500 and the Barbary Coast \$200. As a result, one residency, by printmaker Pasha Rafat at Chaparral High, has already been completed. Flutist Carl Vickers is scheduled at Cannon Junior High, and ceramicist Greg Allred at Nate Mack School. Several schools will use artists from out of state.

Rafat was so pleased with his students at Chaparral that he intends to work with students there on his own time for the rest of the school year. Vickers, who performs with the Las Vegas Symphony Orchestra, had a particular reason for wanting to participate. "When I was a student at Western High School, we had an artist in residence in the music department. He was the first real artist I ever knew, and I've never forgotten the experience."

Robertson and Steele meet with interested school administrators early this month to encourage plans for expanded use of the program here next year. **AA**

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