

ARTS ALIVE



THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

**EDDIE
'LOCKJAW'
DAVIS**
SAXOPHONE LEGEND

**MAY IS
JAZZ
MONTH**

**NEVADA
DANCE
THEATRE'S
'HOMECOMING'
CONCERT**

**ALLIED
ARTS
COUNCIL**

MAY/JUNE 1986
VOLUME 6, NUMBER 3

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



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



The Island of Las VegasSM
A Ramada Renaissance Resort & Casino.



GALLERIES

[Drawing.] The act of representing something on a surface, by means of lines, shading, inscribing, outlining or creating a study of an object or scene.

Our first evidence of deliberate, human art predates recorded history. The cave drawings of Lascaux and Font-de-Gaume exhibit man's first experiment with the basic concept of drawing. Charcoal, graphite, ink or chalk applied to stone, wood, metal, fabric, or paper have been common media for artists of all ages.

Drawing has been called the basis of all art. It is the key to composition and layout. It is the guide to the artist's use of perspective and light and shadows. Perhaps it is because drawing is so basic to art that the drawing has often been overlooked by collectors who are more often attracted to the color and texture of oils, acrylics and other media.

Yet, drawing often gives us our best insight into the original intent, concept or theme of the artist's work. Preliminary sketches, scaled perspectives and colored renderings routinely form the blueprint for artists' later creations. Art identification frequently begins with x-ray analysis of a work to identify underlying drawings which often provide the final clue to authorship or authenticity.

Van Gogh is purported to have said that "the artist who does not feel the drive to draw or sketch continuously, is no artist."

Markus Galleries presents the drawings of many of its featured artists for several reasons. First, drawings demonstrate many of the artists' finest skills without being overstated. Second, drawings are less commonly available today than they were in the past, and, therefore, make an intriguing addition to anyone's collection. Third, drawings represent an exceptional value. As original, one-of-a-kind works, they regularly sell for significantly less than oils, acrylics, or other similar media. Often drawings sell for far less than multiple image reproductions or prints. Most importantly, we present drawings because they provide a gateway to the artists' thinking and give us that special insight into the artists' view of the world. By sharing this insight, we are all able to participate in the joy of the creative process.

MARKUS GALLERIES

UPPER LEVEL FASHION SHOW MALL

3200 Las Vegas Boulevard South, Suite 309 • (702)737-7307

Legendary trombonist Carl Fontana
and Jazz Month poster contest
winner Sandra Barnhart.
See Jazz Month story, p. 19.



MARY WALTER SCODWELL



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INSIDE ARTS ALIVE

- | | |
|-------------------------------------|---------------------------------|
| Arts in MAY 6 | Works on paper due 22 |
| Arts in JUNE 10 | Art meets science 23 |
| Serenata Chamber Orchestra 12 | Neon 24 |
| Musical Arts concerts 13 | Art Fest '86 25 |
| Desert Chorale 14 | Theater notes 25 |
| UNLV Wind Ensemble 14 | Masque Ball kudos 26 |
| Summer arts program 15 | Photographs wanted 26 |
| Bar Wars: Lockjaw Davis 16 | Las Vegas Symphony 26 |
| May Is Jazz Month 19 | <i>A Soldier's Story</i> 27 |
| Letterist work exhibited 20 | Theater festival 27 |
| Multimedia gallery 20 | Nevada Dance Theater concert 28 |
| Call for postcards 21 | Academy of Ballet 29 |
| Bob Venosa at Markus Galleries 21 | Business members 29 |
| Billboards changing locations 21 | New Members 30 |
| Jim McCormick's prints, drawings 22 | |

THE DEADLINE
FOR THE JULY/AUGUST ISSUE
OF ARTS ALIVE IS JUNE 1.

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

THANK YOU

ON THE COVER
JAZZ LEGEND LOCKJAW DAVIS, PHOTO BY JIM LAURIE,
STORY P. 16.



*AT LAST, AN AUTHENTIC FINE ARTS GALLERY
IN LAS VEGAS*



**FRANCIS BACON
MAX ERNST
MAGRITTE - MAN RAY - MATTA**



**PUBLIC GRAND OPENING
WED., MAY 7 - 4-8 P.M.**

**GALERIE DE PARIS
FINE ARTS GALLERY**

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LAS VEGAS, NEVADA 89109
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MAY EVENTS

01 THURSDAY

Eighth Annual Young Composers' Competition, sponsored by the National Association of Composers, USA, for all members between the ages of 18 and 30. Deadline: October 20, 1986. More

information: National Association of Composers, P.O. Box 49652, Barrington Station, Los Angeles, CA 90049.

Actors for Actors is offering a one-month cold reading class. The price of admission is a toy or stuffed animal to

MAY EXHIBITS

01 THURSDAY

"Intimate Landscapes;" Ron Andrews' photographs find endless beauty in the repetition of nature's patterns, Spring Valley Library, through June 8. 368-4411.

"A Season in Bronze," nine life-sized, realistic bronze statues by J. Seward Johnson, Jr., along Green Valley Parkway, through June 30. Information available at the Green Valley Building. 458-8855.

Judy Coleman, large-format photographs by a Southern California artist, through May 7, Allied Arts Gallery. Gallery Hours: M - F, 9 a.m. to 5 p.m. 731-5419.

"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 Gallery. 386-6211.

Rita Deanin Abbey, paintings and relief structures in an exhibit commemorating the publishing of the book "Art and Geology: Expressive Aspects of the Desert," by Abbey and G. William Fiero; authors' reception, May 11, 3 to 6 p.m. Exhibit continues through June 1. UNLV Museum of Natural History. Museum hours: M - F, 8 to 5; Sat., 10 to 5; Sun., 1 to 5. 739-3381.

Bob Venosa, oils, watercolors and limited editions by the artist who has done covers of Omni magazine for years, Markus Galleries, Fashion Show Mall, through May 16. 737-7307.

Southwest Chicano Samurai by Larry Yanez, a selection of his recent works, including mixed media tapestries, hand-made paper pieces and three-dimensional sculptures; Charleston Heights Arts Center Gallery, through May 20. Hours: MTW, 1 to 9 p.m.; Th, 10 a.m. to 9 p.m.; F, 10 a.m. to 5 p.m., weekends, 1 to 5 p.m. 386-6383.

John Foremaster, oils and acrylics, Boulder City Art Guild Gallery, 1495 Nevada Highway, noon to 4 p.m. seven days a week, through May 31. 294-9982.

03 SATURDAY

Arts and Crafts Fair, sponsored by the Green Valley Merchants Association, Green Valley Plaza, 10 a.m. to 4 p.m., May 3 and 4. 451-2155.

5th Annual Black Canyon Juried Art

Show, Boulder City Recreation Center, 10 a.m. to 4 p.m., May 3 and 4. 293-2034.

Paradise Park Art Fair, arts and crafts, sponsored by the Clark County Department of Parks and Recreation, May 3 and 4, 11 a.m. to 6 p.m., Paradise Park, 4770 S. Harrison. 451-8825.

04 SUNDAY

Juried Membership Show and works by residents of the Cam-Lu and West Charleston retirement centers, Las Vegas Art Museum, Lorenzi Park, through May 28. 647-4300.

07 WEDNESDAY

Public Grand Opening of the new Galerie de Paris fine arts gallery, featuring works of Francis Bacon, Max Ernst, Magritte, Man Ray, Matta, and, through June 10, an exhibition of Isadore Isou's "Metagraphie Amos." Opening reception, 4 p.m. to 8 p.m. Regency Plaza, 3507 S. Maryland Parkway. 731-0013.

09 FRIDAY

Las Vegas National Works on Paper Exhibit, juried by Pasha Rafat, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So. Opening reception, 5 to 7 p.m. Exhibit continues through June 11. Gallery hours: M - F, 9 to 5 p.m. Closed weekends. 731-5419.

Juried Student Exhibition, Artspace Gallery, Clark County Community College; opening reception, 6 to 8 p.m. Through August 31. Gallery hours: M - F, 8 a.m. to 9 p.m., Sat., 8 a.m. to noon. 643-6060, ext. 423.

17 SATURDAY

Boulder City's First Clark County Artists Show, presented by the Boulder City Art Guild, 10 a.m. to 5 p.m., Bicentennial Park, Boulder City. 294-9982.

18 SUNDAY

Las Vegas Amateur Photographers' Invitational; Las Vegas Mayor Bill Briare and Mrs. Blanche Zucker, well-known

civic leader, will be co-featured in this exhibit, presented in association with the Allied Arts council at Reed Whipple Cultural Center Art Gallery. Opening reception, 3 p.m. Through June 12. Hours: M,Th, 2:30-8; TWF, 10-8; Sat, 9-5, Sun 12-5.386-6211.

be given to the children at Child Haven at a Christmas in July party. 798-6111.

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

Scott Tibbs, master's composition recital, Black Box Theater, Alta Ham Hall, UNLV, 4:30 p.m. Free. 739-3332.

Japanese floral design classes, presented by the Nevada Chapter of Ikenobo Ikebana, every Thursday at 5 or 6 p.m. Call 452-1920 for details.

"Reunion" by David Mamet and "Stops Along the Way" by Jeffrey Sweet, membership preview by Theatre Exposed, I.A.T.S.E. Union Hall, 8 p.m. See 5/2 for information on the plays' regular run. 386-0649.

UNLV Collegium Musicum, in concert, featuring secular songs from the Renaissance by the Madrigal Singers, a recorder consort, and the Collegium Musicum Brass Ensemble, which is directed by Kurt Snyder, Alta Ham Hall Black Box Theater, UNLV, 8 p.m. Admission: \$3; students, seniors, military, \$1. 739-3332.

02 FRIDAY

Las Vegas Civic Ballet Company, spring concert, featuring "Les Sylphides," restaged by choreographer Lauri Thompson, and Jamey Gallagher's "Suite Variations" and "Star Spangled Ballet," Charleston Heights Arts Center, 8 p.m. May 2; and 2 p.m. 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, both presented by Theater Exposed at the I.A.T.S.E. union hall, 3000 S. Valley View, 8 p.m. May 2, 3, 9, 10, 12, 16, 17, 19 and 2 p.m. May 18. 386-0649.

Pierce College Wind Ensemble/UNLV Wind Ensemble, in concert, UNLV, 11:30 a.m. Free. 739-3332.

03 SATURDAY

Art Fest '86, a student arts competition for all grade levels, plus a "Quick Draw" and performances by mimes and musical groups, Nate Mack Elementary School in Green Valley, 1 to 3 p.m., sponsored by the Allied Arts Council and the Arts Advisory Council of Green Valley, with the Clark County School District. Co-host is Tomiasu Elementary School. 385-2270.

Las Vegas Civic Ballet. See 5/2.

"Something's Afoot." See 5/2.

"Reunion" and "Stops Along the Way." See 5/2.

Boulder City Springtime Western Jam-boree Concert with Lynn Anderson and Dr. Ted Leon and staff, Boulder City High School Athletic Field, 8 p.m. 735-0676.

Nevada Dance Theatre, final concert of the season, featuring "Cole," a tribute to Cole Porter and his music, and two

guest artists, former stars of the Joffrey Ballet; Artemus W. Ham Concert Hall, May 3 at 8 p.m. and May 4 at 2 p.m. Tickets: \$15, \$10, \$6 and \$10, \$7, \$5 for children and seniors. 739-3801 or 739-3838.

Audition for Star of Nevada Dancers, noon, McDermott Physical Education Complex, UNLV; the group performs with the UNLV Marching Bands. Bring resumes, 12:00 noon. 739-3734.

04 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.

Las Vegas Civic Ballet. See 5/2.

Nevada Dance Theatre in concert. See 5/3.

Wayne Ford Quintet, jazz concert, Sundays, Lake Mead Marina, noon to 3:30 p.m. Free. 293-3484.

Jazz Picnic, celebrating Jazz Month, featuring big bands and small groups, Sunset Park, noon to 5 p.m., presented by the Allied Arts Council, Clark County Parks and Recreation and the Clark County School District, with funding from Mervyn's and the Musicians Performance Trust Fund, local #369. Free. 731-5419.

05 MONDAY

Tres Jazz. See 5/4.

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

Joe Behar's Community Drama Work-

shop, every Monday night, Sam's Town Western Emporium Theater, 8 to 10 p.m. 458-0069.

UNLV Jazz Band II, Artemus Ham Concert Hall, UNLV, 8 p.m. Free. 739-3332.

Al Cohn, tenor sax; 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.

06 TUESDAY

Lynn Trippy, senior piano recital, Alta Ham Fine Arts room 132, UNLV, 4:30 p.m. Free. 739-3332.

Managing a Non-Profit Organization, class by Willi Baer, 7 to 9 p.m., May 6 - 27, Beam Hall Room 124, UNLV, Fee: \$35. 739-3394.

"Ragtime" with Howard E. Rollins, Jr., James Cagney, Mary Steenburgen, Elizabeth McGovern; a kaleidoscope of the turn of the century, from 1981, Charleston Heights Arts Center, 7 p.m. \$1. 386-6383.

Embroiderers Guild of America, meeting and program, First Western Bank, Rainbow at Flamingo, 7:30 p.m. 644-3916.

Dick Wright's nine-piece band, jazz concert at the Hob Nob, 10 p.m. to 2 a.m. 734-2426.

07 WEDNESDAY

UNLV Composition Recital, Alta Ham Fine Arts, room 200, UNLV, 4:30 p.m. Free. 739-3332.

UNLV Wind Ensemble, directed by

Thomas G. Leslie and special guest conductor Gary E. Smith, with music by Copeland, Bernstein, Husa and Bukvich; Artemus Ham concert Hall, UNLV, 8 p.m. \$1. 739-3734.

08 THURSDAY

Christine Gagliano, master's flute recital, Alta Ham Fine Arts, room 132, UNLV, 4:30 p.m. Free. 739-3332.

Japanese floral design classes. See 5/1.

Great Books Discussion Group; topic: Shakespeare's "Othello;" public invited; please read selection in advance of discussion. Flamingo Library Auditorium, 7:00 p.m. 733-7810.

Theatre Arts Group. See 5/1.

"Something's Afoot." See 5/2.

09 FRIDAY

Nevada Camera Club; program: "Portrait Photography" by Sue Altenburg of Altenburg Studio, 7 p.m., Winchester Park Community Center, 3130 McLeod Dr. 458-6382.

UNLV Jazz Ensemble in a benefit for the Boulder City Cultural Center, 8 p.m., Boulder City High School Auditorium, \$5. 294-9982.

Doty/Aravena Faculty Recital, Black Box Theater, UNLV, 8 p.m. Admission. 739-3332.

"Reunion" and **"Stops Along the Way."** See 5/2.

"Something's Afoot." See 5/2.

Carl Fontana Quartet, Jazz Month concert in the Allied Arts Gallery, 9 p.m.



QUEENS

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

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

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

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

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

MAY EVENTS CONTINUED

to midnight. Free; broadcast live over KNPR 89.5 FM; funded by Mervyn's and the Musicians Performance Trust Fund, Local #369. 731-5419.

10 SATURDAY

"Reunion" and "Stops Along the Way." See 5/2.

"Something's Afoot." See 5/2.

11 SUNDAY

Tres Jazz. See 5/4.

The University Musical Society Orchestra, the Oratorio Chorus, Artemus W. Ham Concert Hall, UNLV, 2 p.m. Free. 739-3332.

"Something's Afoot." See 5/2.

Richard Straub and The Wiggie Sparrows, Jazz Month Concert, Flamingo Library Auditorium, 3 p.m. Free concert by a new age jazz ensemble. 733-7810.

Wayne Ford Quintet. See 5/4.

12 MONDAY

Tres Jazz. See 5/4.

Community Drama Workshop. See 5/5.

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

Las Vegas Symphony Orchestra, performing the world premiere of Silvestrov's "Postludium," as well as Shostakovich's Symphony No. 5 and Beethoven's Symphony No. 7, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3420.

"Reunion" and "Stops Along the Way." See 5/2.

Marlena Shaw, 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 over KNPR 89.5 FM. 385-4011.

13 TUESDAY

Rick Pierce, senior trumpet recital, Alta Ham Fine Arts Building, room 132, UNLV, 4:30 p.m. Free. 739-3332.

University Chorus/Chamber Chorale, Artemus W. Ham Concert Hall, UNLV, 8 p.m. Admission. 739-3332.

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

Library District Board of Trustees monthly meeting, open to the public,

Flamingo Library Board Room, 11:30 a.m. 733-7810.

14 WEDNESDAY

Phil Wigfall saxophone recital, Alta Ham Fine Arts, room 132, UNLV, 4:30 p.m. Free. 739-3332.

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

15 THURSDAY

Tres Jazz lecture/demonstration on the history of jazz, part of Allied Arts' Jazz Month programming, with the Kenny Guinn Stage Band, Kenny Guinn Junior High. 731-5419.

Gina Grillo, senior vocal recital, Alta Ham Fine Arts, room 132, UNLV, 4:30 p.m. Free. 739-3332.

Japanese floral design classes. See 5/1.

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

Theatre Arts Group. See 5/1.

UNLV Concert Band/Jazz Band III, Artemus Ham Concert Hall, UNLV, 8 p.m. Free. 739-3332.

"Seven Nuns at Las Vegas" by Natalie E. White, directed by Lori Noble for Theatre Arts Group, Reed Whipple Studio Theater, 8 p.m. May 15, 16, 17, 22, 23, 24, 29, 30, 31, with additional 2 p.m. performances May 17, 24 and 31. A farce in two acts. 877-6463.

Library Tour, with an overview of all library services, Flamingo Library, 10 a.m. and 7 p.m. Free. 733-7810.

16 FRIDAY

"Seven Nuns at Las Vegas." See 5/15.

Side Street Strutters, Jazz Month concert with the 1984 Southern Comfort National Dixieland Jazz Band Champions, Reed Whipple Center, 8 p.m. \$7 adults, \$6 students, seniors, handicapped. 386-6211.

"Reunion" and "Stops Along the Way." See 5/2.

The New World Brass Quintet and Tres Jazz, a rare combined performance for Jazz Month, at the Allied Arts Gallery; broadcast live over KNPR 89.5 FM. Free.

731-5419.

17 SATURDAY

Japanese floral design show, featuring traditional Japanese songs and ceremonies, presented by the Nevada chapter of Ikenobo Ikebana and the Japanese Culture Club, Meadows Mall, May 17 and 18. 567-1011.

"Seven Nuns at Las Vegas." See 5/15.

Tres Jazz in a Jazz Month concert, performing such classics as "Django" and "Woody'n You," Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

"Reunion" and "Stops Along the Way." See 5/2.

Southern Nevada Bluegrass Music Society "First Spring Pigout," Mt. Springs Lodge, Mt. Springs Pass, on the road to Pahrump. From noon. 363-1527.

18 SUNDAY

Japanese floral design show. See 5/17.

Tres Jazz. See 5/4.

"Reunion" and "Stops Along the Way." See 5/2.

Spring "Pops Concert" by the Musical Arts Chorus, under the direction of Dr. Douglas R. Peterson, accompanied by Beth Quick, including music from vaudeville, the Big Band Era, Broadway, Hollywood, and a tribute to George M. Cohan; UNLV Moyer Student Union Ballroom, 3 p.m. Admission: \$5 adults, \$4.50 seniors, handicapped, military and children. 451-6672.

Kathy Judd, concertmistress of the Serenata Chamber Orchestra, in a violin recital, accompanied by pianist Elissa Stutz, Flamingo Library auditorium, 3 p.m. Free. 733-7810.

Wayne Ford Quintet. See 5/4.

19 MONDAY

Tres Jazz. See 5/4.

Watercolor Demonstration by internationally known watercolorist, Gerard Brommer, 7 to 9 p.m. at the Winchester Community Center, Desert Inn and Pecos-McCleod. Open to the public. For fee and other information, call 732-0624 or 732-1926. Presented by the Nevada Watercolor Society.

"Reunion" and "Stops Along the Way." See 5/2.

Community Drama Workshop. See 5/5.

Papa John Creach, jazz violin, 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.

Southern Nevada Bluegrass Music Society Pickout, Heminway Park on Route 93, between Boulder City and Lake Mead, noon. 649-6877.

20 TUESDAY

Tres Jazz lecture/demonstration on the history of jazz, part of Allied Arts' Jazz Month programming, Rex Bell Elementary School. 731-5419.

Watercolor Demonstrations by Gerard Brommer for Nevada Watercolor Society members only, May 20 through 23 at

the Winchester Community Center. For non-members, see 5/19. 732-0624 or 732-1926.

Introductory Character Dance Classes with Vivienne Saxton, examiner for the Royal Academy of Dancing, Vicki Chapman Academy of Ballet, 4 to 5:30 p.m. (advanced students and professional dancers) and 5:45 to 7 p.m. (students working at the grade level). Registration required. 736-0700.

Jazz at the Hob Nob. See 5/13.

Teacher's workshop with Vivienne Saxton, examiner for the Royal Academy of Dancing, Vicki Chapman Academy of Ballet, May 20, noon to 7 p.m. and May 21, 10 a.m. to 4:30 p.m. 736-0700.

21 WEDNESDAY

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

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

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

22 THURSDAY

Japanese floral design classes. See 5/1.

Great Books Discussion Group; topic: "Of Justice and Injustice," by Hume; public invited; please read selection in advance of discussion. Flamingo Library Auditorium, 7 p.m. 733-7810.

Theatre Arts Group. See 5/1.

"A Soldier's Play" by Charles Fuller, directed by James Bennett for the Las Vegas Little Theatre at the UNLV Grant Hall Theater, 8 p.m. May 22, 23, 24, 29, 30, 31 and 2 p.m. May 25 and June 1. Admission: \$6 adults, \$5 seniors, students, military and Allied Arts members. 734-6971.

The Philadelphia Orchestra with Riccardo Muti, music director, Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

"Seven Nuns at Las Vegas." See 5/17.

23 FRIDAY

Festival of American Community Theatre Off-Year Festival, sponsored by the Allied Arts Council Theater Division, the Nevada Community Theatre Association and the UNLV Department of Theater Arts, UNLV Black Box Theater, Alta Ham Hall, May 23 - 26. 731-5419.

"The Emperor's New Clothes" by Charlotte Chorpenning, Rainbow Company at Charleston Heights Arts Center, 7:00 p.m. May 23, 30, 31 and June 6 and 7; and 2:00 p.m. May 24, 25, 31 and June 1, 7 and 8. Children, \$1.50; adults, \$3; seniors and teens, \$2.50. 386-6553.

Nevada Camera Club, meeting and slide competition, Winchester Park Community Center, 3130 McLeod Dr., 7 p.m. 458-6382.

"Seven Nuns at Las Vegas." See 5/15.

"A Soldier's Play." See 5/22.

24 SATURDAY

"Seven Nuns at Las Vegas." See 5/15.

"The Emperor's New Clothes." See 5/23.

"The Golden Age of Radio," a live recreation of the legendary stars of radio, produced and directed by Ben Loewy, Nevada Musical Theatre Guild, at Congregation Ner Tamid Community Center Auditorium, 2761 Emerson, 8 p.m. May 24 and 25. Donations: \$10; seniors and students, \$5. 731-4646.

"A Soldier's Play." See 5/22.

25 SUNDAY

Tres Jazz. See 5/4.

"A Soldier's Play." See 5/22.

"The Emperor's New Clothes." See 5/23.

The Mandolin Ensemble of the Old World Musicians, Henderson Civic Center, 201 Lead Street, 2:30 p.m. Free. 565-2121.

"The Golden Age of Radio." See 5/24.

Wayne Ford Quintet. See 5/4.

26 MONDAY

Tres Jazz. See 5/4.

Community Drama Workshop. See 5/5.

Charlie Rouse, tenor saxophone, 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.

27 TUESDAY

Registration begins for the Reed Whipple Cultural Center Summer Class Session; classes for adults, teens and children in arts, crafts, painting, dance, aerobics and theater. Registration continues through June 4. Pick up or call for a detailed brochure. 386-6211.

Registration begins for the Rainbow Company Summer Conservatory, an 8-week course of theater study for ages 8 through 17 that will culminate in performances on August 1 and 2; students

will meet on Mondays, Wednesdays and Fridays from 10 a.m. to 1 p.m. Fee: \$150. Registration continues through June 4. For information, call 386-6511 from noon to 6 p.m.

"Oh, God" with George Burns and John Denver, captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

Jazz at the Hob Nob. See 5/13.

29 THURSDAY

Japanese floral design classes. See 5/1.

"Cookin' with Jazz;" the Capricorns present a Jazz Month concert in the style of the Big Bands, Flamingo Library Auditorium, 7 p.m. Free. 733-7810.

Theatre Arts Group. See 5/1.

"Seven Nuns at Las Vegas." See 5/15.

"A Soldier's Play." See 5/22.

30 FRIDAY

Entries Accepted for the Nevada Camera Club's 7th Annual Print Competition, Boulevard Mall, May 30 and June 1. 732-8676.

"The Emperor's New Clothes." See 5/23.

"Seven Nuns at Las Vegas." See 5/15.

"A Soldier's Play." See 5/22.

Adelaide Robbins Quintet, with Tony Philippone and Joe Riggs, Jazz Month concert in the Allied Arts Gallery, across the Strip from the Fashion Show Mall and behind the Santa Anita Race Book, 9 p.m. to midnight. Free. 731-5419.

31 SATURDAY

"The Emperor's New Clothes." See 5/23.

"Seven Nuns at Las Vegas." See 5/15.

"A Soldier's Play." See 5/22.

Competition entries accepted for the Nevada Camera Club 7th Annual Print Competition at Boulevard Mall, May 31, 10 a.m. to 4 p.m. and June 1, 1 to 5 p.m. 458-6382.

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JUNE EVENTS

01 SUNDAY

Entries accepted for the print competition. See 5/30.

Deadline for entering the Nevada Artist/Working 1986 artists' postcard exhibition and competition; Riley-McMaster, 88 Greenbrae, Sparks, NV 89431 (702) 358-2380.

Tres Jazz. See 5/4.

Competition entries accepted. See 5/31.

Las Vegas Symphony in concert, Artemus W. Ham Concert Hall, UNLV, 2 p.m. 739-3420.

"A Soldier's Play." See 5/22.

The Las Vegas Symphony Orchestra, conducted by Virko Baley, with Carol Urban, pianist, and the University Chorus, directed by David Weiller, performing Kodaly, Rachmaninov, Bernstein and Tchaikovsky, 8 p.m., Artemus W. Ham Concert Hall, UNLV. 739-3420.

"The Emperor's New Clothes." See 5/23.

"Let Us Entertain You," a family-style variety show featuring the dancing, sing-

ing and musically talented members of the library staff, Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

Wayne Ford Quintet. See 5/4.

02 MONDAY

Tres Jazz. See 5/4.

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

Community Drama Workshop. See 5/5.

Dorothy Donegan, piano and 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 over KNPR 89.5 FM. 385-4011.

03 TUESDAY

Las Vegas Civic Ballet Company Summer Workshops, for dancers age 10 and up, including introduction to Spanish/Flamenco, Adagio/Double Work, and Folk Dancing of the Balkans and Czechoslovakia. Will meet Tuesdays and Thursdays and culminate in a performance July 30 at 2 p.m. Advance registration: \$50 for 16 workshops; \$25 for

8. 734-6698 or 386-6211.

Auditions for the melodrama "Alaska;" parts for men and women, 18 to 50, including singers, dancers and novelty acts. To be directed by Iris Newman and performed on the Showmobile in various parks on Saturday and Sunday evenings, July 12 - 27. Auditions at Reed Whipple Center, 7 p.m., June 3 and 4. 386-6211.

Embroiderers' Guild of America, monthly meeting, First Western Bank, Rainbow and Flamingo, 7:30 p.m. 293-4539.

Jazz at the Hob Nob. See 5/13.

04 WEDNESDAY

Last day of registration for Rainbow Company Summer Conservatory. See 5/27.

Last Day of registration for summer arts classes at Reed Whipple Center. See 5/27.

Auditions. See 6/3.

05 THURSDAY

Japanese floral art classes. See 5/1.

Theatre Arts Group. See 5/1.

06 FRIDAY

"The Emperor's New Clothes." See 5/23.

James Toney Quintet, featuring Sheree Lee, with Bob Hernandez, saxophone; Sid Jacobs, guitar; and Richard Iborra, drums; Jazz Month concert in the Allied Arts Gallery, 9 p.m. to midnight. Free. 731-5419.

07 SATURDAY

"The Emperor's New Clothes." See 5/23.

08 SUNDAY

Tres Jazz. See 5/4.

"The Emperor's New Clothes." See 5/23.

Wayne Ford Quintet. See 5/4.

09 MONDAY

Tres Jazz. See 5/4.

Community Drama Workshop. See 5/5.

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

Eddie Harris, saxophones, 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.

10 TUESDAY

Jazz at the Hob Nob. See 5/13.

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

12 THURSDAY

Japanese floral art classes. See 5/1.

"Bye Bye Birdie," directed by Gary Catsoulis for Super Summer '86 at Spring Mountain Ranch State Park, 8 p.m. June 12, 13, 14, 19, 20, 21, 26, 27 and 28. Gates open at 6 p.m. and close at 8

JUNE EXHIBITS

01 SUNDAY

"Take It Away," transportation images from the Museum of International Folk Art, Santa Fe, New Mexico, presenting folk art of many cultures around the theme of transportation. Opens with a 3 p.m. lecture by dr. J. Michael Stitt, closes with October 12 lecture by curator Karen Duffy. Charleston Heights Arts Center Gallery. 386-6383.

Jeanne Jo L'Heureaux, oil and acrylic abstracts, Main Gallery; mixed media by Joseph Mast, Nevada Gallery; Mast's students' work, Youth Gallery; Las Vegas Art Museum, Lorenzi Park. Opening reception, noon to 4 p.m. Exhibit continues through July 1. Gallery hours: Wed. - Sat., 9 a.m. to 3 p.m.; Sun., noon to 3 p.m. Closed Mon. and Tues. 647-4300.

Norman Gardiner, oils, Boulder City Art Guild, 1495 Nevada Highway, noon to 4 p.m., seven days a week, through June 30. 294-9982.

13 FRIDAY

Jim McCormick, charcoal and pencil drawings and lithographs by the University of Nevada at Reno art professor, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So. Opening reception, 5 to 7 p.m. Exhibit continues through July 9. Gallery hours: M - F, 9 to 5 p.m. Closed weekends. 731-5419.

15 SUNDAY

BFA Graduate Exhibit, featuring the work of new UNLV Art Department graduates who have been accepted into the BFA Graduate Project. Meet the new graduates at the opening reception, time TBA, June 15, Reed Whipple Center. Through July 9. 386-6211.

16 MONDAY

7th Annual Nevada Camera Club Print Competition, Boulevard Mall, through June 22. 458-6382.

or when the park is full. \$4 and \$2 Fridays and Saturdays; \$3 and \$1 Thursdays. 875-PLAY.

Great Books Discussion Group; topic: "The Power of the Majority" by Alexis de Tocqueville; public welcome; please read selection in advance of discussion. Flamingo Library Auditorium, 7 p.m. 733-7810.

Theatre Arts Group. See 5/1.

"Educating Rita" by Willy Russell, directed by Barbara M. Brennan and featuring Robert D. Dunkerly, Clark County Community College Theater, 8 p.m. June 12, 13, 14, 20, 21, 27, 28 and 2 p.m. June 22. 643-9118.

13 FRIDAY

Nevada Camera Club, program: "Desert Wildlife," by Bob McKeever, U.S. National Park Ranger, 7 p.m., Winchester Park Community Center, 3130 McLeod Dr. 458-6382.

"Educating Rita." See 6/12.

"Bye Bye Birdie." See 6/12.

14 SATURDAY

Walt Disney's "Snow White and the Seven Dwarfs," children's captioned film for the deaf (with sound), Flamingo Library Auditorium, 1 p.m. Free. 733-7810.

"Educating Rita." See 6/12.

"Bye Bye Birdie." See 6/12.

15 SUNDAY

Tres Jazz. See 5/4.

Father's Day Concert by the Las Vegas Civic Symphony, conducted by William Gromko, Reed Whipple Center, 2 p.m. Fathers free. Other adults, \$3; students and seniors, \$2, children under 12, \$1. 386-6211.

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

The Serenata Chamber Orchestra, directed by Rodolfo Fernandez, in the season's final concert, performing Lully's "Le Triomphe de L'Amour," Turina's "La Oracion del Torero," Neilson's Suite, Op. 1 and Cimarosa's "Concerto for Oboe and Orchestra" with soloist Andrea Ridilla; Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

Wayne Ford Quintet. See 5/4.

16 MONDAY

Tres Jazz. See 5/4.

Community Drama Workshop. See 5/5.

Jazz group TBA 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.

17 TUESDAY

Japanese floral design workshop by Senior Professor Satoshi Tonouchi, 2162 N. Lamb Blvd., time TBA, June 17 and 18. 567-1011.

Jazz at the Hob Nob. See 5/13.

18 WEDNESDAY

Japanese floral design workshop. See 6/17.

Las Vegas Poetry Group; bring your favorite or original selection to share

with the group; Flamingo Library Auditorium, 7 p.m. 733-7810.

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

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

19 THURSDAY

Japanese floral art classes. See 5/1.

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

Theatre Arts Group. See 5/1.

"Bye Bye Birdie." See 6/12.

Library Tour, to acquaint users with the library's many services; Flamingo Library community relations office, 10 a.m. and 7 p.m. Free. 733-7810.

20 FRIDAY

"Bye Bye Birdie." See 6/12.

"Educating Rita." See 6/12.

21 SATURDAY

Vicki Chapman Academy of Ballet, 3rd Annual School Performance, 4 p.m., Charleston Heights Arts Center. 736-0700.

"Educating Rita." See 6/12.

"Bye Bye Birdie." See 6/12.

Southern Nevada Bluegrass Music Society potluck picnic, Mt. Charleston, Lee Canyon, Foxtail Canyon picnic area. Camping. 363-1527.

22 SUNDAY

Las Vegas Civic Symphony season finale, Reed Whipple center. Time TBA. 386-6211.

Tres Jazz. See 5/4.

"Educating Rita." See 6/12.

Wayne Ford Quintet. See 5/4.

23 MONDAY

Tres Jazz. See 5/4.

Community Drama Workshop. See 5/5.

Jazz group TBA 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.

24 TUESDAY

"Any Which Way You Can" with Clint Eastwood, Sandra Locke and Ruth Gordon; captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

Jazz at the Hob Nob. See 5/13.

26 THURSDAY

Japanese floral art classes. See 5/1.
Great Books Discussion Group; topic: "Individual Freedom" by Simmel; public welcome; please read selection in advance of discussion. Flamingo Library Auditorium, 7 p.m. 733-77810.

Theatre Arts Group. See 5/1.

"Bye Bye Birdie." See 6/12.

27 FRIDAY

"Bye Bye Birdie." See 6/12.

"Educating Rita." See 6/12.

28 SATURDAY

"Bye Bye Birdie." See 6/12.

"Educating Rita." See 6/12.

29 SUNDAY

Tres Jazz. See 5/4.

Wayne Ford Quintet. See 5/4.

30 MONDAY

Musical Arts Singers, directed by Dr. Douglas R. Peterson, featuring the music of Sigmund Romberg, June 30 and 31, Reed Whipple Cultural Center, times TBA. 451-6672.

Tres Jazz. See 5/4.

Community Drama Workshop. See 5/5.
Jazz group TBA 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.

31 TUESDAY

Musical Arts Singers. See 6/30.

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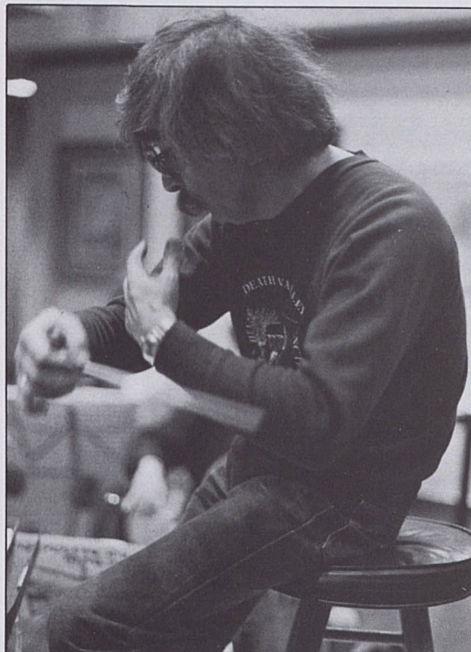
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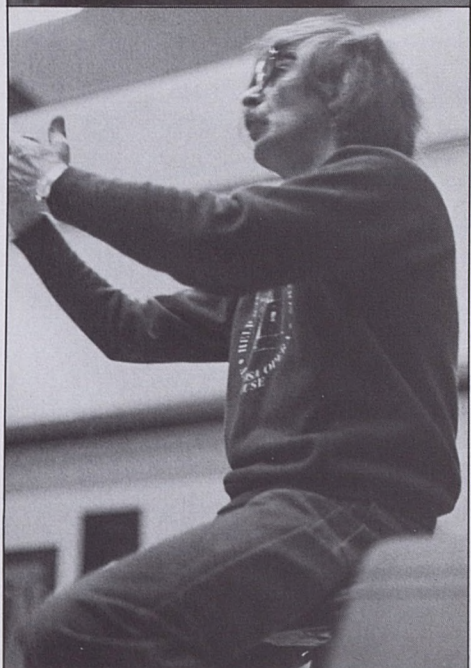
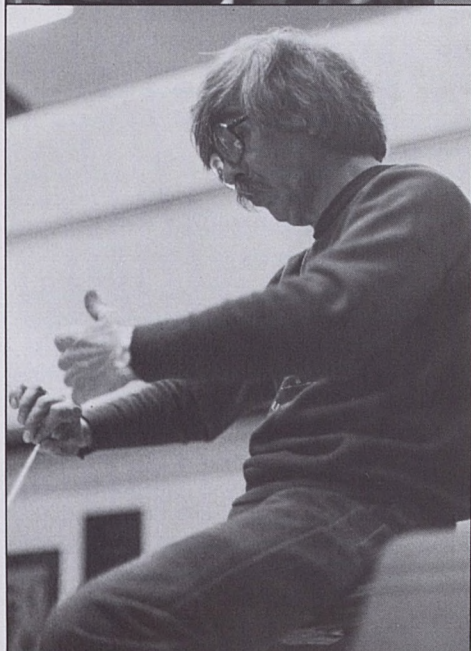
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Chamber music

Serenata Chamber Orchestra at library

"Musicians should find pleasure in playing together," says Rodolfo Fernandez. "This is our goal, and through its realization, the Serenata Chamber Orchestra will develop the cohesiveness which is essential to establishing a distinctive sound and style."

On June 15, at 3 p.m. in the Flamingo Library Auditorium, the Serenata Chamber Orchestra, under Fernandez' direction, will give its final concert of the season.

Included on the program are "Le Triomphe de L'amour," by Lully; *Concerto for Oboe and Orchestra*, by Cimarosa, featuring soloist Andrea Ridilla; "La Oracion del Torero" by Turina; and *Suite, Op. 1*, by Nielsen.

A program of regular concert seasons featuring classical chamber music performance has been offered by the library district beginning with the Nevada String Quartet, also lead by Fernandez, in 1977. When the demise of the Hilton orchestra's string section scattered the members of the Quartet, Fernandez started the all-violoncello Trio Serenata. This year saw the realization of a dream when the library granted the Serenata Chamber Orchestra a residency for the '85/'86 season.

As Musical Director of the SCO, Rodolfo Fernandez has revived the more traditional concept of chamber music with a small ensemble of 15 players, to recapture the intimacy which defined

chamber music performance in its earlier forms.

Unique not only in its size and concept, the Orchestra features an uncommon repertoire of work carefully selected by Fernandez. In developing the program, Fernandez says, "I have a very eclectic approach. The interest I have is not only in performing works that are seldom heard, but also in exploring the value of the music itself, its creativity, musical grammar, construction and design as works of art.

"I have been asked why we do not play a larger number of Baroque works. The answer is that while we acknowledge their value and contributions to the musical art, we cannot live on these 'work-horse' compositions alone. It is the duty of a musical director to have an open mind. I would like to bring to our audiences different works, perhaps lesser known, but equally beautiful and deserving of recognition."

The repertoire is challenging. Fernandez has, for that reason, endeavored to assemble a select group of players whose professional competence is enhanced by a personal interest in and dedication to chamber music performance.

Through the cooperation and support of the library district, with partial funding from of the local Musicians Union, the Serenata Chamber Orchestra has been able to present this concert season. **AA**

Conductor Rodolfo Fernandez rehearses the Serenata Chamber Orchestra.



Choral concerts

The Musical Arts Chorus, accompanied by Beth Quick, presents its spring "Pops Concert" on May 18 in the UNLV Moyer Student Union Ballroom at 3 p.m.; and the Musical Arts Singers perform in concert June 30 and 31 at the Reed Whipple Cultural Center, 821 Las Vegas Boulevard North. Both groups sing under the direction of Dr. Douglas R. Peterson.

The Chorus' program includes solos, songs from the revue "Standing Room Only," songs from vaudeville, Broadway, big band radio shows, movie musicals; and a tribute to George M. Cohan. Admission is \$5 for adults and \$4.50 for seniors, handicapped, military and children.

The Singers concert will feature selections from the music of Sigmund Romberg (1887-1951), including "Blossom Time" (1921), "The Student Prince" (1924), "The Desert Song" (1926), "The New Moon" (1928) and "Up in Central Park" (1945). Romberg, an inspiration to Broadway after World War I, utilized the Viennese form of operetta based on romantic plots, integrating waltzes and marches.

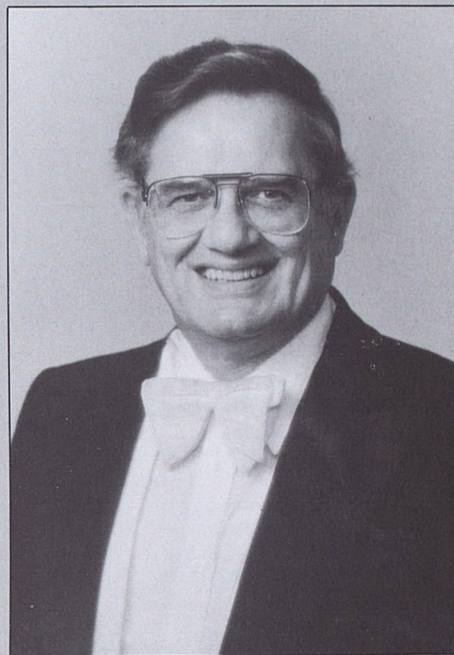
The Musical Arts Singers, a semi-professional choral ensemble and one of three organizations which are part of

the Southern Nevada Musical Arts Society, was formed in 1980 with a grant from the Nevada State Council on the Arts. The select vocal ensemble of 26 voices frequently performs choral masterworks with the Musical Arts Orchestra as part of the Society's seven concert season.

National convention appearances last year included a performance of Handel's "Dixit Dominus" at the Eighth National Convention of American Choral Directors Association and a performance of Carl Orff's "Cantus Firmus" at the National Convention of the Orff Schulwerk Association held in Las Vegas. In February they appeared in concert at the invitation of the Western Division Convention of the American Choral Directors Association in Santa Clara, California.

Peterson, Music Director and Associate Professor of Music at UNLV, holds a Doctor of Musical Arts in choral performance and vocal pedagogy from the University of Iowa. He has sung with the prestigious Bach Choir at the Oregon Bach Festival under Helmuth Rilling. He has attended the Classical Music Seminar in Elsenstadt, Austria, and performed with the Seminar Chorus under Dr. Don V. Moses every summer since 1982.

For information contact the Musical



Douglas Peterson, conductor of Musical Arts Singers and Musical Arts Chorus.

Arts Society at 3950 Springhill Drive, Las Vegas, NV 89121; or call (702)451-6672. AA



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The Desert Chorale.

Desert Chorale

by BENT JUNKER

“We didn't come together just to sing together; we came together to sing for the community,” says Susan Miller, a member of the Desert Chorale and its volunteer director of publicity.

“Our repertoire covers a wide spectrum,” says Miller, “including patriotic songs, religious songs, a Lionel Richie love song, Schubert's Mass in G, a number from *Cats* and a Christmas program. We have worked for a Postmaster's convention, a celebration for a civic leader's promotion, the Concert of Love at Caesars Palace, sung in the St. George Tabernacle, at Disneyland and Artemus Ham Hall and we'll be singing at the International Rotary Convention to be held in June. Our next engagement will be at Panaca on May 8.

“As for why we formed, well, actually, it was in response to a community need. Our conductor, Nancy Musgrove, was asked by some civic leaders to bring together singers who would be interested in performing at civic and community functions.

“Nancy has kept us true to this original

intent,” Miller says. “She's home-grown talent—Las Vegas High followed by a major in music at BYU and then professional work in musical comedy on the Strip.

“The diversity of our membership, from professionals to wage earners, mirrors our community. But we blend this diversity into a harmonious whole.

“We practice one full evening each week. Just recently we've had to memorize eighteen pieces for our spring concert series. Fortunately, several in the group have worked as professionals, and, along with Nancy's conducting, we depend a lot on Laraine Ficklin who accompanies us on both the piano and organ.

“We want to let the community know we're available; we want to perform for more people. Outside of conventions, we do not charge for community services.”

For more information, contact the president of Desert Chorale, Stan Wardle, at 642-9509, or vice president LeGrande Bindrup at 451-8871. **AA**

Contemporary Wind Ensemble concert in May

A very modern, emotional composition, power-packed with musical effects, will be performed by the University Wind Ensemble in a May concert. This selection, which musically describes the World War II bombing of Dresden, is *Symphony No. 1*, by Daniel Bukvich.

The concert takes place on Wednesday, May 7 at 8 p.m. at the Artemus Ham Concert Hall, with \$1 admission. Tickets will be available in advance in the Music Office located on the second floor of Alta Ham Fine Arts building, or at the door the night of the performance.

The Ensemble, under the baton of Thomas G. Leslie, Director of Bands at UNLV, and special guest conductor Gary E. Smith, presents a program which includes such composers as Aaron Copeland, Leonard Bernstein, Karel Husa and Daniel Bukvich, among others.

Student Michael Andrade's arrangement of Aaron Copeland's “Quiet City,” featuring a trumpet solo by Michael Kiefer, will premiere. Arranger Andrade is a graduate assistant in the Bands Program at the University and is currently completing his master's degree in music performance.

Also on the program is “Music for Prague 1968,” which Karel Husa wrote to describe the Russian takeover of Prague in 1968.

Bernstein's musical humoresque “Slava” will be presented. He composed this piece as a dedication to Rostropovich, phenomenal cellist, who is the conductor of the National Symphonic Orchestra.

Several other selections round out the evening's concert.

Conductor Leslie came to UNLV last July after leading some of the finest marching bands, wind ensembles and symphonic bands to superior ratings in Indiana and Arizona colleges and universities. He has accomplished the same in directing UNLV's Star of Nevada Marching Band as well as the University Wind Ensemble.

Guest conductor Gary Smith is the Associate Director of Bands at the University of Illinois, located in Champagne-Urbana. He is a nationally acclaimed clinician, adjudicator and conductor and was Leslie's graduate school mentor and teacher at Indiana State University.

For more information, please call 739-3734. **AA**

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Summer Arts Program on UNLV campus

No longer will the woods be alive with the sound of music, nor with the sight of dancers, actors and painters. The Nevada School of the Arts is moving its Summer Arts Program from Mount Charleston, where it has held classes since 1977, to the UNLV campus. And although the move leaves behind the romantic woody setting, it allows for more flexible scheduling, better classroom facilities for the arts, and lower costs.

The NSA has planned a varied 1986 Summer Arts Program. The innovative program involves thirteen fine arts sessions, each one dealing with a specific area of the arts. Nevada School of the Arts is a private, non-profit corporation offering high quality music and visual arts instruction year-round to students age 4 through adult. Its curriculum includes chamber music, jazz, a Suzuki Talent Education Program on violin, cello or piano; music theory, music history and literature; and of course, excellent vocal, instrumental and visual arts instruction. It is a member of the National Guild of Community Schools of the Arts.

John A. Smith, NSA's executive director, says "We are excited about this new format for summer instruction, and we look forward this summer to serving

students of all ages at times and costs which should be very appealing."

Class fees range between \$50 and \$155, with most classes at \$65 per week. Students may sign up for more than one session in the summer program, but enrollment is limited for most classes and early registration is encouraged.

The Summer Arts Program is open to adults as well as students from age 5. Morning, afternoon and evening classes are being offered to meet the schedule needs of various age groups. Junior and senior high school students will have most of their classes from 1 to 4 p.m., in order to accommodate those students attending the Clark County School District summer school sessions. Adults will find their classes offered in the evening and many of the classes for younger students will meet in the morning hours.

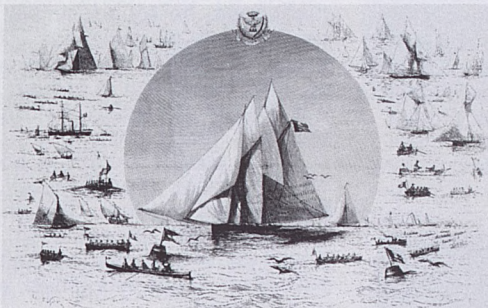
The Summer Arts Program begins July 7 and continues through August 1. All of the classes will be held in Grant Hall, the Alta Ham Fine Arts Building and the Judy Bayley Theater.

NSA's outstanding faculty works hard to make classes fun and exciting. All of the faculty are university or conservatory trained educators, as well as professional artists. Members of the New World Brass Quintet and the Sierra Wind Quintet

will be available for the chamber music sessions and five of NSA's piano faculty will give lecture/demonstrations for advanced students and piano teachers during the piano seminar. William Beeson, Nevada Artist-in-Residence, will again teach the drama and musical theater sessions.

An example of the classes is the "Exploring the Arts" program which opens the first week. This session is for students aged 8 through 12 who have had no previous fine arts education and would like to sample all the art forms. For two days, students experience creative movement, drama, musical theater, visual arts, piano and string and band instruments. The next three days are spent concentrating on three areas of the student's choice and a performance on Friday evening concludes the week's activities.

NSA is sponsored in part by a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency. For more information about NSA's year-round program; or for dates, times and information about age-group offerings or about the faculty in the Summer Arts Program, contact the Nevada School of the Arts at 739-3502. AA



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BAR WARS

For veteran Lockjaw Davis, Las Vegas is base camp

BY PATRICK GAFFEY

Combat was a part of jazz from the beginning. When early jazz bands met on the streets of New Orleans near the turn of the century, the reaction was instinctive, and a "cutting contest" ensued. Each band strutted its best numbers. The ensembles exchanged parry and thrust and so did their individual champions.

Clarinet battled clarinet and trumpet, trumpet, with bystanders and partisans deciding the winner. If the losers knew they were bested, they slunk away. If the result were in doubt, it could be hotly contested barside for months, or until the next sortie.

During the Big Band Era, the Battle of the Bands became institutionalized, if no less biting. With the advent of Coleman Hawkins, the clarinet was displaced, and the public's interest shifted to the saxophone, and especially the tenor saxophone. Tenor could be earthy, gutty, but it could also soar. It seemed to mimic best the qualities of the human voice, and it hit the audience in the solar plexus.

The Fifties were a unique period in the history of jazz; the present and future coexisted. "The man for whom Adolph Sax invented the horn," Coleman Hawkins, was still in his prime. John Coltrane, the tenor icon of the future, rose from obscurity to the top during that decade.

And throughout the Fifties, since called the period of the Tenor Wars, the legions

of tenor players competing for laurels and limelight included nearly every notable tenor in the music's history, and nearly every school or category of player.

At the end of the decade, saxophone colossus Sonny Rollins, who had stood astride the parade of competitors for a period, suddenly retired. Critics and fans instantly assumed he couldn't take the pressure from the upwardly mobile Coltrane, that he had lost the ultimate cutting contest.

Eddie Davis, in his quiet Las Vegas home, reminisces over past tenor confrontations: "There wasn't just blood and tears; it was a musical experience, and kept everyone on their toes. It gave the musician a reason to stay abreast of his instrument, because he knew he was going to be up against another great artist."

Sunday afternoon in the '50's was perfect for a "Battle of the Saxophones," which could be more tactical than baseball:

"You had the crowd pleasers—it wasn't always the guy who played the best—it was the guy with the best personality, the charisma. And then you had the guy that could showboat—who gets the most response from the audience.

"And the so-called critics, they'd have their little writeups in *downbeat* magazine or, at that time, *Esquire*. They

would list the newcomers on the scene—who are the coming giants of the instrument, who outdid who last week—it was like a running scorecard."

Davis' soft baritone voice belies his position both as a veteran of the period and a ferocious and tender giant of the present. In the Forties and Fifties and since, under the tenacious nickname "Lockjaw," he battled the armies of tenor players, the great, the near-great, the showboaters and the forgotten, and forged a unique contribution to the music.

Eddie "Lockjaw" Davis. Unlike many of the others, he roared out of the Fifties with a growing popularity. He saw jazz veer in some strange directions in the Sixties, but in the Eighties, his kind of jazz, with one foot in the palpitating rhythms and byzantine harmonics of bebop and the other in swing, once again reigns as "mainstream" jazz, and his unmistakable tenor is heard in festivals and on concert tours throughout the world.

"Jaws" is little heard in Las Vegas. He moved here in 1972 and has played the odd Monday night for Alan Grant at the Four Queens, "about once a year the last three years." Otherwise, his home here is a rest stop between New York and Tokyo, Europe and Chicago, where he is in constant demand, often touring with Norman Grantz' international all-star packages featuring the likes of Dizzy Gillespie, Joe Pass, Oscar Peterson, and the rest of the mainstream elite.

"I'm a New Yorker," he says. "The Lower East Side. I was born on 104th Street, between Madison and Park Avenues. I quit school; I didn't find that I was gaining too much success academically." Instead, in the New York environment of theaters, ballrooms and nightclubs, he found himself fascinated by the lives of musicians. "They represented a lifestyle that I was very in favor of, which was: You're around happy people; you're providing a form of entertainment that's happy.

"I quit school, bought a book, bought an instrument, taught myself. Less than a year, had my first little cheapie job." Musicians he encountered were surprised to find he hadn't had a musical education. Davis was gifted; music came to him easily.

Yet music was a business. "It was not a lot of fun at first. It was learning how to mature. You're learning how to work with people, you're learning the responsibility of the chair you're sitting in, and you're learning how to handle your financial affairs. I'm not sorry I made that choice."

The world of travel began to open for Davis, first just outside New York, then up and down the Eastern Seaboard. When the war began, there was a shortage of musicians that made it easy to work in many of the big bands, because Davis himself was not in the service.

"The service was not integrated. It was prejudiced, and in the Big Band Era, what I saw, I didn't like. We'd play a lot of the boot camps. We had to play two concerts. We played one for the blackies and one for the whities. I

"Tough Tenors" Johnny Griffin (l.) and Eddie "Lockjaw" Davis.



didn't like that. You couldn't eat in the same mess hall, they didn't sleep together, and yet everybody's putting their life on the line for the same purpose. Consequently, when they called me, I registered my indignation about the whole setup. They listed me mentally unfit for any branch of service, because they felt I was a troublemaker. That's why I didn't go into the service. I was a troublemaker."

Davis' first big band job was with the remarkable trumpet player Cootie Williams, whose growing sound had been so important to Duke Ellington.

After Williams, he played with big bands like the Lucky Millinder Orchestra, Louis Armstrong's Orchestra, Andy Kirk's Orchestra, the Savoy Sultans and "a couple of nights with Lionel Hampton's Orchestra."

"I played with the Duke Ellington Orchestra several nights. Then I was offered a job to play with him. However, that band had a lot of so-called cliques in it. The trombone section didn't speak to the saxophone section. The saxophone didn't speak to the trumpet. I didn't need that grief."

But before Davis' most lasting big band experience began, another series of encounters influenced his style.

At the end of the Forties and the beginning of the Fifties, small groups of conspirators were developing a form that would permanently change jazz, and Eddie Davis was drawn to their number. "We had an area around 52nd Street; it was like the Jazz Alley. It was several clubs clustered together; the Three Deuces, the Downbeat, the Spotlight and the Onyx Club. That was the birthplace of jazz changing to bebop. There was a lot of experimental music going on in that period.

"Small groups varied. Say I'd work two weeks with a quartet. I'd hire the quartet. I'd have like Thelonious Monk on piano, Denzil Best on drums, Eugene Ramey on bass. Now, we'd stay there for two weeks. The next two weeks, it might be Monk's quartet, the same personnel. Everybody had a shot at being a leader. I worked a lot with Erroll Garner during those years; I worked with Dizzy Gillespie; I worked with Charlie Parker—most of the so-called bebop musicians. Then a lot of the old pioneers I had a chance to play with—people like Ben Webster, Georgie Auld, Coleman Hawkins, Lester Young, Don Byas, because there were so many great artists at that time."

So many great artists and so many great tenor warriors. During that period, Davis battled before audiences against huge numbers of tenor saxophonists, but to trade choruses with Coleman Hawkins, Ben Webster, Lester Young.... There are no greater legends in jazz. Davis was competing with the men who had created the saxophone style. To survive those battles, he had to create something of his own.

"I don't care how good you played, you had to go through New York City to be recognized. By being there in New York, you're like the fast gun. They come gunning for you. You're the great New Yorker. Oh. Are you? And they'd literally come looking for you, musically. A lot



Lockjaw Davis in 1942.

of musicians at the time, I would prejudice—and you never prejudice a person by appearances. I'd underestimate their ability until they'd start playing, and then I was embarrassed to find they could play so much. And they made me go sit down, and listen; because I'd realize—*whew!* This guy's something else!"

But that experience was becoming more rare, because Davis was creating what has served him to this day: A style and a sound so much his own that anyone who has heard him play can no longer mistake him for any other performer on the tenor saxophone.

His tone is heavy and rich. His ballad style is deceptive; legato and seemingly relaxed phrases that depend from the richness of his tone are kept in a state of tension by alternating short figures in doubletime. His uptempo style is both tough and inventive; it projected a rich personality in a small group, and in a big band could suddenly come roaring up out of the reeds.

It is a remarkable accomplishment that a jazz listener anywhere can hear part of a single chorus and identify Lockjaw

Davis. His contribution to every small group and big band with which he has been associated has been that powerful style with his name stamped upon it.

It was when he first recorded with his own group that he was given a name to match his style. At the time, small jazz record companies had musicians play a substitute melody on the chord changes of standard tunes, and then change the tune's name to avoid paying royalties.

"This guy that got the brilliant idea, his name was Bob Shad. He said, 'I'm going to name everything after medical afflictions, and then we're going to name the title tune 'Calling Dr. Jazz.'"

"The first thing we did was 'Lockjaw,' then we did 'Athlete's Foot.' We did 'Spinal,' we did 'Fracture,' we did 'Maternity.' The first record that came out on a 78, one side was 'Lockjaw' and the other side was 'Surgery.' That's how I got the name 'Lockjaw,' from a recording."

And not a bad name for a gritty saxophonist.

Davis says, "Better than 'Athlete's Foot.'" CONTINUED



"Jaws" in Copenhagen, on one of his many European tours.

In 1952, Davis brought his name and powerful style for the first time to the Count Basie Orchestra. "That was a revolving door with me. In and out, in and out." Jaws was a distinctive voice with Basie off and on until 1974, the last ten years as both player and road manager.

Between stints with Basie, Jaws had some other effects on the course of the music. One of the most characteristic sounds of '50's jazz was the tenor saxophone/organ combo. Jimmy Smith, Jimmy McGriff, Shirley Scott; numbers of organists, and guitar players like George Benson came out of such settings. The idea was Lockjaw's.

He had heard Wild Bill Davis playing organ as a single in Small's Paradise. "I thought it was wierd how he was getting this big band sound out of this one instrument. I could envision saxophone. So I approached him about doing a recording. He was for it—great. I shopped around; it must have been almost a month. Nobody went for the idea. The recording companies kept saying the organ belongs in church; it has no place in jazz." Finally, Teddy Reed of Rose Records agreed. "He got the studio. The day I was supposed to do it, Wild Bill Davis had signed a contract with somebody else.

"Teddy couldn't get his deposit back from the studio; we had to go ahead with the recording. I got Billy Taylor, who'd never seen an organ, Oscar Pettiford to play bass, Shadow Wilson to play drums." After recording half the

album, Taylor suddenly had to leave town.

"Bill Doggett came in town with Ella Fitzgerald, as her pianist. He had never seen an organ. But I encouraged him to come forward and just play, and we finished the album. From that, Bill Doggett quit Ella Fitzgerald. He went out and bought an organ, and he formed his own organ trio, which he still has today."

And that was just the beginning of the onslaught of the Hammond B-3. But Jaws isn't particularly pleased with all that he spawned. "They took all of the music potential out of the concept. It became an instrument of volume, loud, and limited in terms of material—blues, blues, blues, what they used to call R & B—it just got distorted to the point where it oversaturated the market, until the organ became a liability after all. To this day, it's not popular anymore, because it was abused."

Davis' prowess as a tenor warrior finally began to be committed to vinyl, but recorded battles were only mock warfare, a chance to exhibit styles. He recorded a memorable album with Texas tenor Arnett Cobb, one of the few who could match Jaw's weighty tone. "Another one was with Coleman Hawkins, called *Nighthawk*, and then I did a couple of things with Ben Webster."

At the beginning of the Sixties, Davis formed a two-tenor band with Johnny Griffin, the "Little Giant," known for his

speed and for two classic albums he made with Thelonious Monk after replacing John Coltrane in Monk's quartet. Lockjaw Davis and Johnny Griffin became known as "The Tough Tenors," battling every night. "We did a total of 13 albums, and, of course, they've been reissued over and over." Those reissues still sell well, but Davis says, "We'll never know it, because, you know, record companies, they keep two sets of books. Let's face it. As far as record companies, you never sell any jazz albums. You can autograph maybe 20 albums at a given concert. When you get your statement from the record company, you only sold eight albums."

Now, an international celebrity—unknown in Las Vegas, but treated like a king in Europe—touring the world and playing with the best, Jaws has suddenly been faced with a new battle.

Over a year ago, Davis had serious surgery, recovered quickly, and took off for concerts in Germany. Then in November, in Chicago, pain returned and Jaws returned to his doctors. He is now undergoing chemotherapy and hasn't been able to practice since December. On a warm spring day, he spoke medical jargon at length, describing his case from the vantage point of the honorary doctorate all cancer patients seem to earn. But after a learned dissertation, he turned folksy to sum it up: "The bogus cells are eating up the goodies. Simple as that."

The strength of Lockjaw Davis as a musician is that he knows exactly who he is and where he stands, and that he can communicate it instantly. The same strength supports him now: "We live in the real world. I could sit here and kid myself, you know, say a prayer or go into Buddhism and start chanting. Hey. That's not my style. It's like grabbing at straws. I'm not going to start compromising my own common sense. I'm in trouble and I know it."

But Jaws has won more battles than he's lost, and he's not conceding this one. He has bad days, but he has good days, and he's looking forward with determination to a date he's set, sometime this summer, when he'll start playing again. There's a record date with Oscar Peterson waiting, there are tours waiting.

Davis' front yard is green and flowered, shadowed by huge elms. In the driveway, his car's license plates say: JAWS. Bea Davis, whom Lockjaw married in 1942, is coming from the car. She asks when this article will appear.

May.

"See," says Jaws, "it's not all bad news." And they put their arms around each other and walked into the house. **AA**



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MAY is Jazz Month

A Jazz Picnic, four concerts and two school lecture/performances will be presented by the Allied Arts Council during May as part of an area-wide celebration of Jazz Month. The Allied Arts Council is celebrating Jazz Month with the help of a \$3000 grant from **Mervyn's** and funding from the Musicians Performance Trust Fund, Local #369, and with the co-sponsorship of KNPR Public Radio 89.5 FM, the Clark County School District and the Clark County Parks and Recreation Department. Other Jazz Month concerts will be sponsored by the City of Las Vegas, the Boulder City Cultural Center, the Clark County Library District, and UNLV, as well as local night clubs.

A **Jazz Picnic** will feature professionals alternating with student bands in Sunset Park May 4, from noon to 5 p.m. **The Dick Wright Big Band**, the **Walter Blanton Big Band** in a "Tribute to Thelonious Monk," **the Larry Schlect Quintet**, **the Greg Marciel Band** and **the Walter Boenig Big Band** and others will alternate with bands from Jim Bridger Jr. High, Kenny Guinn Jr. High, Eldorado High School and the C.V.T. Gilbert 6th Grade Center. The picnic is free.

Concerts in the Allied Arts Gallery, across the Strip from the Fashion Show Mall and behind the Santa Anita Sports Book, will be broadcast live over KNPR:

- **The Carl Fontana Quartet**, featuring the great trombonist, May 9, from 9 to midnight.

- A first-time dual appearance by **Tres Jazz** and **The New World Brass Quintet**, in which Tres Jazz will function as the rhythm section for New World's five horns, creating an eight-piece jazz band. Tres Jazz is a well-known jazz trio led by drummer Roy James, and the New World is one of the country's foremost brass quintets, with two records to its credit, including everything from medieval music to "Free Jazz"—recorded without a rhythm section. This concert will be May 16, from 9 to midnight.

- **The Adelaide Robbins Quintet** with Robbins, piano, and the horns of Tony Filippone and Joe Riggs, May 30, from 9 to midnight.

- **The James Toney Quintet**, with Toney on Hammond organ, Sheree Lee, vocals, Bob Hernandez, saxophone, Sid Jacobs, guitar and Richard Iborra, drums.

All the Allied Arts Gallery concerts are free, but are not open to minors. For more information on these concerts or the Jazz Picnic, call 731-5419.

As part of the Allied Arts Jazz Month program, Tres Jazz will conduct lecture/demonstrations at Kenny Guinn Jr. High, May 15; and at Rex Bell Elementary School, May 20.

The Allied Arts Jazz Month Poster was designed by **Sandra Barnhart** of Rex Bell Elementary School, winner of a county-wide competition co-sponsored by Mervyn's and the Clark County School District, and was judged by Four Queens/KNPR Host Alan Grant and Su-



Founder and leader of the UNLV Jazz Ensemble, Frank Gagliardi, rehearses the group.

perintendent of Schools Robert Wentz. Jazz Month will also feature these concerts:

- **UNLV Jazz Band II**, Artemus Ham Concert Hall, 8 p.m., May 5. Free. 739-3332.

- **The UNLV Jazz Ensemble**, 8 p.m., May 9, Boulder High School Auditorium. The \$5 admission will benefit the planned Boulder City Cultural Center.

UNLV's Jazz Ensemble took first place in the recent Orange Coast Jazz Festival in Costa Mesa, where it competed with groups from eight other colleges in California, Arizona, Washington and Nevada.

The award was one of many recent triumphs, including first places in the same festival in 1980, the Pacific Coast Jazz Festival in 1982, and the Chaffey College Festival in 1983. Festival judges included such jazz greats as Horace Silver, Gerald Wilson, and Shorty Rogers. For more information, call 294-9982.

- **Richard Straub and the Wiggie Sparrows**; the contrabassist of the Serenata Chamber Orchestra is heard on another instrument and in a very different context, Flamingo Library Auditorium, 3 p.m., May 11. Free. 733-7810.

- **UNLV Concert Band/Jazz Band III**, Artemus Ham Hall, 8 p.m., May 15. Free. 739-3332.

- **The Side Street Strutters** won the title of 1984 Southern Comfort National Dixieland Jazz Band Champions and are currently the Dixieland Jazz Band for Disneyland in Anaheim. The Strutters will perform on Friday, May 16 at 8 p.m., at the Reed Whipple Cultural Center.

Admission is \$7 adults, \$6 students, seniors, handicapped. For more information, call 386-6211.

- **Tres Jazz**, performing such classics as "Django," Flamingo Library Auditorium, 3 p.m. Free. 733-7810.

- **The Capricorns** will present "Cookin' with Jazz," in the style of the Big Bands, Flamingo Library Auditorium, 7 p.m. Free. 733-7810.



Side Street Strutters.

In local nightclubs:

Alan Grant's Monday Night Jazz at the Four Queens will present four stellar May concerts:

- **Al Cohn**, tenor saxophone; and **Carl Fontana**, trombone, May 5.

- **Marlena Shaw**, vocalist, May 12.

- **Papa John Creach**, violin, May 19.

- **Charlie Rouse**, tenor saxophone, May 26.

All four concerts will be recorded for later broadcast by KNPR and will run from 8:30 p.m. to 1:30 a.m. For more information, 385-4011.

- **Tres Jazz** will appear late night Sundays and Mondays throughout May, from 1 to 5 a.m. at Hennessy's, across the Strip from the Stardust. 796-6016.

- **The Wayne Ford Quintet** will perform Sundays from noon to 3:30 p.m., free, at the Lake Mead Marina, 293-3484.

- **Dick Wright's Nine-Piece Band** will appear at the Hob Nob, 3340 S. Highland, 734-2426, from 10 p.m. to 2 a.m., May 6; the Hob Nob will feature jazz every Tuesday night throughout May. **AA**

"Amos" in Vegas

Letterist work to be exhibited



"Metagraphie Amos" (1952) by Isadore Isou.

Isadore Isou arrived in Paris in 1945, at the age of 20, to declare that the old art was dead, that the poetry of words prevented the expression of real feeling, and that the new poetry of letters was at hand. A school of "Letterist" poetry immediately arose and since, Isou, the prophet of "Letterism," has presided over the creation of Letterist philosophy, painting, film, and later, even video.

Isadore Isou wrote a number of radical books on philosophy, economics, and rebellion, as well as *La Mécanique de Femmes*, the publication of which led to his jailing and trial. It dealt with seduction and lovemaking and aimed at providing males with an unlimited number of partners and females with an unlimited number of orgasms.

His work "Metagraphie Amos" or simply, "Amos" was done in 1952 and consists of letters in a strange alphabet painted in color over a black and white

photograph. "Amos," which is considered by many in Europe to be one of the five most important artworks of this century, was flown to Las Vegas in April and will be on display from May 7 through June 10 in the new Galerie de Paris on Maryland Parkway. It was previously displayed in the Georges Pompidou Museum in Paris.

Bruno Sabatier, owner of Galerie de Paris, says that "Amos," which is not for sale, is insured with Lloyd's of London for 2 million dollars.

Before moving to Las Vegas five years ago, Sabatier was a Paris attorney, working with a number of French artists. He produced, for example, the first two lithographs ever done by Francis Bacon. He will be showing the works of such artists as Man Ray, Max Ernst and Rene Magritte.

Sabatier is the brother of Letterist artist Roland Sabatier. AA

Multimedia gallery

Austine Wood's shows three-D and kinetic art

In its third year of operation, Austine Wood's Gallery in Boulder City is undergoing an expansion in both size and scope. Started as an extension of Wood's studio, it is now being transformed into a multimedia gallery specializing in three-dimensional and kinetic art.

Although the gallery will continue to feature the unique "polages" or "kinetic light paintings" of Austine Wood, it is now building a diverse collection of contemporary works, including "Art Machines" by Stephen Beck-von-Peccoz. Incorporating wondrous mechanisms, Beck-von-Peccoz's creations seem to float about a room, slowly, randomly moving through space. Some of his pieces are attached to walls, some free-standing, but all fascinate onlookers with their soothing gyrations.

Stephen Beck-von-Peccoz is a former computer engineer who has turned his high tech background into an art career. His unique kinetic sculptures are now in numerous public collections, including the California State Office Building in San Diego and the Bank of America in La Jolla.

Artweek says Beck-von-Peccoz "combines the sensuality of art with the rigor of engineering to create works that are pleasing esthetically and intriguing mechanically."

"Intriguing" describes all of the work now on display in the gallery. Also showing are "sculptural vessels" by Brad Pettigrew. Many incorporate inlaid porcelain and air-brushed colorful glazes which make his work some of the most striking ceramic in America today.

Recently Austine Wood moved most of her studio operations to California, which made additional space available in her Boulder City gallery.

"We wanted to make an impact on the Southern Nevada art community," says Wood's husband and manager David Comarow. "More of the same just wouldn't do. We have searched nationwide for serious artists who are aiming for the same kinds of goals that Austine has sought; new media, new dimensions, freshness. I think we're going to knock off some socks!"

Austine Wood's gallery is located in "Old Town" Boulder City, next to the historic Boulder Dam Hotel and is open daily, 10 a.m. to 5 p.m., Sundays, from noon to 5 p.m. For more information, call 293-4514. AA

Call for entries

Postcard exhibit

The hoped-for result of this call for entries is, of course, a large box with a work by every Nevada artist in it. The full range of media and styles would all be there," says Peggy Riley, part-owner of the Riley-McMaster Gallery in Sparks, Nevada. "In particular I want word to reach artists who perhaps don't or can't connect up with the usual museum/gallery network."

"Nevada Artist/Working 1986," is the title of the artists' postcard exhibition and competition at the gallery, 88 Greenbrae, Sparks, NV 89431, (702) 358-2380. Judges Glenn Little, Jim McCormick, and Peggy Riley will award \$100 worth of prizes.

The deadline for entering is June 1, 1986. Work received will be exhibited at the Riley-McMaster through June, then will be packed up and mailed to other exhibition sites. "I think it may be an important exhibition because it will, by traveling with ease by mail, be able to visit a lot of places. It will, as an annual event, be a record of art and artists in Nevada," says Riley.

Maximum size for postcards is 6 by 8 inches. All artists living in Nevada may enter one card. There is no entry fee, no rejections; all work will be exhibited; and no returns.

A list of all artists in the exhibition will be mailed to each participant. **AA**

Billboard art continues

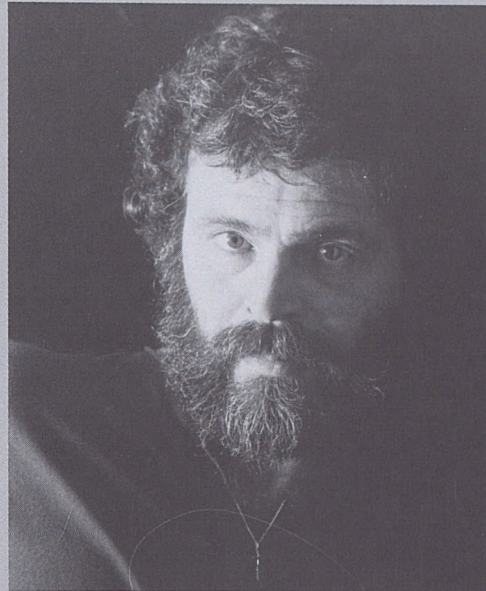
When last seen, Jeff Millikan's artwork was on Paradise, just north of Sahara; Beck Whitehead's was on Sahara a few blocks West of Eastern; and First Alternate Susan Bryan's was on Sahara just East of Paradise. They were three of the winners in the Allied Arts/Donrey billboard competition, and they'll be around at these and other locations for months to come. (Photographer Alan Platzer's "Outdoor Display Adv." is the other top winner.)

Since the billboards went up, Millikan has come from Michigan and Whitehead has come from San Antonio, where she is an artist-in-residence in an arts center, to see and photograph their pieces as they appear on 14 by 48 foot billboards.

Prominent artist Billy Al Bengston juried the competition, cosponsored by the Arts Council, Donrey Outdoor Advertising and Dick Blick art stores. **AA**

Bob Venosa

Lands in Las Vegas



Bob Venosa exhibits his work in Markus Galleries through May 16.

Bob Venosa has described his art as a vision of dynamic energy in high velocity motion; crystallizing energy; and structural energy where time and space are transcended.

Omni magazine has used Venosa's art for years, both as covers and as featured story illustrations.

Venosa's work has been most widely seen in Europe, where he maintains a studio in the celebrated artistic village of Cadaques, Spain, which has been home to Dali, Picasso, Du Champ, and Man Ray. Venosa's painting, "Astral Circus," has been compared to Hieronymus

Bosch's "Garden of Delights" and Richard Dadd's "Fairy Fellows Master-stroke."

Venosa's original oils, watercolors and limited edition prints will be on exhibit between April 18th and May 16th at Markus Galleries, on the upper level of the Fashion Show Mall, 3200 Las Vegas Boulevard South. A special reception for the artist will be held Friday, April 18th between 6 and 9 p.m. The artist will be signing magazine copies of his work and lecturing on his techniques and philosophy of art. **AA**

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Hope among the bones

Printmaker and draftsman Jim McCormick shows his "Dead Animal Pit" series in Allied Arts Gallery

BY CYNTHIA GAFFEY

The dead animal pit near Fallon, Nevada is a mass grave. Not only is the grave horrible on its own, it conjures the greater horror of other mass graves from Auschwitz to Jonestown, as well as the specter of one's own mortality. 34 artists in Nevada deliberately sought out this morbid scene as a subject for their art, as if testing their creativity as a means of transforming a dreadful experience. Long-time Nevadan Jim McCormick was among them.

A printmaker and virtuoso draftsman, McCormick will exhibit 15 to 20 charcoal-and-colored-pencil drawings and lithographs based on his pit experience, in the Allied Arts Gallery from June 13 to July 9. The opening reception will be Friday, June 13, from 5 to 7 p.m.

His exhibit allows Southern Nevadans a chance to sample the art of a "Northerner," who has lived in Reno, with little interruption, for the past 26 years. In 1960, McCormick moved to the desert, the same year he received his MFA degree and a job offer in the art department at the University of Nevada, Reno. Until then he had been a Midwesterner, born in Chicago and educated at the University of Oklahoma, Tulsa.

The pit which is the basis of his exhibit consists of a network of trenches which has been dug and filled into a sandy mound. A single trench is always open where ranchers, slaughterhouses, pet owners, hunters and others dump carcasses unceremoniously. Decay in every stage, from freshly dead to nothing-but-bones, sends up a stench requiring an



PATRICIA MORTATI

Printmaker/draftsman Jim McCormick.

iron stomach, especially in summer.

Artists from all over Nevada agreed to view this site and to respond to it with a piece of art at the invitation of the Sheppard Gallery on the Reno campus which organized the site exhibit and entitled it, "Pit:30° 30'N, 118° 65'W: Site 1." Subsequent to the site visits, a group exhibit was shown in Reno and in Las Vegas, at the university galleries. It is to be the first of six annual Nevada site exhibits.

Many artists took bones and other carcass parts from the site for incorporation into their site pieces, using the parts in a variety of ways. Others, like Jim McCormick, took only visual impressions from the site.

His experience at the pit was important enough to influence the direction of his art for two years following. Instead of leaving the subject with the one exhibition piece, McCormick pursued the pit with a series of drawings. "I expressed the experience in graphic terms," he says. "I wanted to reconstruct the feeling, the sense of the pit. But I tried to transform the feeling of despair at the pit, first of all by establishing some distance. Of course, distance is immediately established simply by making a drawing."

As part of his continuing interest in the pit, McCormick recently showed 20 "Small Pit Drawings," each only four by six inches, in a private gallery in Reno. Several of those may be included in the June exhibit.

"I took photographs of the pit, and most of the pieces in this series were drawn from the photographs," he says. In order to remove the element of personal reaction from his drawing, McCormick simply turns the photographs upside down.

"That way I can work from a purely graphic standpoint," he says, "focusing on values and proportions. Most of my work over the years has been black and white value studies. I really enjoy that. For me, each drawing is a meditation. I may spend ten, twenty, thirty hours on each one. But it's not drudgery to me; it becomes almost a mantra. This is another thing that changes the grisly aspect of the pit."

The larger drawings in the series measure 30 by 44 inches—a departure from McCormick's characteristic small scale drawings. In them, a ribbon leaps around and among and beyond the corpses in the pit, rendering more abstract the generally representational quality of the drawings. Appearing as a streak of color ranging from deep rich red to light blue, against a dark, neutral ground, it may be the most obvious element McCormick employs to establish distance from the dead animal pit.

"The metaphor of the ribbon changes the meaning of the pit," he says. "It transforms the physical to the non-physical or spiritual realm. In the end, the drawings are not pessimistic. The feeling of despair at the pit, the corpses and decay, are transformed."

The image of the ribbon came to McCormick, not from the dead animal pit, but from a far different experience at a far distant site, during a sabbatical year taken in 1981, on a European backpacking tour with his son. Visiting Verona and Padua, Italy, when the winter festivals were underway, McCormick saw "12 foot guys on stilts" parading through the streets. He saw confetti and streamers falling in colorful stripes against the ancient gray stone walls and somber gray streets. The image struck deeply, emerging three years later as the ribbon in the pit series, a fitting counterpoint to the scene of death. AA

Works on paper entries arrive

Early entrants have submitted their slides for the Las Vegas National Works on Paper Juried Exhibit—twenty-five artists so far from five western states, although the entry deadline is May 6. The exhibit will be in the Allied Arts Gallery May 9 through June 4.

Open to all artists in the United States, any medium on paper may be entered, with \$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 UNLV and CCCC and has worked as an Artist in Residence in local schools for the NSCA. First, second and third cash prizes will be awarded.

Rafat will be judging diverse entries, among which are Richard E. Schaffer's

monoprints.

Schaffer, of Tucson, Arizona, entered three monoprints on handmade paper. Rectangular blocks and strong verticals organize the layout, in rich, ombred color, floating over a ground of contrasting intense color. Over the grid-like setting, slashes of color resembling Oriental calligraphy appear. A sense of mystery is created from the impression that if only the calligraphy could be deciphered, a message would be revealed. Cloud forms, sparingly indicated, introduce landscape elements. One piece actually is a boldly-colored landscape of a mountain range under a clear sky, supporting three rectangular blocks of color. The blocks recreate similar landscapes in miniature. AA

Art meets science in the desert

Rita Deanin Abbey and G. William Fiero collaborate on a new book

A selection of paintings and relief structures by artist Rita Deanin Abbey covering the period from 1964 through 1983; and a slide presentation by geologist G. William Fiero will be shown together at the Museum of Natural History at UNLV. The exhibit was put together as a parallel to their collaborative book *Art and Geology: Expressive Aspects of the Desert*.

The public is invited to view the exhibit from April 27 through June 1; and to attend the author's reception Sunday, May 11 from 3 to 6 p.m. The Museum is free to the public, open Monday through Friday from 8 a.m. to 5 p.m.; Saturday 10 a.m. to 5 p.m.; and Sunday 1 to 5 p.m.

Poet and desert-lover Richard Shelton of Tucson writes a foreword to the book, remarking that "The combination of artist, geologist and desert is not new. It was customary for U.S. Geological Survey teams to include at least one artist under John Wesley Powell's guidance. One of these was the remarkable Clarence Edward Dutton, who, as artist, geologist and writer, was a team unto himself. His accomplishments in 'geological aesthetics' (Wallace Stegner's term) are equally praiseworthy in every category.

While very loosely within the area of geological aesthetics, this work by Abbey and Fiero cuts across other lines as well, particularly contemporary visual art, theories of perception and archetypal patterns. It is not so much about what is out there in the desert to be seen, as it is about how to see what is out there.

"I wish *Art and Geology* had been available to me many years ago, but I am grateful that it is available now. It has helped me see the 'patterns that control,' patterns that control shape, color, line, and texture in the desert. It has helped to train and improve my perceptual abilities, and to give me an understanding of some of the physical principles behind the harmony I know is there."

The authors write that "many people become visually complacent about their environment: they settle into habits of seeing and never attempt to challenge or probe beneath the surface of their experience. Other people, however, because of personal motivation or because of the nature of their professions, seek techniques to increase their visual awareness. Exploration of unfamiliar images and the search for new methods of interpreting familiar ones are catalysts for expanding our views and revitalizing our observational powers. The discoveries result in an enriched appreciation of nature and our relationship to it.

"Paintings to an artist represent more than mundane objects, local colors, and geometric figures, just as landscapes to a geologist suggest more than their components of rocks, soils and plants. Both



'Nature Lives in Motion,' mixed media on canvas, 70" x 60", by Rita Deanin Abbey.

represent and share the fundamentals of space, form and process. The artistic and natural worlds stimulate humankind's psychological, emotional and spiritual forces. Increased perception transforms the commonplace into a creative adventure."

Their purpose in combining an artistic and scientific view of the desert was

"not to demonstrate a superficial similarity, but to present the closeness of the creative visions and experiences of the artist and scientist. The paintings were not based on the geological photographs; rather, the photographs were selected because of their strong correspondence to the completed works of art." AA

Brent Thomson
ART and Framing

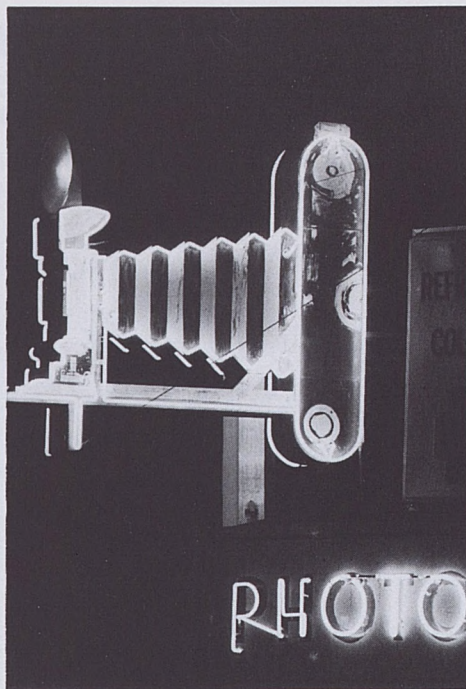
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LEE ZAICHICK



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DOROTHY WRIGHT

Old-time neon in Las Vegas: l. to r., El Cholo Cafe, the Camera Shop (both on 5th street) and the 1940 Chief Hotel on E. Fremont.

Neon

Tubes of colored light making a resurgence in art and design

BY DOROTHY WRIGHT

Neon is being rediscovered in the town where it has been around for forty years.

The story of neon began with George Claude, a Frenchman who, in 1910, patented a process that was offered as an efficient, long-lasting alternative to the incandescent light bulb. Claude Neon monopolized the industry for twenty years, offering franchises around the world as the new technology became increasingly popular.

The thirties brought a neon explosion, with sign companies proliferating to an estimated peak of 2,000 (employing 5,000 glass benders). Neon signs at their most inventive were intricate, often whimsical representations of American popular culture. They were sometimes cleverly animated and occasionally of enormous size. New York's Broadway, known as The Great White Way since early 20th century because of its huge incandescent electric signs, became the ultimate neon display. An eight-storey-

high Little Lulu drew a Kleenex from a box; the Budweiser eagle flapped above galloping Clydesdales.

As the lights of Broadway and Times Square began to dim, Las Vegas' star was rising in the West. The forties and early fifties was the birth of Glitter Gulch and the Strip, and the beginnings of the race for the tallest, biggest and brightest casino sign. Neon was integral to the designs of these signs, because nothing else had the brightness and depth of color. But it was neon in a new fashion—neon by the mile, in abstract patterns or as highlighting.

Meanwhile, the colorful graphic displays for coffeeshops, laundries and bakeries were no longer being made. Dim, backlit plastic signs—mass produced and cheap—were edging out the handmade, one-of-a-kind neon signs, making it a dying craft. In the fifties, taverns were neon's biggest users besides casinos.

The neon revival began in the early sixties, when a few New York and Los Angeles artists began using it as a fine art medium. Public tastes changed, and suddenly there was a premium on anything handmade. By that time, there were only a few hundred glass benders left in the country, many of them nearing retirement age.

Today, neon is being used as a design element by architects, in signs for ultra-

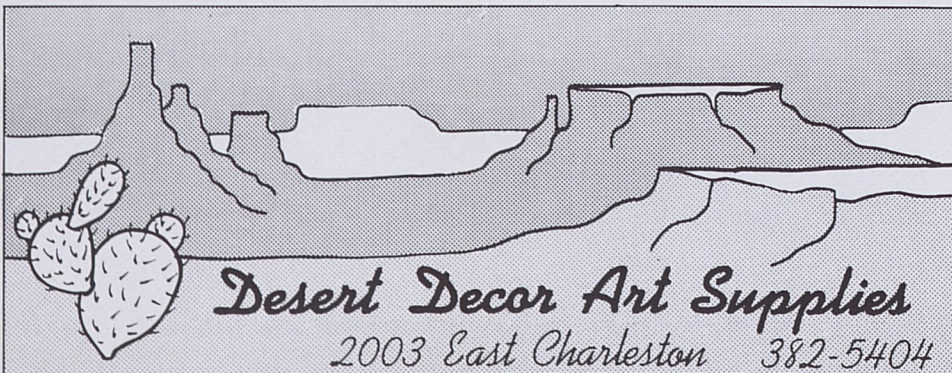
trendy night spots, and for fine arts. In Los Angeles, the Museum of Neon Art, founded by artist Lili Lakich, displays not only fine art but also refurbished old signs; additionally it sponsors workshops in neon sign making. Students spend many hours learning the painstaking, often tedious craft—a craft which takes, according to veteran glass benders, at least four years to perfect. In New York, Rudi Stern's Let There Be Neon Gallery is only one of several such galleries and workshops.

Las Vegas neon embraces the entire spectrum of the history of the craft, and beyond—signs dating from the forties and fifties represent classic neon at its best. The 5th Street Liquor Store, the Chief Auto Hotel, Anderson Dairy, Society Cleaners, the Tower of Pizza, the Photo Shop—all over town, tucked away and unexpected are period pieces made with skill, artistry and wit.

Las Vegas casino signs, of course are unique in the world. Neon is not used as much today as it was twenty years ago, but it is still an important element. Some of the older signs, such as the Horseshoe and the Mint, use, literally, miles of neon.

Homage to neon is being paid on a massive scale in Nevada this year. In November, the Las Vegas Clark County Library District is sponsoring an exhibition called "The Magic of Neon," produced by the Smithsonian Institution. Concurrently with that, the Nevada State Museum and Historical Society in Lorenzi Park is putting together its own exhibition and slide show on Las Vegas neon. At the same time, in a separate project, the Sierra Nevada Museum is conducting a survey of neon around the state.

All of them are designed to capture, in some form, a sense of the sensuousness, the glow, the excitement of neon—both what it was in the past and what it is today. And in the brief, shining history of neon, Las Vegas has a very special place indeed. **AA**





Artist Roy Purcell demonstrates printmaking at last year's Art Fest.

Art Fest '86

Young Nevadans show creativity in all the arts

Performances by mimes and by local school bands and musical groups and a "Quick Draw," in which well-known local artists will create a work of art in one hour, for immediate auction, will highlight Art Fest '86, a school arts competition for all Clark County students, kindergarten through 12th grade, at the Nate Mack Elementary School in Green Valley, Saturday, May 3, 1 to 3 p.m.

Co-host for the event is Tomiyasu Elementary School. Art Fest is sponsored by the Allied Arts Council and the Arts Advisory Council of Green Valley, in cooperation with the Clark County School District.

Dennis Sipes, member of the Art Fest committee and a teacher in the School District's Academically Talented Program (AT), said that the success of the previous Art Fest in December, 1984, prompted the three entities to repeat it. "Participants have an opportunity to demonstrate their artistic abilities and to also strengthen relationships by interacting with teachers, family members and the community," he said. "We expect an excellent turnout."

Sipes said that all works this year will be centered around the theme "Challenges."

"Students will be judged on their creativity in the blending of a form of art and higher level thinking. Categories include painting, photography, essay, sculpture, mixed media and poetry."

All participants will receive a ribbon, while art-related prize certificates donated by local businesses will be awarded to top winners in various class levels within each category.

Participants in Art Fest '86 are asked to submit one pre-registration form by April 25 and attach a second to their art, to be delivered to the Nate Mack School on April 30.

For further information, please call the Art Fest Planning Committee, 385-2270.

AA

Benefit fund for theater

Community theater has had a very good friend for three years here in Southern Nevada. Charles R. Supin, Editor and General Manager of *Vegas Magazine*, has been the agent of the L.A. Herald Examiner Benefit Fund, which has awarded cash, in each of the past three years, to local theater companies. The fund also benefits other performance organizations such as Nevada Dance Theater, the renowned ballet company founded and directed by Vassili Sulich.

Don Rickles and Bill Cosby were

among the stars who attended a reception at Supin's home for the distribution of the Benefit Fund. Dorothy Schwartz, co-director of the Theater Division of the Allied Arts Council accepted a check for \$2,500 on behalf of community theater, at the reception.

A system for allocating the funds will be set up in the near future. In the past two years, the money was used for prizes in the Allied Arts Playwriting Competition, and although no competition will be sponsored in 1986, it will resume in 1987. AA

Brennan directs 'Rita'

Educating Rita, directed by Barbara M. Brennan, will be presented at Clark County Community College Theater. (The comedy by Willy Russell was recently adapted to the screen, starring Michael Caine.)

Evening performances are June 12, 13, 14, 20, 21, 27 and 28 at 8 p.m., with a Sunday matinee at 2 p.m. on June 22. The community college is located at 3200 East Cheyenne Avenue.

Rita is set in present-day England. Frank, a disillusioned English professor, and Rita, his student, examine their feelings about education, life and each

other. Robert D. Dunkerly has been cast in the role of Frank; by presstime, however, the part of Rita had not yet been cast.

Brennan is known here as an accomplished actress and director. *Chicago*, *Robber Bridegroom*, *Gypsy* and *Godspell*, as well as CCCC's productions of *Extremities* and *Baby* are among her many acting credits. She directed the college's productions of *Talley's Folley*, *K2* and *The Miss Firecracker Contest*.

For information or reservations, call 643-9118. AA

Theater Exposed dates

Reunion and *Stops Along the Way*, Theatre Exposed productions for May, can be previewed by TX members at a special performance on May 1. The performance will be free to all members, and those who wish to support the theater company may join at the membership preview for \$20.

The two plays begin a regular run

May 2, opening night, at 8 p.m. They continue through May 3, 9, 10, 12, 16, 17, 19, at 8 p.m.; and a Sunday matinee on May 18 at 2 p.m.

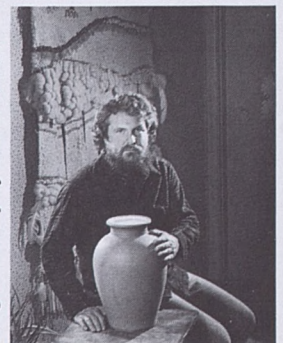
Theatre Exposed is now negotiating with Spring Mountain Ranch in hopes of presenting *The Tempest* there, in a repeat of last summer's successful production of the Shakespeare play. AA

LEE ZAICHICK

PHOTOGRAPHY
ENVIRONMENTAL PORTRAITS

385-2073

Greg Kennedy by Lee Zaichick.



Masque Ball Delights 500



MARY WALTER SCODWELL

Ned Day is ready for the Masque Ball; Ball Chairman Mark Fine and Day's co-MC, Barbara Mulholland, admire his Western approach.

The Second Annual Allied Arts Masque Ball, the Council's yearly fundraiser, was attended by over 500 supporters April 16 at the new "Island of Las Vegas," the Tropicana Resort and Casino. From the Pearl Dive to the Trinidad Tripoli Steel Band to the Sunset Symphony Orchestra and a gourmet dinner, guests were delighted and funds were raised which will keep the Council's works expanding for another year.

The Ball was the work of a large number of individuals and companies, and it is literally impossible to thank them all.

Mark Fine was a truly outstanding chairman, and due especially to his efforts, this year's attendance more than doubled last year's, making the Ball a stunning success.

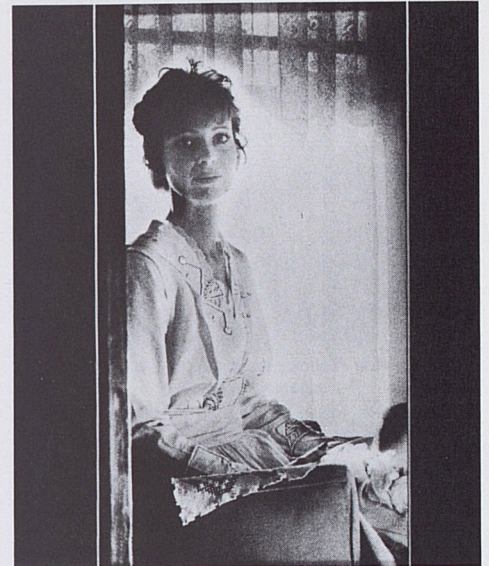
Co-MC's Ned Day and Barbara Mulholland were both gracious and entertaining.

Deeply felt gratitude goes also to: Abercrombie and Fitch, Mike Allard and the Sunset Symphony Orchestra, American Airlines, Lucy Balog, Barbara Furs and Marie, Bertha's Home Furnishings, Boats for Sail, Bonny Jularbal Graphics, Bullocks, Cinema Service of Las Vegas, Cy Llewellyn Jewelers, the Diamond House and Lenny Weinstein, Diamonds in Fashion Show Mall, Enchanted Forest and Dean Woodruff, I.S.I.D., the Four Queens Hotel and Casino, Frontier Jewelers, Gisela, Gold Factory Jewelers, Gourmet's Gourmet, Hancock Fabrics, Bill Jasper, Knock 'em Dead Productions and the Pink Limosine, Krups, KXTZ and Tom Humm, Myra Martindale, Mr. Pool, Mervyn's Department Store, Nature's Gifts and Mr. Hubert Neal, Nevada Army National

Guard, Nevada Beverage Company, Kerrie Paul, The Prop Shop, Ron Bell and Associates, Lillie Rubin, Saks Fifth Avenue, Mary Scodwell, photographer, Silver State Printers and Sandy Weber, The Trinidad Tripoli Steel Drum Band; The Tropicana Resort and Casino, Chef Ken Walter, Director of Catering Tony Gibson; Yesteryear Mart, Mordechai the Jeweler and Rowdy Gaines' Swim Team: Gibron Smith, Angela Howard, Wendy Zastawniak and Derick Carson.

The Ball Steering Committee was: Mark Fine, chairman, Marjorie Barrick, Susan and John Chiero, Bill Martin, Barbara Mulholland, Mary Ann Sachs, Judi Steele, Angie Wallin, Beth Weinberger, Patricia Karlock and Patrick Gaffey. The Events Committee was: Mary Scodwell, chairman, Bill Jasper, Dorothy Schwartz, Peggy White, Molly Mahor, Joan Todd, and Paul Thornton. The Ball Decor Committee was: Mary Ann Sachs, chairman, Angie Wallin, Tom Allison, I.S.I.D. and Rick Pollard. Masks were created by Caroline Fitzpatrick and Christa Riffer. The Program Director and Announcer was Barbara Brennan. Artists were: Margaret Westcamp, June Buchanan, Maureen Starkey, Jackie Kenna, Marvin Mukaida, and Robin McDonough. The "Treasure Girls" were: Nancy Andolina, Debbie Ashenfelter, Leigh Christiansen, Judy Clinton, Cindee Close, Mary Coxson, Charlie Frew, Gwen Gibson, Sharon Holmes, Frankie Laws, Tammy Lee, Pam Moran, Colleen Murphy, Sally Rigg, Teresa Rogers, Lynn Stephans, Judi Tarte, Barbara Urban and Vickie Webb.

Thanks to all the Ball patrons, and to everyone who attended. AA



'Into a Doorway Past,' by Frank Porter.

Photographs wanted

The Nevada Camera Club's 7th Annual Print Competition, open to everyone, will be held in the Boulevard Mall from June 16 until June 22. Photographs may be submitted in black and white and color. Entries will be accepted May 30 and June 1 at the mall. Pictured here is the 1985 Best in Show for 1985 for black and white entries, "Into a Doorway Past," by Frank Porter. Call 732-8676 for more information. AA

L.V. Symphony

The last two concerts of the subscription season of the Las Vegas Symphony Orchestra will be held at the Artemus W. Ham Concert Hall, under the baton of Music Director Virko Baley.

On Monday, May 12, an all-orchestral program at 8 p.m. will include a world premiere by Soviet composer Silvestrov, *Postludium*. Also programmed are Shostakovich's *Symphony No. 5*, and Beethoven's *Symphony No. 7*.

Light classics will be on the program for the final concert performance on Sunday, June 1, at 2 p.m. Pianist Carol Urban will solo, performing Rachmaninov's "Rhapsody on a Theme of Paganini." The program also includes Kodaly's "Dances of Galanta," Bernstein's "Symphonic Dances" from *West Side Story*, and Tchaikovsky's *1812 Overture*.

Carol Urban has given concerts throughout the South and Southwest in solo appearances and chamber concerts. She is chairman of the piano department at UNLV and a regular performer with the Las Vegas Chamber Players.

For ticket information call the symphony office at 739-3420. AA

'A Soldier's Story'

A *Soldier's Play* by Charles Fuller won the Pulitzer Prize and was subsequently adapted for the screen with a new title, *A Soldier's Story*. Last Fall, Las Vegas Little Theater chose this play as its competition entry for the Morton Sarrett Theater Awards, and won a \$1500 grant to produce it.

Now, *A Soldier's Story*, will be presented by LVLV May 22 through June 1 at UNLV's Grant Hall Little Theater. Curtain time is 8 p.m. Thursdays through Saturdays with 2 p.m. Sunday matinees. Admission is \$6 adults; \$5 seniors, students, military and Allied Arts Council members; discounts for groups.

Director for the play is James Bennett. "This is a real coup for us," says Paul Thornton, president of the theater company. "We have managed to seduce James out of retirement after more than three years' absence." The last time Bennett worked on a show, he co-directed Jerry Crawford's *The Last President* for UNLV. For many years he had been deeply involved in theater before that, on and off stage, working with Theater Exposed as a founding member of that company.

A Soldier's Play is one of three of this season's minority-oriented plays produced at LVLV. The theater produces at least one per year and won the Allied Arts Council's McHugh Award for outstanding production with last year's offering of *Master Harold and the Boys*.

A Soldier's Play is a gripping drama of an investigation into the murder of a sergeant in an all-black company of soldiers during World War II. As the story unfolds, we see that anger and hatred in the form of racism can take on more than one guise.

Bennett has assembled a skilled and experienced cast of men for this production. Jack Bell, who has won the McHugh Award for his role in *Master Harold and the Boys*, has been cast as C.J., a soft-spoken, guitar playing man, whose haunting spirit seems to echo throughout the play. Les Daniels, who also performed in *Master Harold*, has been cast as Captain Davenport, the tough-hearted outsider called in to investigate the murder. Sly Ali Smith has been cast as Sergeant Waters. Others in the cast are Blake Phillips, Mike Smith, Terry Jackson, Rodney Lee, Dave Cousins, James House, Gary Pulliam, Bobb Terrazas and Craig Johnson.

Assisting the director is Ken Feldman, actor and volunteer at LVLV and Theater Exposed. Designing the set and lights is Nancy Godfrey, who has worked with the Old Globe Theater in San Diego and was employed here by the Meadows Playhouse.

Reservations are recommended. "Attendance has been on the rise," says Rae Fell, theater bookkeeper and treasurer. "We've had many sold-out productions this season."

Call 734-7971 for information and reservations. **AA**

Theater festival

The Festival of American Community Theater biannually holds a theater competition that begins at the state level, progresses to the regional and national levels and culminates at the international level. Last year, Las Vegas Little Theater brought two awards home from the state competition; one for LVLV and one for Cathy O'Dell for the production of *The Woolgatherer*.

During non-competition years the state organizations are encouraged to hold off-year festivals such as the one upcoming in May, held in Las Vegas for the first time.

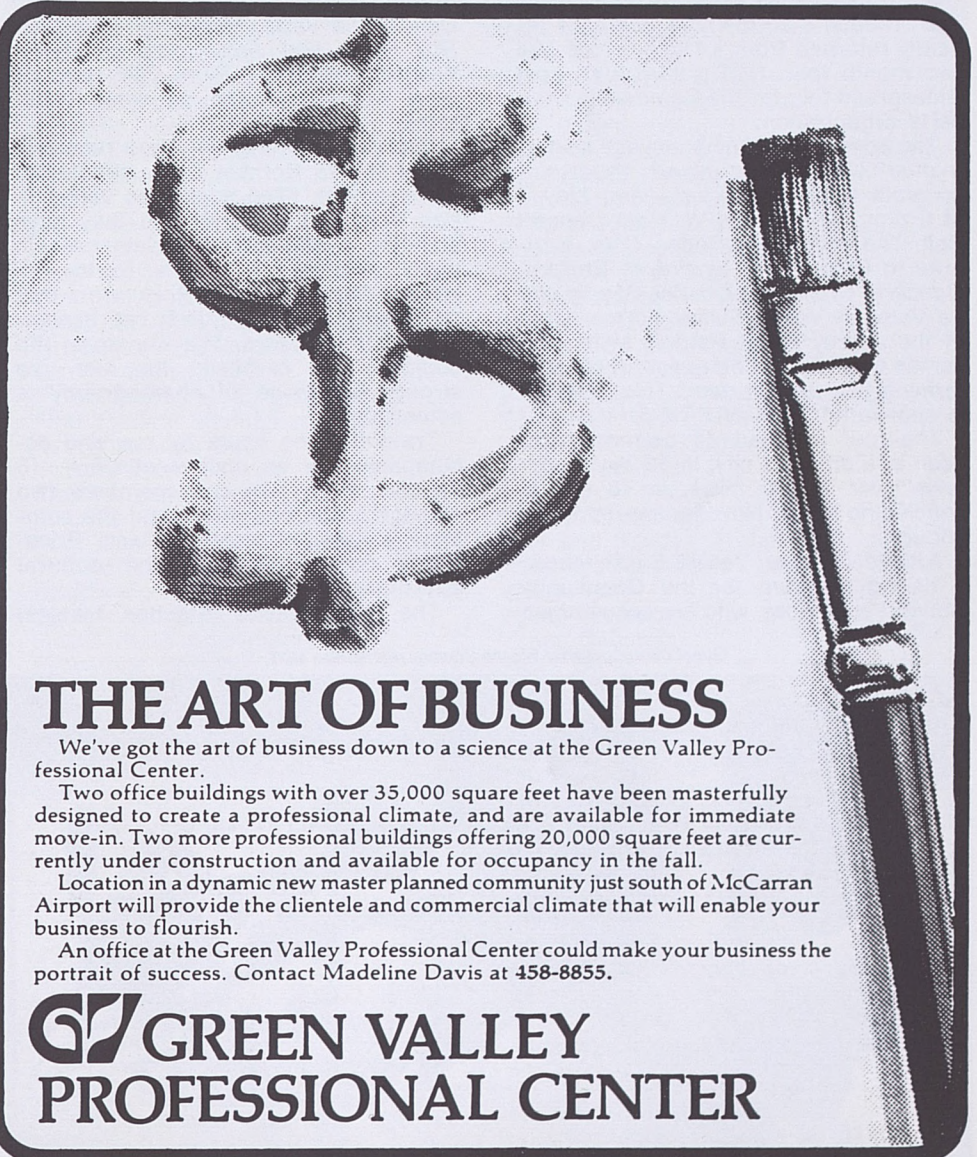
The FACT off-year festival will be held the weekend of May 23-26, hosted by Las Vegas Little Theater. The weekend begins with a reception for festival entrants on Friday evening. Saturday afternoon the first of the performances will be given at UNLV's Black Box Theater (located in the Alta Ham Fine Arts

building). Each performance is limited to one hour, and a critique after each will be given by Simon Levy, Artistic Director of the San Francisco One Act Theater. Again on Sunday the remainder of the groups will perform beginning at 2 p.m.

The off-year festival is sponsored by the Allied Arts Council Theater Division, Nevada Community Theater Association and UNLV Department of Theater Arts.

Several ticket packages are offered: A festival pass may be purchased at the box office prior to the first performance on Saturday for \$5 per person. A per-day pass may be purchased for \$3 per person.

The public is invited to see what theaters all over Nevada are offering, and to meet others who share the interest and love of the performing arts. For more information, call the Arts Council at 731-5419. **AA**



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La Valse, choreographed by Vassili Sulich, Artistic Director and founder of Nevada Dance Theater.

JOHAN VAN DE STADT

Dancing on a winter tour

Nevada Dance Theater presents a homecoming concert

Tired but happy dancers came home to Las Vegas when Nevada Dance Theater's 20 member company recently returned from a highly successful two month tour, NDT's third and most widespread tour for the Community Concerts organization.

The company's "homecoming" performance will be a mixed repertoire program May 3 at 8 p.m., and May 4 at 2 p.m., at Artemus W. Ham Concert Hall. The program includes *Cole*, a tribute to Cole Porter by Wayne Soulant, *Concerto Grosso*, by Charles Czarny and *La Valse* by Vassili Sulich. Former stars of the Joffrey Ballet Patricia Miller and James Canfield will be guest artists performing two *pas de deux*. This program is sponsored by KVVU TV 5.

The tour included 44 performances, each in a different city, in 55 days, covering over 12,000 miles, in 18 states, concluding in Ely, Nevada, appropriately enough.

Artistic Director Vassili Sulich chose a daring program for the Community Concert audiences, who are accustomed

to traditional ballets. Choreographies by Sulich were *Mantodea*, *Hungarian Dances*, *La Valse*, *Meditation* plus *Jelly Roll Blues* and *Fresh Aire* by Derryl Yeager. The Sugar Plum Fairy *pas de deux* was substituted on some occasions.

The company was very well received. According to Norman Cain, director of management, "The audiences varied in size from 400 to 3200, and they gave standing ovations and curtain calls in many instances." A reviewer for the *Arkansas Gazette* in Little Rock wrote that "It is amazing what Sulich has accomplished in 14 years. The women in the company are excellent; the men are strong; the range of choreography is astonishing."

Traveling long hours by bus and accompanied by an equipment truck, 15 dancers, three stage crew members, two managers, the bus driver and the company mascot, Cocteau (Eileen Price-Kim's dog), undertook the cultural adventure.

The Ballet Master (Stephen Jenkins)

Guest choreographer Wayne Soulant rehearses NDT.



LEE ZAICHICK

must maintain high quality performances no matter what the conditions, such as the drastically different stages the company faced every night. The choreography was adapted to areas as small as 30 by 15 feet and as large as 50 by 40 feet. Stages varied from risers on a basketball court to wonderful theaters, such as the Coronado Theater in Rockford, Illinois, a spectacular 1920's art deco style building which is on the National Register of Historical Monuments and Buildings.

Not everything went smoothly. In Riverton, Wyoming, the front curtain stuck half open. Jenkins and an injured dancer, their arms aching by the end of a 20 minute ballet, held it open so the audience could see the performance.

The stage crew faced as many problems as the dancers. Frank Coombs, lighting technician, drove the 13 foot cargo van containing the sets, costumes, five rolls of marley floor (a rubberized covering laid on every stage) and the sound system. Sound man Leonard Zylstra installed NDT's own system every night. Stage hand Robert Williamson at times faced conditions where nothing but an on/off switch was available for lighting effects. Ingenuity took over and an ordinary flashlight covered with colored gel filled the need for a special spotlight.

Accommodations were booked sight unseen on the basis of budgetary limitations. Mostly they were okay (by general opinion), but one motel in Texas prompted two dancers to bring back a key for the staff member who made the reservations, suggesting that "you made us stay there, you should suffer too!"

Snow and icy conditions on the road were made bearable by the comfort of a 47-seat latest-model greyhound bus with all the amenities. The leg between Twin Falls, Idaho and Riverton, Wyoming took 12 hours because of the treacherous road conditions and a detour around an avalanche. Arriving with only an hour to spare, somehow the company made curtain time.

Bus driver Adelbert "Mac" McAdams, a 39-year veteran of cross country driving, says the hardest thing of all was getting the kids back on the bus at meal stops.

The tour budget did not allow for substitute dancers, so when some were injured, the dancers pulled together, and the performance went on, as when Guy Bilyeu appeared in four ballets each night, making lightning-fast changes in the wings for seven weeks after Charles Talamantes severely injured his ankle.

On their third tour, Eileen Price-Kim and Tamara Lohrenz say all the personalities in the company were congenial, cooperating to solve problems.

The dancers were Barbara Bessert, Guy Bilyeu, Mark Cisler, Vincent Gargani, Clarice Geissel, Jeffery Gysin, Robert Hovey, Callie Howerton, Tamara Lohrenz, Eileen Price-Kim, Helene Root, Betsy Schamet, Charles Talamantes, Eddy Theran and Emily Wallace.

NDT is a professional ballet company in residence at UNLV, supported in part by a grant from the Nevada State Council on the Arts. For information, call 739-3838. AA



Academy of Ballet ballerinas.

Academy of Ballet

May workshop,
June performance

Vicki Chapman's Academy of Ballet will sponsor a dance workshop in May and give a student recital in June.

Vivienne Saxton, Examiner for the Royal Academy of Dancing, will visit Las Vegas May 19 through 21. And the Third annual School Performance will be given Saturday, June 21 at 4 p.m. at the Charleston Heights Arts Center. Highlights will include children's dances and excerpts from the ballets *Coppelia*, *Giselle* and *Pas de Quatre*.

Saxton will conduct a workshop on the introduction of character dance classes for students and professional dancers in the Las Vegas area.

Saxton is on the faculty of the Stella Mann School in England, where she teaches ballet, National Dance and Character Dance; she is also on the staff of England's prestigious Royal Ballet School, where she specializes in National Dance.

The teacher's workshop will be held May 20 from 4 to 5:30 p.m. (advanced students and professional dancers); and 5:45 to 7 p.m. (students working at the grade level). Advance registration is required.

The workshop and classes will be held at 2470 Chandler Avenue, #17. For more information, call Vicki Chapman at 736-0700. AA

SAVE THIS DATE!

The 4th Annual Fantasy Auction will be held on Saturday, September 13, at Caesars Palace Hotel.

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