

# ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

## JACK BELL

LAS VEGAS  
LITTLE THEATER

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## ALLIED ARTS COUNCIL

JULY/AUGUST 1986  
VOLUME 6, NUMBER 4





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



*LeRoy Neiman*

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



The Island of Las Vegas<sup>SM</sup>  
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## GALLERIES

*Over the past few months we have received numerous inquiries about our Gallery advertisements. People seem surprised that, unlike other galleries, our ads define and attempt to explain art terms, techniques and mediums, and that we don't claim our current show is "The Greatest Exhibition of Its Kind" or that we are the only legitimate gallery in Las Vegas.*

*Our Gallery operates on two simple principles. Provide a warm, friendly environment to enjoy outstanding American and European artists from diverse backgrounds in many styles and techniques; and provide special emphasis on art education, learning and appreciation.*

*We understand that art collectors are not born, they are developed. They grow in knowledge, experience and taste through their own efforts and those of people willing to share the joys of art with them.*

*Our ads are different because our Gallery is different. We are glad some of you have noticed the difference in our ads. We invite you all to discover the difference in our Gallery yourself.*

*Sincerely,*

*Mark G. Tratos*

## MARKUS GALLERIES

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# The helping hand of the SUN

**A**s with so many worthy endeavors in a non-profit organization, *Arts Alive* magazine would not exist without an unseen and very generous helping hand behind it. Allied Arts Council owes a debt of gratitude to Las Vegas *SUN* publishers and staff for the donation of the computerized typesetting and photo lab facilities which make *Arts Alive* possible.

Thank you, Danny and Robin Greenspun for your personal attention to the needs of this growing baby. Thank you Hank, Barbara, and Brian Greenspun for your splendid support. Allied Arts Council crowns you with the laurel leaves of heroes.

The most visible and tangible product of the Allied Arts Council, its bimonthly magazine, serves not only as a calendar

and an index of forthcoming arts events in Southern Nevada, but also remains as documentary evidence of the wealth of artistic effort here. A glance at the back issues reveals a satisfying variety of theater, visual arts, dance and musical events which have enriched Southern Nevada's quality of life. *Arts Alive* also singles out artists in each field with in-depth profiles, to give its readers a more intimate and personal view of the faces behind the arts events. Southern Nevadans have a right to be proud of the cultural life of their community and to be proud, too, of *Arts Alive* as its reflection.

The Allied Arts Council's Board of Directors, the staff, and the membership extend their deep gratitude to the Las Vegas *SUN*. **AA**



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

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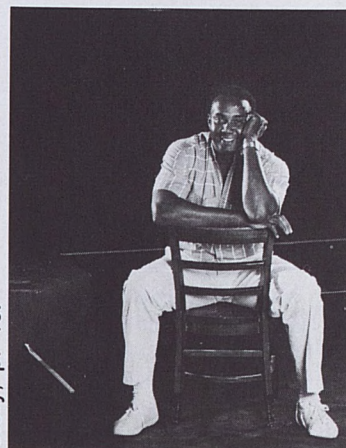
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The DEADLINE for the September/October issue of *ARTS ALIVE* is August 1. Please submit all photos, news releases, stories and artwork by that date.

THANK YOU

ON THE COVER  
Jack Bell. Photo by Lee Zaichick. See story, p. 16.





*AT LAST, AN AUTHENTIC FINE ARTS GALLERY  
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The Dance Theatre of Harlem was presented April 30 in Artemus Ham Hall by the Allied Arts Council and the Las Vegas Chapter of the Links, Inc. This photo of DTH in rehearsal will be part of "Dance," an exhibit of photos by Mary Scodwell, Las Vegas Library, through July 13.

## JULY EXHIBITS

### 01 TUESDAY

**Jim McCormick**, charcoal and pencil drawings and lithographs by the University of Nevada at Reno art professor. Through July 9, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So. Gallery Hours: 9 a.m. to 5 p.m., Monday through Friday. 731-5419.

**"A Season in Bronze,"** nine realistic, life-sized bronze sculptures by J. Seward Johnson, Jr., along Green Valley Parkway in Green Valley, through August 31. Information available at the Green Valley Building. 458-8855.

**Mary Scodwell:** "Dance," an exhibit of photography by the well-known Las Vegas dancer and photographer, Las Vegas Library, through July 13. 382-3493.

**"Take It Away!"** Transportation images from the Museum of International Folk Art, Santa Fe, New Mexico; an extended exhibit presenting folk art of many cultures within the unifying theme of transportation; Charleston Heights Arts Center Gallery, through October 12. Gallery hours: M - Th, 10 a.m. to 8:30 p.m.;

F - Sun, 1 to 5 p.m. 386-6383.

**BFA Graduate Exhibit**, featuring the work of the new UNLV art department graduates who have been accepted into the BFA Graduate Program. through July 9, Reed Whipple Center. 386-6211.

**Nevada Watercolor Society** Annual Juried Exhibition, UNLV Museum of Natural History, through July 31. Museum hours: M - F, 8 a.m. to 5 p.m.; Sat., 10 a.m. to 5 p.m.; Sun., 1 to 5 p.m. 732-4052.

**Juried Student Exhibition**, Artspace Gallery, Clark County Community College, through August 31. Gallery hours: M - F, 8 a.m. to 9 p.m.; Sat., 8 a.m. to noon. Closed Sundays. 643-6060, ext. 423.

**Pat Krause**, oils and pastels of animals and desert scenes, Boulder City Art Guild and Gallery, 1495 Nevada Highway, Boulder City, through July 31. Hours: 1 to 5 p.m., 7 days a week. 294-9982.

### 06 SUNDAY

**"Real Things, Real Images;"** photo-

graphs by Dwight Barbee, Main Gallery; "Fictional Landscapes of the Northwest," oils by Laura Mann, Nevada Gallery; Las Vegas Art Museum, Lorenzi Park. Opening reception, noon to 6 p.m. Through July 29. Hours: Tues. - Sat., 10 a.m. to 3 p.m.; Sun., noon to 3 p.m. Closed Monday. 647-4300.

### 11 FRIDAY

**"Myth is on the red a message Monitor,"** installation/performance by Cheryl Schooley, Mike Dommermuth, Paul Kane and Kathleen Peppard, UNLV art students and graduates, Allied Arts Gallery. Opens with a performance, 5 to 7 p.m. July 11, and closes with a performance, 5 to 7 p.m., August 1. 731-5419.

### 13 SUNDAY

**Artists-in-Education**, a special traveling exhibit presenting a range of media and styles representative of the work produced by artists in the Arizona Commission on the Arts Artists-in-Education Program, Reed Whipple Center Gallery, through August 7. 386-6211.



# JULY EVENTS

## 01 TUESDAY

**"Stowaway,"** part of the Shirley Temple Summer Film Festival; a film from 1936, also starring Robert Young, Alice Faye and Arthur Treacher, Reed Whipple Cultural Center, 3 and 7 p.m. \$1, general; \$.50, children under 12. 386-6211.

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

## 02 WEDNESDAY

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

## 03 THURSDAY

**Theatre 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.

## 06 SUNDAY

**Wayne Ford Jazz Quintet,** every Sunday, 1 to 5 p.m., Lake Mead Marina. Free. 293-3484.

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

## 07 MONDAY

**Nevada School of the Arts Summer Arts Program,** with sections for adults and senior high, junior high and elementary school students and a Suzuki program. Instruction provided by the finest professionals. UNLV campus. 739-3502.

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

**Joe Behar's Community Drama Workshop,** every Monday night, second floor theater, Sam's Town Western Emporium, 7:30 to 9:30 p.m. Open to everyone. 458-0069.

**Joe Williams,** the great jazz singer, 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. Williams continues through July 20. 385-4011.

## 08 TUESDAY

**"The Blue Bird"** with Shirley Temple, Spring Byington, Nigel Bruce and Gale Sondergard (color, 1940), part of the Shirley Temple Summer Film Festival, 3 and 7 p.m., Reed Whipple Cultural Center. General admission, \$1; children under 12, \$.50. 386-6211.

**Jazz at the Hob Nob.** See 7/1.

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

## 09 WEDNESDAY

**The Suzuki Concert Group;** talented young violinists from four to seven years old, under the direction of Mary Straub of the Nevada School of the Arts, Charleston Heights Arts Center, 2 p.m. Adults, \$2; children under 16, \$1. 386-6383.

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 10 THURSDAY

**Instructors Needed** to teach such various art courses as guitar, banjo, country fiddling, video techniques, cartooning, flower arranging, nature crafts, Western, square, clog and ballroom dancing and bread dough sculpture and crafts. Deadline today to contact Judy Levin, Reed Whipple Cultural Center, 386-6211, for Fall sessions.



**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



# JULY EVENTS

CONTINUED

**Theatre Arts Group workshop.** See 7/3.

**"The Club"** by Eve Merriam, directed by Marvin Brody for Las Vegas Little Theatre at UNLV's Grant Hall Theater, 8 p.m., July 10, 11, 12, 17, 18, 19, 24, 25, 26; and 2 p.m., July 13, 20 and 27. Admission: \$6 adults, \$5 seniors, students, military and Allied Arts members. 734-6971.

**"Pinocchio,"** perhaps the greatest Disney film ever made, part of the Family Film Festival at Jaycee Park, St. Louis and Eastern, at dusk. Free. 386-6211.

*"Flutter #2," by Dwight Barbee. The main gallery in the Las Vegas Art Museum in Lorenzi Park features photographs by Dwight Durkee Barbee in the month of July. The show entitled "Real Things, Real Images," opens with a reception on July 6 from noon to 3 p.m. In the Nevada Gallery, Laura Mann will display her oils in "Fictional Landscapes of the Northwest." All exhibits are open to the public with no admission charge.*

## 11 FRIDAY

**Nevada Camera Club** monthly meeting; program: "Photojournalism" by Lee McDonald, Las Vegas Service Bureau, Winchester Park Community Center, 3130 McLeod Dr., 7 p.m. 458-6382.

**The Count Basie Orchestra,** directed by Frank Foster, Union Plaza Triple Crown Ballroom; doors open at 7 p.m.; pre-activity to 7:50; the band from 8 p.m. to midnight. \$15. 739-6474.

**"The Club."** See 7/10.

## 12 SATURDAY

**"Alaska,"** melodrama by Robert Fulton Kennedy, directed by Iris Newman for the City of Las Vegas, 8 p.m.; July 12, Jaycee Park; July 13, Hadland Park; July 19, Rotary Park; July 20, Freedom Park; July 26, Lorenzi Park; July 27, Jaycee Park. Free. 386-6211.

**"The Club."** See 7/10.

## 13 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

**"The Club."** See 7/10.

**"Love All People."** See 7/6.

**"Alaska."** See 7/12.

## 14 MONDAY

**Community Drama Workshop.** See 7/7.

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

**Ernie Andrews,** vocals, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

## 15 TUESDAY

**"Heidi"** with Shirley Temple (B/W, 1937), final film in the Shirley Temple Summer Film Series, Reed Whipple Center, 3 and 7 p.m. General admission, \$1; children under 12, \$.50. 386-6211.

**Jazz at the Hob Nob.** See 7/1.

## 16 WEDNESDAY

**The Sierra Wind Quintet** in concert; an outstanding Southern Nevada music ensemble, Charleston Heights Arts Center, 2 p.m. Adults, \$2; children under 16, \$1. 386-6383.

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

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 17 THURSDAY

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

**Theatre Arts Group workshop.** See 7/3.

**"Treasure Island;"** the never-to-be-forgotten adventure classic comes to the screen in wonderful animation; part of the Family Film Festival at Jaycee Park, St. Louis and Eastern, at dusk. Free. 386-6211.

**"The Club."** See 7/10.

## 18 FRIDAY

**"The Club."** See 7/10.

## 19 SATURDAY

**"Alaska."** See 7/12.

**"The Club."** See 7/10.

**Southern Nevada Bluegrass Music Society** Pick-Out and picnic, camping, Fox-tail Canyon. 363-1527.





## 20 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

**"The Club."** See 7/10.

**"Love All People."** See 7/6.

**"Alaska."** See 7/12.

## 21 MONDAY

**Community Drama Workshop.** See 7/7.

**Pete Christlieb**, 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 by KNPR 89.5 FM. 385-4011.

## 22 TUESDAY

**"To Catch a Thief"** with Grace Kelly and Cary Grant, captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

**Jazz at the Hob Nob.** See 7/1.

## 23 WEDNESDAY

**"Vagabonds,"** presented by the Rainbow Company Children's Theater. A young runaway stumbles into the life of Mark Twain. Recommended for the 3rd grade and up. Charleston Heights Arts Center, 2 p.m. Adults, \$2; children under 16, \$1. 386-6383.

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 24 THURSDAY

**Theatre Arts Group workshop.** See 7/3.

**"Alice in Wonderland,"** an animated tri-

umph two years in the making, part of the Family Film Festival at Jaycee Park, St. Louis and Eastern, at dusk. Free. 386-6211.

**"The Club."** See 7/10.

**Library tour** with an overview of all its services and an emphasis on its latest computerized resources and the District's building program. Flamingo Library, 10 a.m. and 7 p.m. Free. 733-7810.

## 25 FRIDAY

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

**"The Club."** See 7/10.

## 26 SATURDAY

**"The Bad News Bears in Breaking Training,"** children's captioned film for the deaf (with sound), Flamingo Library Auditorium, 1 p.m. Free. 733-7810.

**"Alaska."** See 7/12.

**"The Club."** See 7/10.

## 27 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

**"The Club."** See 7/10.

**"Love All People."** See 7/6.

**Auditions** for the English comedy, "See How They Run," to be produced by Las Vegas Little Theatre in October, to be directed by Georgia Neu. Three women,

16 to 40; six men, 22 to 65. Auditions will be held from 7 to 9 p.m. For more information, call 734-6971.

**"Alaska."** See 7/12.

## 28 MONDAY

**Community Drama Workshop.** See 7/7.

**Michel Petrucciani**, piano, with his band at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

## 29 TUESDAY

**Jazz at the Hob Nob.** See 7/1.

## 30 WEDNESDAY

**"A Dancer's World"** by the Las Vegas Civic Ballet, exploring the worlds of ballet, Spanish/Flamenco and folk dancing, Charleston Heights Arts Center, 2 p.m. Adults, \$2; children under 16, \$1. 386-6211.

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 31 THURSDAY

**Theatre Arts Group workshop.** See 7/3.

**"The Daydreamer,"** the tales of Hans Christian Anderson in a combination of animation and live action, with the voices of Burl Ives, Patty Duke and Boris Karloff, part of the Family Film Festival at Jaycee Park, at dusk. Free. 386-6211.

**There are times  
when you need  
a helping  
hand.**

**We're there  
when you  
need us.**<sup>SM</sup>



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# AUGUST EVENTS

## 01 FRIDAY

**"Belly Dance Fantasy,"** dances from the Near East and North Africa, Palace Station Hotel and Casino, 8 p.m., part of "Belly Dance Fantasy Weekend," sponsored by Marliza's Magic Carpet, August 1 and 2. 870-5508.

## 02 SATURDAY

**"Belly Dance Fantasy Weekend,"** Day II; seminars with world famous dancer/teacher Kathryn Ferguson, 9 a.m. to 5 p.m., Palace Station; cocktail party with belly dancing and folk dancing, Palace Station, 7 to 11 p.m.; presented by Marliza's Magic Carpet. 870-5508.

## 03 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

**"Belly Dance Fantasy Weekend,"** Day III: Belly dance "Star Search" Contest 1986, Athenian Restaurant in the Jockey Club, 3700 LVBS; presented by Marliza's Magic Carpet. 870-5508.

**"Love All People."** See 7/6.

**Honky Tonk Heroes,** live in Jaycee Park, St. Louis and Eastern, part of the Sundown Hoedown Series, 7 p.m. Free. 386-6211.

## 04 MONDAY

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

**Community Drama Workshop,** See 7/7.

**Monday Night Jazz** at the Four Queens with Alan Grant, artist TBA, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

## 05 TUESDAY

**Jazz at the Hob Nob.** See 7/1.

## 06 WEDNESDAY

**"Let's Dance,"** a demonstration by jazz and modern dance by the Simba Talent Development Company, Winston Hemley, artistic director; Charleston Heights Arts Center, 2 p.m. Adults, \$2; children under 16, \$1. 386-6383.

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 07 THURSDAY

**Theatre Arts Group workshop.** See 7/3.

**"101 Dalmatians,"** the Disney film, bringing to a close the Family Film Festival at Jaycee Park, St. Louis and Eastern, at dusk. Free. 386-6211.

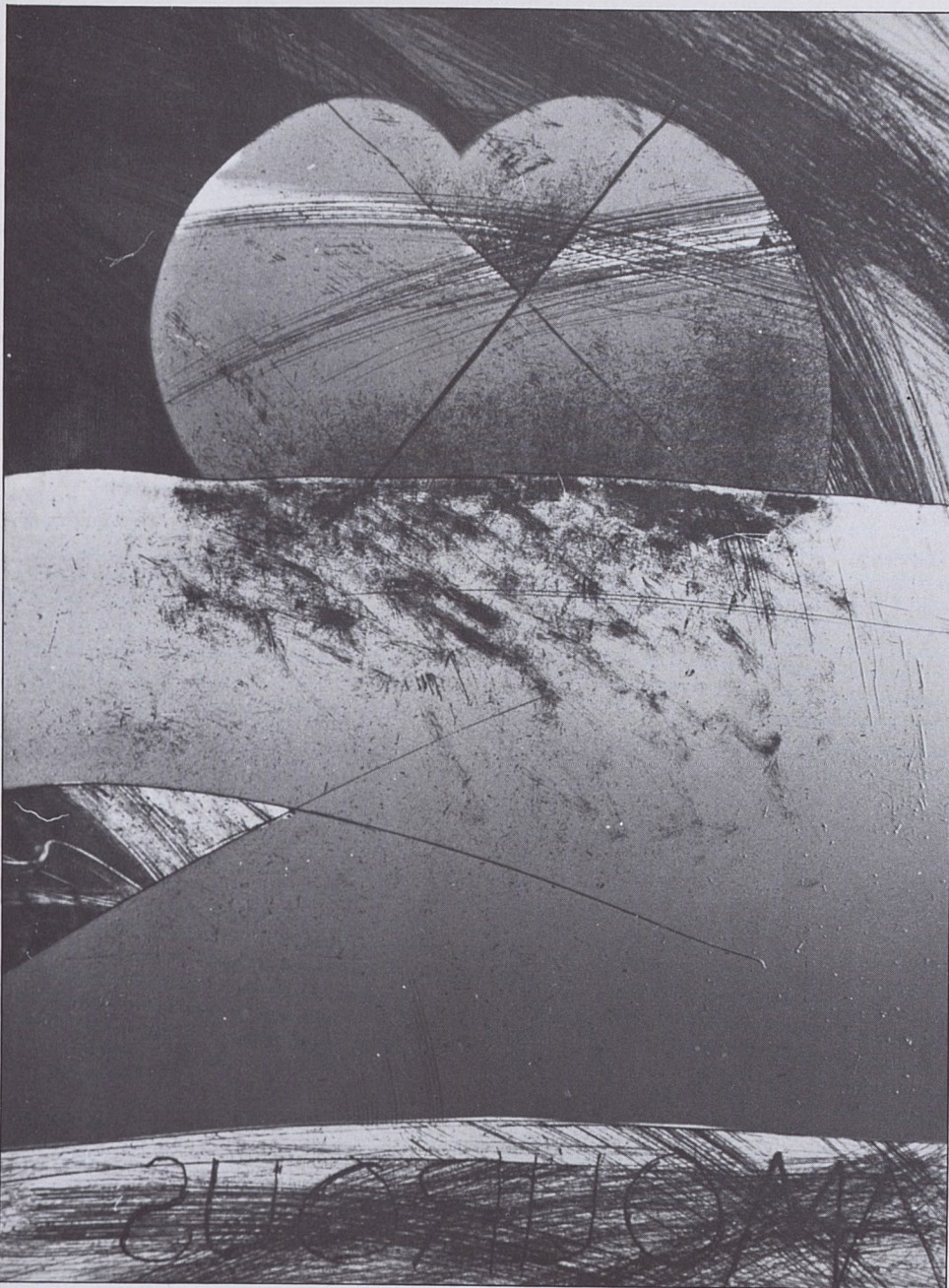
## 08 FRIDAY

**Nevada Camera Club,** monthly meeting and program, Winchester Park Community Center, 3130 McLeod Drive, 7 p.m. 458-6382.

## 10 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

**"Love All People."** See 7/6.



"Amorous Suitor Before the Ceremony," relief intaglio print, 24" x 18", 1982, by Richard Ash. See story, p. 23.

# AUGUST EXHIBITS

## 01 FRIDAY

**Theo Glenn,** oils and acrylics of Nevada desert scenes, Artist of the Month, Boulder City Art Guild and Gallery, 1485 Nevada Highway, Boulder City, through August 31. Hours: 1 to 5 p.m., 7 days a week. 294-9982.

## 02 SATURDAY

**"Burton in Retrospect,"** the watercolors of Dottie Burton, Main Gallery; oils by Connie Hauser, Nevada Gallery; Las Vegas Art Museum, Lorenzi Park, through August 30. Opening reception, August 2, 7 to 9 p.m. Hours: Tues. - Sat., 10 a.m. to 3 p.m.; Sundays, noon to 3 p.m. Closed Mondays. 647-4300.

## 08 FRIDAY

**Richard Ash,** monotypes and intaglios by the Texas printmaker, Allied Arts Gallery, 3207 1/2 Las Vegas Blvd. So. Opening reception, 5 to 7 p.m. Continues through September 3. Gallery hours, 9 a.m. to 5 p.m., M - F. 731-5419.

## 10 SUNDAY

**"Visage Transcended,"** an exhibit of new masks by 21 leading native American artists. The exhibit was organized by American Indian Contemporary Arts in San Francisco and is on loan from ATLATL, Reed Whipple Center Gallery, through September 4. 386-6211.



**Craig Harrison Band** (country and western), live in Jaycee Park, St. Louis and Eastern, part of the Sundown Hoedown Series, 7 p.m. Free. 386-6211.

## 11 MONDAY

**Community Drama Workshop.** See 7/7.  
**Nevada State Ceramic Association,** monthly meeting, 8 p.m., Denny's Restaurant, W. Sahara and Rancho. 877-1614.

**Monday Night Jazz** at the Four Queens with Alan Grant; artist TBA, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

## 12 TUESDAY

**Jazz at the Hob Nob.** See 7/1.

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

## 13 WEDNESDAY

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 14 THURSDAY

**Theatre Arts Group workshop.** See 7/3.

## 16 SATURDAY

**Children's captioned film for the deaf** (with sound), title TBA, Flamingo Library Auditorium, 1 p.m. Free. 733-7810.

## 17 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

"**Love All People.**" See 7/6.

**Live band TBA,** part of the Sundown Hoedown Series, Jaycee Park, St. Louis and Eastern, 7 p.m. Free. 386-6211.

## 18 MONDAY

**Community Drama Workshop.** See 7/7.  
**David Friesen,** string bassist, with his group 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.

## 19 TUESDAY

"**Foul Play**" with Goldie Hawn and Chevy Chase, captioned film for the deaf (with sound), Flamingo Library Auditorium, 6:30 p.m. Free. 733-7810.

**Jazz at the Hob Nob.** See 7/1.

## 20 WEDNESDAY

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

**Nevada Musical Theatre Guild workshop.** See 7/2.

**Las Vegas Writers' Club,** monthly meeting, third Wednesday of each month, Las Vegas Press Club Building, Fremont and Maryland Parkway, 7:30 p.m. 734-8903.

## 21 THURSDAY

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

**Theatre Arts Group workshop.** See 7/3.

MICHAEL JOHNSON



*Tres Jazz and the New World Brass Quintet in a first-time combined appearance at the Allied Arts Gallery in May.*

**Library tour,** including an overview of all of the library's services, with an emphasis on the latest computerized resources and a peek at the Library District's building program, Flamingo Library, 10 a.m. and 7 p.m. 733-7810.

## 22 FRIDAY

**Nevada Camera Club,** monthly meeting and print competition, Winchester Park Community Center, 3130 McLeod Drive, 7 p.m. 458-6382.

## 23 SATURDAY

**Southern Nevada Bluegrass Music Society** Pick-Out and mutton feed, Foxtail Canyon picnic area. Camping. 363-1527.

## 24 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

"**Love All People.**" See 7/6.

**Sagegrass** (bluegrass music) and the Silver State Cloggers, live in Jaycee Park,

part of the Sundown Hoedown Series, 7 p.m. Free. 386-6211.

## 25 MONDAY

**Community Drama Workshop.** See 7/7.  
**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 by KNPR 89.5 FM. 385-4011.

## 26 TUESDAY

**Jazz at the Hob Nob.** See 7/1.

## 27 WEDNESDAY

**Nevada Musical Theatre Guild workshop.** See 7/2.

## 28 THURSDAY

**Theatre Arts Group workshop.** See 7/3.

## 31 SUNDAY

**Wayne Ford Jazz Quintet.** See 7/6.

"**Love All People.**" See 7/6.

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# The dancer of tomorrow

BY MORAG VELJKOVIC

Are the standards of dance higher across America than they were ten years ago? Are we missing something? Should a dancer study one technique? I bombarded Edward Villella with these questions while he was doing a quickchange dash to the Las Vegas airport after teaching two master classes, one professional, the other student level classical ballet at the Tomorrow Dance Studio. Over and over again, he had demonstrated and insisted on precise movement to the music of a seemingly simple exercise. The steps were basic, but each *manege* was changed by *epaulement*, by emphasis, by syncopation.

"You, young lady. Yes, you," said Villella pointing at a solemn young student

who had just grimaced at her own execution of a center exercise on glissades and jetes. "Show me that again." He moved swiftly behind her and pushed and pulled her in various directions. She collapsed into an awkward jumble of legs and arms. Villella smiled and patted her on the shoulder. "You see," he quietly said, "it always helps to know where you're going. One should always know where one wants to go."

Villella is one of the most celebrated men in American dance. For over twenty years he was Principal Dancer for Balanchine's New York City Ballet. He's director of three schools, and the producer/director of the television series *Dance in America*. He knows his business, and, lecturing around the country,

he sees a great deal more than most of us.

In between pulling on socks and shoes he stops, eyes alight with interest, to air his opinions.

"There is more talent around, but there are a lot of teachers who stopped learning when they started to teach. Ballet is an art form and technique which is a constant state of evolution, and sometimes teachers, who are very good, are not dealing with the state of the art of teaching now, in relation to choreographic demands. It's a question of not being exposed.

"You can say you like, or don't like what I do, but it's the way of the School of American Ballet (SAB) and New York City Ballet which is part of this neoclassicism idea. We're linear in our approach. It's a study which suits all three manners of style; which is, in order, Bournanville, Soviet Russian and Balanchine. You have to be able to dance all these things.

"Quality of movement is better across America because there are more people taking lessons and more talent is being seen. I do believe that there are a lot of good teachers and they're not teaching wrongly, but they haven't extended themselves to the next level because they're not exposed to it—because it's happening mostly in New York.

"I go back to the SAB and look at what Stanley Williams is doing. It's a revitalization and catching up process. The point is not to be satisfied with where you are. Art is infinite. Another point I believe is that we need more awareness of musicality. Our bodies are not only physical instruments, but musical instruments. We should be able to see a note pass through a body. That's the art of movement."

He grabs his duffle bag and heads for his plane, a modest man who influenced future generations of dancers by his dancing.

Why were the classes not mobbed? I asked director Belinda deBecker. Two studios in Las Vegas had sent students to take Villella's class, and in the professional class there were only a sprinkling of professionals and one principal dancer from the MGM Grand. Are we too insular? Too smug? Is it greed on the part of teachers that they hold tight to their students' dollars? Or is it lack of knowledge which promotes the vicious cycle of lack of interest? Villella can pack a studio in Europe; and four dancers from California drove to Las Vegas to take a class with him. He is one of this country's greats and who could not benefit by observing or taking his class, and for that matter any other great artist's class? Why are we still so small-town in our attitudes?

Belinda deBecker shrugs her shoulders. She doesn't understand it herself. "Edward taught summer workshops for me in Washington, which is why I invited him here. I don't make money on something like this. I'm just so impressed by the way he teaches the Balanchine technique. He has so much to give and it makes so much sense and I think the kids need to have

Tomorrow Dance Studio owner Belinda DeBecker with students.





a more contemporary look at dance—which is Balanchine. Someone might argue with that opinion, but I push my students to take from good teachers and enter professional workshops.”

Anybody who knows dance knows that Las Vegas dancers have a limited knowledge of classical dance. The young know little of the ballet world before Barishnykov. They are happy to write

*“We should be able to see a note pass through a body. That’s the art of movement.”*

off Nureyev as a has-been, and forget Massine and Fokine. If you don’t have a hit movie—can you dance? Who needs to learn about tradition? The point is who can kick highest and turn the most pirouettes. Good teachers are plodding ahead and the good students are listening, but if as much energy were placed into learning dance history as is placed into coordinated and carefully torn dance clothes, the Las Vegas would-be-dancers would be one step ahead.

Belinda is a teacher who believes that a beginning ballet student should spend the first three years of basic ballet training with one teacher to establish a chosen technique. But after that? “We should expose them. I tell mine to enroll in local ballet workshops and take from



Edward Villella.

other good teachers. Of course anytime you send a student out you take the risk that he will learn more, or change directions, but much as we all need their dollars, if we have a student’s interests at heart and love dance, we should promote wider knowledge and move them along.”

Linda considers herself lucky to have been trained and influenced by the best. Riabouchinska, Lichine, Panaieff, Danilova, Dukodofsky, Nemchinova and Danelian. She received full scholarships

to Eugene Loring’s American School of Dance, and later Juilliard, before moving to Europe, where Maurice Bejart asked her to join his company. As half of the adagio team of Belinda and Hal deBecker, she danced in Europe for four years, played the Las Vegas Strip in the mid-sixties, was ballet mistress with the Las Vegas Civic Ballet and director of the Washington School of Performing Arts. She is currently Director of the Tomorrow Dance Studio. She credits Cristina Carson as an early influence on classical ballet in Las Vegas and believes that standards are higher than they were twenty years ago with still more room for progress.

“An insecure teacher will always cling to a student, whether it be ego, or greed, and that is unhealthy. I don’t think you can say that any one method of dance is right. Be it Vaganova, Balachine or R.A.D. If it suits your personality and body and makes sense to you, then it’s right for you. I’ve been guilty myself of not keeping in touch as Villella suggests. In the past there was a time I would have disagreed with the theory that a ballet student could take jazz, but so much more versatility is being demanded of dancers today. If they only train in one method in one small town, how will they fare if they decide to compete in a city? I still firmly believe that the first early years of initial training should be with one teacher but then if the teacher cares about dance as an art form, he, or she must push students out, whatever the age, to explore and grow.” AA



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# Nevada Dance

## Summer Workshop



JOHAN VAN DE STADT

**S**ummer Workshop '86, presented by the Academy of Nevada Dance Theatre, will be in progress through August 15 at the Academy's studio in the Camelot Shopping Center, 5006 S. Maryland Parkway.

This intensive course of study offers classes in ballet technique, pointe, modern, jazz, repertory, pas de deux, variations and a special class for boys. In addition to the permanent faculty, Linda Jenkins and Ed Rumberger, special guest teachers from Nevada Dance Theatre will be Stephen Jenkins, Tamara Lohrenz and Robert Hovey. The Academy is directed by Linda Reifsnnyder Jenkins.

Seven years ago, NDT, the professional ballet company in residence at UNLV, formed the Academy to provide a serious training ground for aspiring young dancers, who, one day, may join the professional company. The school pays careful attention to correct technical training and discipline, since these greatly affect a dancer's chances of making a successful career.

The Summer Workshop offers an intensive ballet training, including many aspects of dance not covered during the school year, when much time is devoted to academic school.

Students must enroll for a minimum of two weeks, and may take any number

of weeks up to the full 8-week session. The courses are structured from Level I with three classes per week to the advanced Level IV with 13 classes per week.

A Summer Workshop Demonstration will be given for family and friends at the Academy Studio on August 16 to show what students have learned during the workshop. To participate in this, enrollment of a minimum of four weeks is necessary, with the last two weeks mandatory.

Pre-registration for the workshop is required. For further information, call 798-2989 or 739-3838. **AA**

## Belly Dance Fantasy

**T**he "Belly Dance Fantasy Weekend," Las Vegas' annual belly dance festival, will be held at the Palace Station Hotel and Casino, Round House Ballroom, August 1, 2 and 3.

Friday, August 1, a concert of dances from the Near East and North Africa

will be given at 8 p.m. Saturday the 2nd, from 9 a.m. to 5 p.m., will be a day of seminars with world famous dancer Kathryn Ferguson. Saturday evening from 7 to 11 p.m. a cocktail party followed by belly dancing and folk dance will take place. Sunday, August 3 at 2

p.m., the Belly Dance Star Search contest takes place in the Athenian Restaurant located in the Jockey Club, 3700 Las Vegas Boulevard South. All events, including a belly dance bazaar, which is like a Moroccan Souk, are open to the public. Call Marliza Pons at 870-5508 for more information. **AA**



# New officers for Allied Arts Council

## Elections in Renaissance Business Park

Architect George Tate was elected president of the Allied Arts Council of Southern Nevada at its annual membership meeting June 2 at the Renaissance Business Park. Tate succeeds UNLV history professor Paul Burns, who has served two terms as president.

Tate is a partner in Tate and Snyder, Architects, which has built numbers of prominent buildings throughout the area, such as the Alta Ham Fine Arts Building on the UNLV campus. The firm is currently designing the new engineering building for UNLV, as well as the new Mormon temple at the foot of Sunrise Mountain. He has been first vice president of the Allied Arts Council two different years, including the past year, and has been a member of the board, off and on, since the Seventies.

Attorney Mark Tratos, who has previously been president of Allied Arts, was elected first vice president. Tratos recently opened Markus Galleries in the Fashion Show Mall.

The new second vice president is Cheryl Rogers, who is an accountant with Deloitte, Haskins and Sells. This will be Rogers' third year as a board member.

Sally Rigg, who is a legal secretary for the firm of Lovell, Bilbray and Potter, and has been the Council's acting secretary for nearly a year was formally elected to the position, and was added to the board for the first time.

William Martin, president of Nevada National Bank, was elected treasurer, for his second year on the council board.

Three new board members were elected. Charles Vanda, creator and director of the Master Series, the classical music and dance performance series which brings the world's greatest orchestras to Artemus Ham Concert Hall, returned to the board after a four-year absence.

Developer Michael Saltman, one of the builders of Renaissance Business Park, who is chairman of the UNLV Year of the Arts Committee and of the McCarran Airport Art Committee, was elected to the board for the first time.

Members reelected to the board were Tropicana Resort and Casino President John Chiero; civic leader Lois T. Ice, musician Jack Guinn; Janet Line, who is a past first vice president; William Martin, the new treasurer; gallery owner Mary Ann Sachs; and new President Tate.

Most of the Council board members are on three-year terms that are continuing without interruption.

Flutist Carl Vickers and guitarist Ron Johnson performed for the reception, which was hosted by the Renaissance Business Park. The reception took place in an outdoor fountain area amid the artistically designed Park. Members were delighted with the striking surroundings; the architecture had as pow-



At Renaissance Business Park at the annual membership meeting, Incoming Allied Arts Council President George Tate, far left, shakes hands with outgoing President Paul Burns, who has completed two year-long terms.

erful an effect on the mood of the crowd as the music.

Tate responded to his new position with enthusiasm. "I'm looking forward to the year's activities. I think the work that has been done in the past has brought the organization up to the point where I feel we will be able to do remarkable things.

"We have some really fine artists and organizations in Southern Nevada that people still aren't aware of, and we want everyone to know what a fine cultural

community is growing here.

"I have noticed a real change in the public over the last few years, and where they didn't seem to care a lot about the arts in the past, the public seems much more interested and supportive now. The Allied Arts Council is going to work hard to improve our cultural atmosphere in the next year, and we invite everyone who would like to help to contact us and to work with us."

For more information about the Council, call 731-5419. **AA**

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# Jack Bell

## *Staying with the flow of the universe: Eight years with Las Vegas Little Theatre*

“I think being black made it easier,” says Jack Bell about his part in the creation of Las Vegas Little Theatre. “If you’re doing theater, people think you’re crazy anyway, but I was breaking *all* the rules. I wasn’t gay, I was 6’4”, I was black, and I stuttered every now and then, so they didn’t know where I was coming from. I have a lot of fun being black, so they were looking at me like I didn’t know what the game is.”

A game he knew thoroughly was craps. He spent most of his time in Lake Tahoe as a craps dealer before coming here in 1973, when he transferred to the Sahara Hotel from the Sahara Tahoe. Born in Danville, Illinois and raised in Albuquerque, he was in many ways a typical Las Vegas, with no background in theater.

“I got bored with bars around ’75,” he says. Then something more interesting began to happen. Bell lived across the street from the Cashman School of Drama and, noticing it every day, he

was finally drawn to sign up for some courses. He found something he liked and stayed with the school for many weeks.

“I was looking for a teacher when I found my partner, Jack Nicholson.” This Jack Nicholson wasn’t in *Chinatown* or *Five Easy Pieces*, but had an extensive theatrical resume nonetheless. When Bell met him, Nicholson was the director of TASI, the Theatre Arts Society, Inc., which later became Las Vegas Community Theatre. Nicholson, who now lives in Santa Monica, where he runs his own theater company, has opened 14 theaters in various communities. His other extensive credits include having directed part of *Rich Man, Poor Man* for television.

The combination mated one Jack with a rich background in theater with another who had a few bucks and was willing to spend them.

“It’s the best investment that I’ve ever made,” says Bell of his bankrolling both the founding and the continuing operations of the theater. “It’s the best return I’ve ever gotten for my money. Such a school! It was just like paying tuition.”

In May of 1978, the two Jacks began making a theater out of a small building near the Strip on Spring Mountain Road. With his experience in every aspect of theater, Nicholson directed the work. Volunteers built everything from scratch and Bell bought materials.

Bell is still amazed at how the theater came together on the limited funds available, how it developed, and how fortuitously things continue to happen for the company. “As long as you stay in the flow of the universe and you aren’t doing any harm, all of the doors in the universe come open to you.”

It’s hard to respond to Jack Bell with cynicism, even when he says something that might have been said by the Maharishi. He’s a genuinely nice man who has actually lived what he’s talking about.

“A guy who had worked with community theater in Illinois ran into Jack Nicholson. Nick told him we didn’t have any lights. I can’t even tell you the guy’s name! He came down to the theater with a \$15,000 light board, lights, cables, and installed the whole thing. Then he came down and synchronized the board before every show for the next year and a half. I don’t know if he ever even saw an entire show. He’d just synchronize the board and leave. He charged us fifty bucks!”

Eventually, the company bought the equipment, at a very reasonable price.

“Every time the theater needs something, it comes to us. There have been problems; I’ve gotten loans on my car to keep a show open, but it hasn’t been a real struggle.”

PHOTOS: LEE ZAICHICK





In October, 1978, Las Vegas Little Theatre (LVLT) opened with its first production, a musical, *Celebration*, directed by Jack Nicholson. "Nick did most of our directing when we first opened, and then he finally coached me into it." Bell still remembers the one review that appeared of the first show he directed, *Public Eye, Private Ear*, in 1979: "The best thing I can say about this show is that, by the time you read this, the show will have closed." Bell laughs heartily.

*Celebration* is still one of Bell's fond memories, and though he typically finds something good to remember in every production the theater's done, he admits that past years were generally spottier than more recent ones. Still, *Purlie Victorious* was another show from the first season that was well reviewed and remembered with pride.

The theater did *Equus* before productions by Clark County Community College and UNLV, and did it nude, as written. It's ironic that a serious theater company just off the Las Vegas Strip has to worry about complaints about such things, but in this case, there were none. "We used soft lighting. If it's done tastefully, it works."

The Spring Mountain Road location saw such productions as *Godspell*, *The Me That Nobody Knows*, *To Kill a Mockingbird*, with a fine performance by Bell, *Little Foxes*, *Picnic*—"That was a great set. In that tiny theater, we had two full houses on stage, with porches and roofs; that was Jack Nicholson's set"—and *Boys in the Band*—"That was a great set, too. It's hard to believe some of the things we've done. The set for *Purlie* was great; one of the high schools had just done *Fiddler*, so we adapted the set for *Fiddler* to *Purlie*."

Three years ago, Jack Nicholson moved for health reasons to Santa Monica. He maintains an interest in LVLT, and he and Bell are board members and the company's executive producers.

In April, 1985, Bell's pockets were

getting smaller. Michael Mack, the landlord for the Spring Mountain building, had allowed the company to pay rent as money was available, which wasn't very often, and the debt had grown to enormous size by LVLT's standards. Finally, the theater had to let the building go. The only independent theater in Las Vegas with a "permanent" home was out on the street. It was hard to say goodbye to the building's well-loved shabbiness, to the infamous support column placed center stage, which had blocked many a view of many a show.

"Michael Mack was my hero of the year," says Bell. "He was a silent angel and realized we were paying all that we could and let it go as long as he could. In the end, he graciously let us out of our debt."

The company did three shows at Reed Whipple Center before moving to its present home, Grant Hall Little Theater on the UNLV campus. Since the move, the theater has grown in every way. "My money ran out," says Bell. "Now the theater supports itself."

"This year we've had a 28% increase in overall attendance," says board President Paul Thornton. "We're at 72% of capacity. Two years ago, we had no season subscribers. Now we have 130. Right now, as far as I know, we're the only little theater in Nevada that's actually making money."

"Paul Thornton's done a lot as president to really make things work," says Bell of the last two years. "The board of directors has really made a difference. The person who first started pushing to make the board work was Kathryn Sandy O'Brien."

At the same time, there has been a tangible improvement in the quality of productions. This year's season was the finest and most consistent the theater has presented.

The final show in the old theater, *The Woolgatherer*, directed by Erin Breen, went to last year's Nevada Community Theater Association Festival in Reno and

*"I've gotten loans on my car to keep a show open, but it hasn't been a real struggle."*





took second place to a production by Reno Little Theatre. *The Woolgatherer's* Cathy O'Dell won as Best Actress.

But the greatest triumph, again just before moving, came with *Master Harold and the Boys*, which received real raves and swept the Allied Arts Council's John McHugh Awards. The play was named Best Production, Steve McKenzie was Best Director, and Jack Bell was Best Actor.

*Master Harold* is rich with memories for Bell. Zakes Mokae, who won the Tony Award for playing *Master Harold* on Broadway, came in and coached the cast one night, and then returned, bringing James Earl Jones, who had also played the part, to see Jack Bell and Las Vegas Little Theatre's production. Mokae was married in Las Vegas, and Athol Fugard, author of *Master Harold*, came for the wedding; Bell met him and came away with an autograph.

"Zakes Mokae is a really nice guy. He spent one evening talking to us about the play. One of the things he emphasized is that the only thing that makes any piece work is if you relate."

In Reed Whipple Center, the company did the very well received *Play On*, directed by Kathryn Sandy O'Brien. This season has seen at least two plays that earned enthusiastic notices, "Talking With" and "A Soldier's Play," in which Bell played the role of C.J. Memphis.

"*Master Harold* is the best received thing that I've ever done and one of the most enjoyable characters I've ever played. My second favorite is C.J. He's just a nice character. I like doing nice guys. I get stuck when I have to do a bad guy. I like guys who have good things to say about the world."

Actually, Bell seems to like everybody. On a production, he says, "The person who gives you the greatest conflict is usually your best teacher. When I start having trouble with somebody, I start to smile at them. I think, 'This is my teacher for the show.'"

When he thinks about the community, he thinks about people he likes. "I'm real grateful for the Joan Snyders (of the late Meadows Playhouse), for Bob Dunkerly (of Clark County Community College)—I can't think of anything I've ever asked Bob for that he didn't come through for me."

"For a while," he says, "I developed a dictator attitude in the Theatre—you'll do it my way or not at all! I lost all my help. But that worked out real well. I learned all kinds of things about the theater. I learned how to build sets and all kinds of other things—I was heavy into janitorial. Then I also learned that one person doesn't make a theater."

Bell established an important direction with LVLT from the beginning. Though it was never a "black" theater or even close, Bell made sure that there was at least one black production each season. "I am minority conscious, which I consider to be a wise move." Though LVLT's audiences are generally white, strong black audiences turn out for well-known black productions. But white audiences for those productions don't necessarily decline. For black productions, "You get a lot of white people—you can't say more, but maybe a different type of white

## LVLT's 9th season

The final production of this season's Las Vegas Little Theatre programming is *The Club* by Eve Merriam, directed by Marvin Brody. It plays at UNLV's Grant Hall Theater, 8 p.m., July 10, 11, 12, 17, 18, 19, 24, 25, 26; and 2 p.m., July 13, 20 and 27. Admission is \$6 adults, \$5 seniors, students, military and Allied Arts members.

Then, the ninth season of Las Vegas Little Theatre opens with Phillip King's *See How They Run*, a romping, farcical comedy with a Keystone Kops chase through post WWII England. It is scheduled to run October 10 through 26.

Second in the season is Stephen Sondheim's *Side by Side by Sondheim*. The well-known revue of Sondheim's Broadway songs runs from November 28 through December 14.

Two comedies follow: *Painting Churches* by Tina Howe, and *Mass Appeal* by Bill C. Davis. *Churches* is a witty play that illuminates the connection between life and art; and *Mass Appeal* is a comedy and a parable about the indivisibility of love. The repertory produc-

tion will open on January 23 and run through February 22, with the two plays presented on alternate nights.

The theater then presents the stage version of James Goldman's *The Lion in Winter*. The play will run March 13 through March 29. The theater is negotiating now to bring in Simon Levy of the San Francisco One-Act Theatre as director.

Next is Lawrence Roman's *Alone Together*, a new family comedy by the author of *Under the Yum-Yum Tree*. It runs April 24 through May 10.

The season closes with the LVLT tradition of a play in honor of black history. Dennis McIntyres' *Split Second* is an explosive, powerful and controversial drama, an engrossing study of character and behavior. It will run June 5 through June 21.

Season memberships in Las Vegas Little Theatre are offered at \$25 per person with a season discount package available to senior citizens, students and Allied Arts Council members. For further information or to request a season brochure, call the theater at 734-6971. AA

audience."

In listing the theater's best moments, Bell remembers when "a little black kid who could have been me a long time ago got to step on the stage. I was glad we made that possible—and, of course, not just because he was black."

Bell has stuttered all his life and still does, to a small extent, though he says it's fading. It's at its worst during rehearsals. "I drive the cast crazy, because until I understand the psychology of my character, I stutter. Then it stops.

"When I'm angry, I don't stutter, but that's not one of their favorite times to

---

***"The person who gives you the greatest conflict is usually your best teacher."***

---

hear me stop stuttering."

"It was a handicap that could have deterred me from theater." But now nothing stops him. He recently joined a group of educators in the Las Vegas Minstrels Club because "I wanted to pursue singing more." When Bell joined, the group was just heading for an educators' conference in New York City.

Bell went along. "I joined the group and the first thing we did was sing on Broadway. I go, 'Not a bad group.'"

The Little Theatre, powered by its newly-active board, has serious plans for the future. It has a new funding director, Audrey Edwards, who is, among other things, looking for a new theater. Bell misses being able to walk into the company's own theater in the middle of the night, if necessary.

This coming season, LVLT has hired Simon Levy, artistic director of the San Francisco One-Act Theatre, who worked with and directed *Beach Blanket Babylon*, to direct a play. Thornton sees the move as a first step toward hiring more directors in the future and then professionally staffing the theater, though plans do not include becoming an Equity theater. LVLT will continue to depend on volunteer actors and technicians.

Bell, who now is a 21 tour supervisor at the Sands, now thinks about polishing the Theatre's operations. "I would like to make the theater more enjoyable for the people who work inside it: The staff."

People come first for Jack Bell. "I'm not stuck in a lot of 'I' moments. I've just enjoyed going through a lot of moments with people and learning from them." Now, whatever happens, he has already collected the return on his investment.

"I was coming out of a store and a guy came running out of the store after me with his kid and said, 'Thanks for *Master Harold*.' You know that's not all yours, but part of it's yours."

—P. Gaffey AA



# Releasing the emotions, clarifying the mind



"Hamlet," by Tarva Boesch.

## A discussion of the meaning of *katharsis* in drama, and its importance as the center of serious theater

BY ARLEN COLLIER

Aristotle's *Poetica* has influenced the theater more than any other work of literature. Its age and profundity account for much of this. Its ambiguity accounts for the rest. Aristotle uses terms which he scarcely defines, leaving them to posterity to argue about. Such a term is *katharsis*. The great philosopher says, according to the translation by G.M.A. Grube, a respected scholar: "Tragedy, then is the imitation of a good action, which is complete and of a certain length, by means of language made pleasing for each part separately; it relies in its various elements not on narrative but on acting; through pity and fear it achieves purgation (catharsis) of such emotions."

Two linguistic cautions must be made before I deal with Aristotle's concept in terms of its effect on an audience. First the word *fear* is imprecise. *Terror* is a better word. The original Homeric meaning of the Greek *phobos* was "panic" or "rout." It is that terror that drives us from whatever we are exposed to. Even if we lessen the original shock sensations of the word *terror* and bring it closer to the milder word *fear*, as many scholars want to do, it is still a repelling emotion.

There is not the same problem with the definition of *pity*. It meant to Aristotle what it means to us, a comforting feeling that drives us toward the object of the emotion.

The term *katharsis* is basically a biological term and is applied to intestinal purgation. Transferred to the emotions, it becomes more vague and can mean "clarification," "purgation," and/or even "purification." Aristotle, in his truncated

style, never says which he means, if not all three.

Scholars have debated with futility the meaning of "imitation of an action," and whether "good" belongs in there or not. In fact, all of dramatic criticism is probably mere commentary on Aristotle answering Plato. So with these qualifications, let me humbly offer a few of my own thoughts on what Aristotle might have meant, or should have meant.

The "imitation of a good action" may sound philosophically obscure, but it means no more than a good plot. Else-

***Yet in the back of our  
minds we know this  
terrible thing: She will kill  
those pretty babes!***

where the master adds "of life" and that is usually what we demand: Tragedy must have a realistic plot. People in tragedy must do what they should do. In comedy and melodrama, the author is allowed his presence as puppeteer, always in the near background pulling strings: See what a mess I've gotten these characters into, says Fielding in a chapter foreword to *Tom Jones*; now watch while I get them out again. The focus is on cleverness, not inevitability.

In tragedy the playwright sets up his plausible characters and his situation. Then the characters take over and do

what they must, being what they are. Oedipus cannot leave well enough alone. It is not in his nature. Nor is it in Hamlet's to write the appropriate characters into his "Murder of Gonzago" or kill the king in the "prayer scene" and be done with it. Amanda Wingfield needs Tom as support for her and her crippled Laura; yet she must drive him away as she has her husband before. It is in her nature. It's inevitable. That is what Aristotle means by good action—appropriateness to life.

That is the first stage: Truth. The second is more difficult to obtain. Tragedy must contain the kind of truth that promotes in the audience pity and terror causing *katharsis*. Either pity or terror by itself will fail. The former results in melodrama, while the latter usually sinks to gothic bathos where horror replaces terror.

We can usually distinguish horror from the tragic, but not always. Where we have the most difficulty, however, is in distinguishing tragedy from pathos. Part of the problem is the loose way we use the word tragedy. We call a crash on the highway where ten people are injured a tragedy; and when Jane Doe, high school sophomore, hasn't a date for the prom, we call it a tragedy.

Neither of the above fit the criteria for dramatic tragedy. We may feel pity in each case, even a kind of terror, but it's not of the dramatic sort, because we have not been led into these emotions by viewing character. Further, even when viewing a play, we must be wary.

CONTINUED



Not every tear is brought on by tragedy in the theater. Often the cry one gets from melodrama has far more sobs. What melodrama lacks is real dramatic tension.

Tension. That is the word that Aristotle was trying to arrive at in his definition. A conflict of emotions builds tension, which, in turn, produces at the play's end what Aristotle calls *katharsis*; not only release of the built up emotional stress, but also clarification of the mind. It is the center of serious theater. It is the thing that is produced when the audience is subjected to two conflicting emotions like pity and terror.

Take *Medea*, for example. Deserted by her husband, cast out of Thebes. Like the chorus of Theban women, we pity her mightily. In our minds we pull her to us, embrace her, "There, there!" we say. Yet in the back of our minds we know instinctively this terrible thing: She will kill those pretty babes! No! We don't want to look; we want to run, terrified. Two emotions pull us in opposite directions. We are drained. When the pity and terror have acted themselves out, we are spent, purged, weak maybe from weeping. However, we have also gained knowledge of who we are, what we can become, what probably lurks within us all. These things have been clarified for us. We have undergone *katharsis*.

What emerges is a deeper understanding of all life, stemming from one "good action," and a serene acceptance of the human condition. In melodrama we are usually left with a sense that life is unfair. In tragedy we are left with a sense that man is heroic when he faces life.

We are left, however, with difficulties when we apply what I have just said about heroic drama to the tragedies of the modern era, containing as they so often do, not a hero but an anti-hero. Tragedy floundered for almost 200 years between Racine, whose characters fit my earlier definitions, and Ibsen, whose characters usually do not. There is little heroic in Hjalmar Ekdal in *The Wild Duck*, for example, a prototype of the modern anti-hero: Selfish, self-centered, strong-willed, misguided. That could describe the protagonist of any modern playwright from Chekhov, Shaw, and Pirandello, to O'Neill, Williams and Osborne.

In some way or another, the pathos is still there. No matter how brutish the hero, he is part of us; but as the stature falls, the terror wanes. We are left with a feeling of wretchedness for this new middle-class hero, whether it is Chekhov's Konstantin Treplev, Pirandello's Henry IV, or Williams' Blanche DuBois. The two pulling emotions continue; sometimes they are merely pity and disgust, but they get the job done. *Katharsis* follows—as it always has. And when this happens, the play rises from the commonplace of melodrama and finds a spot in the tragic heavens, no matter how low-born the hero.

Next issue, Collier continues this discussion with reference to some recent local productions. **AA**

## Super Summer Program

**S**hakespeare, comedy and music will entertain audiences under the stars this summer at the Spring Mountain Ranch State Park's Super Summer '86.

The 11th annual summer evening program will be presented by the State Parks Cultural Arts Board. On show nights, gates open at 6 p.m. to allow plenty of time for picnic dinners and relaxing before the 8 p.m. curtain call.

"1986 promises to be our most successful season ever," reports board vice-chairman Alice Rissman. "There's a wide variety of programming that appeals to all ages. The outdoor theater presentations have become a tradition for many Las Vegas."

"Salute to American Music," a revue featuring both traditional and contemporary patriotic songs, will run July 10, 11 and 12. Erin Breen of Las Vegas Little Theater and the Frontier Hotel directs and performs in the revue, a chronological look at American music from World War II to present.

Then the Rainbow Company Children's Theater returns to the park in Super Summer '86 to present *Lil' Abner* July 24-26, 31 and August 1, 2, 7-9. Brian Strom directs.

On August 21, 22, 23, Theater Exposed again presents Shakespeare on the green; this time, Shakespeare's last play, *The Tempest*, directed by Marguerite Hall. "The *Tempest* is a very romantic story," she says, "with enough comedy to make it perfect for the summer program."

Admission to the programs is \$4 for adults; \$2 for seniors and students Fridays and Saturdays. Thursday evening tickets are discounted \$1, and children under 6 are free. Advance tickets can be purchased at Rebel Britches and Garehime Music Company. Gates open at 6 p.m. and close when the meadow is full. However, advance ticket holders are admitted until 7:30 p.m.

Spring Mountain Ranch State Park is located 20 miles west of Las Vegas, nestled in Red Rock Canyon. Drive west on Charleston Boulevard past the Red Rock Scenic Loop or take the Pahrump/Blue Diamond exit off I-15 and turn right at the Blue Diamond intersection.

Volunteers are needed. Anyone interested in selling tickets and refreshments, handing out programs and directing traffic, or for more information, call 875-PLAY. **AA**

## Theater awards ceremony

September 7

**"A** Celebration of Theater," featuring the third annual John McHugh Theater Awards, recognizing outstanding effort in community theater, will be held on Sunday, September 7 at 7 p.m. at UNLV's Black Box Theater in Alta Ham Fine Arts building.

The traditional awards bear the name of the late actor John McHugh, who worked in community theater in Southern Nevada for many years. A \$500 cash award will be given to the overall outstanding production. This year each local theater group selected one production from its season program to be considered by judges Terry Wilsey, Wilbur Stevens and Kenny Greig for the awards. The glass statuettes designed by Kemp Curtis will also be awarded in the categories of Outstanding Actress, Outstanding Actor, Outstanding Director and Technical Excellence. An award for

volunteer support of community theater will be given as well.

"A Celebration of Theater" and the John McHugh awards were conceived and have been developed by the Theater Division of the Allied Arts Council. Last year's awards were swept by the Las Vegas Little Theatre production of Athol Fugard's *Master Harold and the Boys*, directed by Steven McKenzie. The play won as Outstanding Production, McKenzie won as Director, and Jack Bell won as Actor. Clark County Community College's production of *Talley's Folly*, directed by Barbara Brennan, won as Outstanding Production in 1984.

Tax-deductible tickets for the evening, featuring entertainment, hors d'oeuvres and a no-host bar, are \$10. Reservations may be made at the Allied Arts Council office: 731-5419. **AA**



# A look back

## Burton at LVAM

**"B**urton in Retrospect" is an appropriate title for an exhibit of the work of watercolorist Dottie Burton. When her instructor, Steve Lesnick, first encouraged her to enter the Elks Helldorado Art Show in 1969, he had her sign her painting simply "Burton." "He told me I wouldn't win if they knew I was a woman." She became the first woman ever to win the Purchase Award.

Since then, she has won prizes at the Boulder City Art Festival, in the Nevada State Mothers' Art Show, at Art-A-Fair, in the Las Vegas Art Museum's Art Roundup, the Black Canyon Juried Art Show; nearly every significant annual exhibition in the area; and she has won multiple prizes at most of these shows. She has had one- and two-woman shows locally, and her work has appeared in prestigious exhibits around the West.

The retrospective exhibit of her work, including the winning painting from 1969 to her most recent work, opens with a reception from 7 to 9 p.m. Saturday, August 2 in the Main Gallery of the Las Vegas Art Museum in Lorenzi Park. The show will run through August 31.

"I paint because I have to," she says. "I feel a responsibility to do it, for myself."

Burton taught in a self-contained classroom, from 1957 to 1961, and the art she taught students there stayed in her blood. "I got married, had two kids pretty quick, but then I decided there was more to me than just a mother and a housewife." She began studying with Lesnick.

She has done a lot of studying since. "Milford Zornes probably gave me the greatest background for design and composition. He's always said keep things posterlike—like billboards. You can be going by at 60 miles per hour and you still get the message.

"The other one who had a big effect was Robert E. Woods. He taught me to paint from inside instead of painting with your intellect."

After introducing her to watercolors in the early 1970's, Lesnick submitted Burton's name for membership in the Nevada Watercolor Society, which at the time had about 13 to 15 members. Acceptance opened the opportunity to work with nationally known water-



Dottie Burton with her rice paper and collage study.

colorists brought in by the Society for workshops, including Robert Ucker, Tom Lynch, Val Thelin and Claude Crovey.

"In all the years with the Nevada Watercolor Society," she says, "there is one artist, who is probably the finest watercolorist in the State of Nevada, and whom I owe more to than anyone, and that's Alice Atkinson. She's 80 years old and she's just great. She really knows watercolor."

Burton knows watercolor, too, and in the last few years she's been proving

it by pursuing acceptance into national shows. She was accepted in 1984 into the Western Federation Watercolor Show in Albuquerque; in 1985 into the Watercolor West XVII Show in Brea, California, which accepts only transparent watercolor; and in 1986 into the Snowbird Gallery International Show in Arizona and the 6th National Art Exhibit in Southport, N.C.

"Burton in Retrospect" should exhibit where she's been, where she is now, and where she's going. **AA**

"Look Homeward Angel," a Virginia City graveyard study by Dottie Burton.



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# Installation/performances

## AAC Gallery, July

Opening Life: July 11 5-7 p.m.  
Closing Life: August 1 5 p.m.

*Paul Kane, Kathleen Peppard, Mike Dommermuth and Cheryl Schooley, all students or recent graduates of the UNLV art department, will present an installation in the Allied Arts Gallery, July 11 through August 1. The installation will be sandwiched between two performances, as above. The multimedia performances will include extensive use of video. The four artists present four characters, C. Idol, Kouros, Maenad and Willendorf. What follows is the "publicity package" provided by the artists.*

### Stand #1 Head to Left

Mind and warn and from the wall a question he said, "Can I walk to see your face for in my mind I see your soul." He moves and turns to left and you and I to stare a glance. Watch, as with the dare comes the withdrawal and textures of his scale fortify his tongue.

Breathless after having sucked all the blood, of which he is immune, he said:

I don't want to look Monitor.  
I don't want to sing.  
I don't want to eat.  
I don't want to feel.  
I don't want to look Monitor.

### Stand #2 Head to Right

With tongue in mouth he said, "And alas, mine is but to laugh at the way you perceive your eyes. I see the brown of specks and colour. I see the red of your outline with which your truth is erected. If your opinion is still green, well I know even more about you. In which case not even the scales of mine, in remedy stewed, could change your direction. I should have to call upon my resources in Grandeur. To be sure of my intentions, I would have to say "Let me paint walls white and pristine." I can imply a room that you will stand. You will watch a stand and stand a watch. And of course, the color on the floor doesn't mean brown."

### Stand #3 Head to Left

"I don't want to sleep Monitor." Hence an eye from face appeared. Grandeur

had lost proportion, and with it, the essence of scale and being. Can it be said that in my daze of state, being was not? Then, not being is today's reality or yesterday's truth because tomorrow, is.

### Stand #4 Eyes Closed

Both eyes of face now. Moving slowly to the right was Monitor review of the information appearing in a linear register across the horizon of his eyes. Reflections of colour, specks in his vision from a corner of plastered white planes splintered with insecurity. Thus, movement would enhance mere suggestion. It was the truth and colour was there. Grandeur was lost in the expanse of its own speculation, while Monitor closed his eyes and was reminded by the aftermath of his outline.

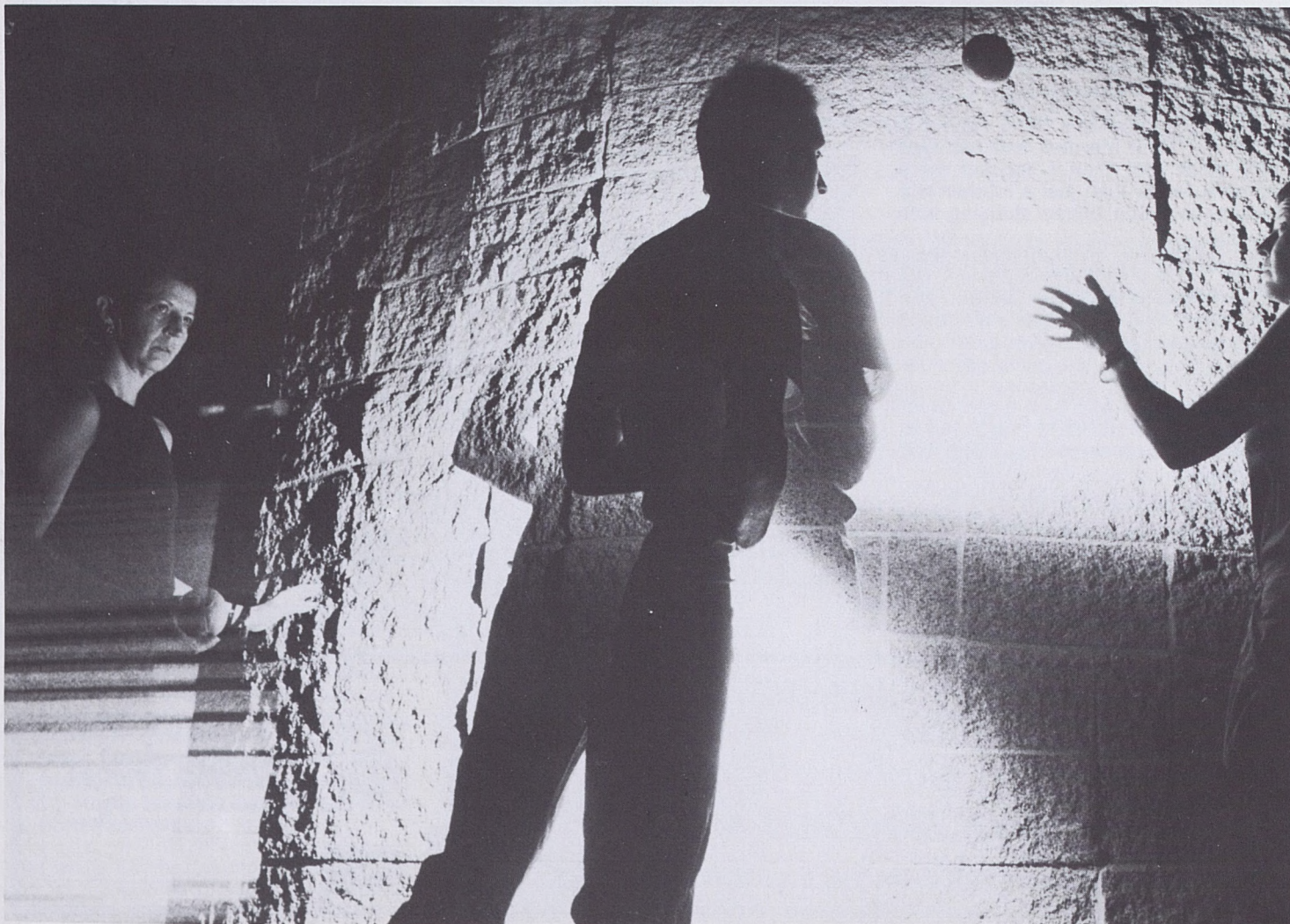
### Biographies

20thC. USA Kouros. 1963. 70½in x 155lbs. Mixed Media. 233. 333 Kane 2.

20thC. USA Willendorf. 1960. 66½in x ca. 125 lbs. Raku. 3.79. 5736 Peppard 1.

20thC. USA C. Idol. 1963. 67in x 147lbs. A/C 4505.  
13 Dommermuth 2.

20thC. USA Maenad. ca. 1945. 65in x 105lbs. O/C. 4960. 11 Schooley 1. AA





# Master printmaker to show in Allied Arts Gallery

**R**ichard Martin Ash III, living in Wichita Falls, Texas, produces work directly related to the flatness of the Great Plains—where the sky is the landscape. He involves weather cycles and sky patterns, using a scraped-looking semicircle sweep of the print for solar references; his oozy cloud-like shapes function as a sort of gestural signature.

Ash will show his prints in the Allied Arts Gallery August 8 through September 3, with an opening reception August 8 from 5-7 p.m.

"My major interest is in printed editions using the intaglio and screenprint processes," he writes. "I tend to take some liberties with each impression. I prefer the term unique print over mono print since my work does not have the traditional painterly attitude most often associated with mono prints; I am interested in a loose and gestural type of drawing and in color manipulation. The work addresses such things as love, hate, weather, words and language, all of which seem to have association in one way or another to the landscape."

Ash studied printmaking and painting at Wichita State University in Kansas, where he received both his bachelor and master of fine arts degrees, and had some previous study at the Fort Wayne Art Institute in Indiana. He has taught at four major universities, and currently teaches printmaking, papermaking, drawing, design and is gallery director at Midwestern State University in Wichita Falls, Texas.

He has participated in several dozens of national competitive exhibitions from 1966 through the present, as well as numerous invitational, regional and one-man exhibitions in the last three decades. Also from the beginning of his career, Ash has been visiting artist at a number of universities, giving printmaking workshops, demonstrations and lectures and participating in symposia. In addition to this busy career, Ash's prints have appeared in three publications. **AA**



*Richard Martin Ash III, printmaker.*

LINDA RITCHIE

## Instructors wanted

**R**eed Whipple Cultural Center plans to expand its instructional program to include many new courses in the Fall session. Anyone with talent and expertise who would like to teach a course in the subjects below should contact Judy Levin, Cultural Programs Specialist at Reed Whipple Cultural Center, 386-6211, by July 10.

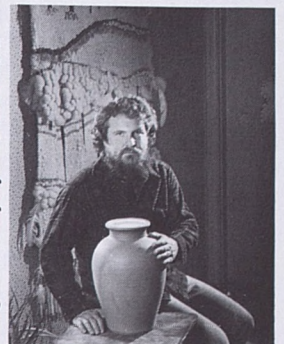
The new courses planned are guitar, banjo, country fiddling, video techniques, cartooning, bread dough sculpture and crafts, flower arranging, nature crafts, folk dancing, square dancing, clog dancing and ballroom dancing. **AA**

## LEE ZAICHICK

PHOTOGRAPHY  
ENVIRONMENTAL PORTRAITS

385-2073

Greg Kennedy by Lee Zaichick.





# Photo series wins competition

Children fingerprinting on directory cover

## Red Rock photo show

**J**oe Hill won Best of Show and some of the area's finest photographers won in their categories in the first of a planned annual series of Red Rock Canyon photo competitions, with the Canyon and its wildlife as subjects. The juried show is sponsored by the Friends of Red Rock Canyon, a volunteer group which supports the programs of the BLM at Red Rock. \$50 was awarded to the Best of Show winner, and \$25 to four first place winners in the categories listed below. Ribbons were awarded to second place winners and honorable mentions.

An exhibit of all who were juried into the show will be on display at the Red Rock Canyon Visitor Center through July 6.

Best of show:

**Joe Hill**, landscape photograph.

Landscape:

**Tony Scodwell**, first place; **Geri Ward**, second place. Honorable mentions were **Cynthia Hill**, **Peter Goin**, **Carol Bunker**, **Jane K. Noland**, **Chris Hagen** and **George Duker**.

Abstract:

**Pat Yentzer**, first place; **Joe Hill**, second place; **Chris Hagen**, honorable mention; **Christopher Van der Vliet**, honorable mention.

Nature/Wildlife:

**Shawn Furlong**, first place; **William T. Burford**, second place.

Macro:

**Stewart Freshwater**, first place; **Gail Bandini**, second place.

For more information, call 363-1921. **AA**



"Angelica—Halley's Next Generation," watercolor by William Verrill, second place winner.

**"C**olor Us Happy," photographs by Sue Altenburg and Kristine Peart, is the title of the winning entry of the Fourth Annual Directory Cover Competition sponsored by Centel. The competition theme, "Childhood: A Journey of Discovery," was expressed by the two photographers in a series of pictures of young fingerprinters.

"We were surprised when we won," Altenburg says. Both women had watched the competition over the years, but had never entered.

Centel Nevada/Texas Vice President George B. Kemple hosted the awards ceremony in April with Nevada First Lady Bonnie Bryan presenting the awards. \$750 went to the first place winners.

For the second consecutive year, Centel is honoring the first and second runners-up by placing color photographs of them and their works on the back cover of the directory.

Second place winner, local artist William Verrill, Jr. of Henderson, is known for his Western art and is art director at a local advertising agency. Verrill's transparent watercolor, "Angelica—Halley's Next Generation" is represented on this page. Verrill won \$500 for his entry.

A colored pencil drawing by Las Vegas geologist Jim Werle captured third place and \$250. "Fishing With Her Dad" is the title of his work.

Honorable mentions were Beth Sromalla Casper, "Discovering Stardom"; Janet Anne Ford, "Voice of the Turtle"; Ed Opsitos, "Tiny Bowler"; Joanne L. Smith, "Childhood Game."

The competition attracted 75 Southern Nevadans, including some children. This year, Discovery: The Children's Museum received a \$1,000 check from entry fees from the competition. Works were judged on suitability for display on the directory cover, faithfulness to the theme, artistic quality, graphic strength, reproducibility and tastefulness.

The judges were attorney and art gallery owner Mark Tratos, representing Discovery: The Children's Museum; graphic arts company owner Denita Lambou; Mary Jo Harding of the Nevada Watercolor Society, representing the Allied Arts Council; Greg Cava, Los Angeles Raiders football team photographer and regular contributor to the New York Times; and Stan Saito, Centel graphic arts coordinator.

A Centel spokesman says "We're committed to stimulating interest in and support of the arts in Southern Nevada. Our directory is seen not only here in town but literally around the world. The directory competition is an excellent way to showcase Southern Nevada artistic talent and its popularity is spreading to other telephone companies." **AA**



# Criticizing criticism

Dan Skea to the defense

**criti-cism** n. 1. the act of making judgments; analysis of qualities and evaluation of comparative worth; esp., the critical consideration and judgment of literary or artistic work. 2. a comment, review, article, etc. expressing such analysis and judgment 3. the act of finding fault; censuring; disapproval.  
*Webster's New World Dictionary*

Criticism should have been called something else—evaluation, perhaps or appraisal. As it stands, criticism and its basic functions are frequently misunderstood, mainly because many people assume that to criticize means to complain. They bypass the first two of Webster's definitions and zero in on the third. While the critic may indeed find reason to fault or censure the work under consideration, he might just as easily find reason to praise it, and usually finds reason to do both.

The job of the critic is to respond honestly, to describe and evaluate with fairness and clarity, through a method employing as much intelligence and sensitivity as can be brought to bear. The critic's opinion will never be objective—that is too much to ask. It will, on the contrary, be a sharply individual viewpoint, reflecting his personal tastes and biases, and supported by his specific background of study and investigation.

In the aesthetic democracy in which we live, the critic's opinion has no more weight or authority than anyone else's. His function is not to legislate values, or try to establish his viewpoint as law. It is, rather, to stimulate new and creative thinking on the subject at hand by initiating or contributing to, a dialogue.

Las Vegas has long suffered a shortage of good hard criticism. (Note that by "hard" I do not mean harsh, but thorough and well-considered.) The more critical voices heard from, the healthier the creative atmosphere, the more criteria against which work can be measured. More good criticism in local media is sorely needed, and can only improve and invigorate our cultural environment. For this reason, I encourage anyone with a sincere interest in any of the arts to consider becoming involved in the critical process.

Again, no single critic, no matter how authoritative, can presume to speak on behalf of an entire society. One of the beauties of life in this country is our freedom to say what we please. Anyone disagreeing with critic A, and willing to express that disagreement publicly, automatically becomes critic B.

Now, rather than a single voice shouting down an empty hallway, we have begun to establish a meaningful conversation. If all goes well, the noise generated by A and B's discussion will awaken the sensibilities of critic C. C may side with A or B, or decide that they are both mistaken and direct his criticism in an entirely new direction.

Now things are getting interesting; potentials are multiplying. The garden where art takes root and thrives is being intelligently cultivated. Soon more and better work will appear.

Critics are sometimes challenged with the question: "Who gives you the right to pass judgment on the efforts of others?" The answer is that the artist grants this right—not only to the critic, but to all of us—by placing his or her work on public display. Each of us then becomes a critic, inasmuch as we form opinions. The only difference with a "professional" critic is that his opinions are expected to be well-informed.

In a sense, the critic takes the same risk the artist does when he offers his work up for public scrutiny. He knows he cannot please everyone, will probably please only a few. He knows too that, no matter how clearly he makes his argument, some of his audience will misunderstand his point.

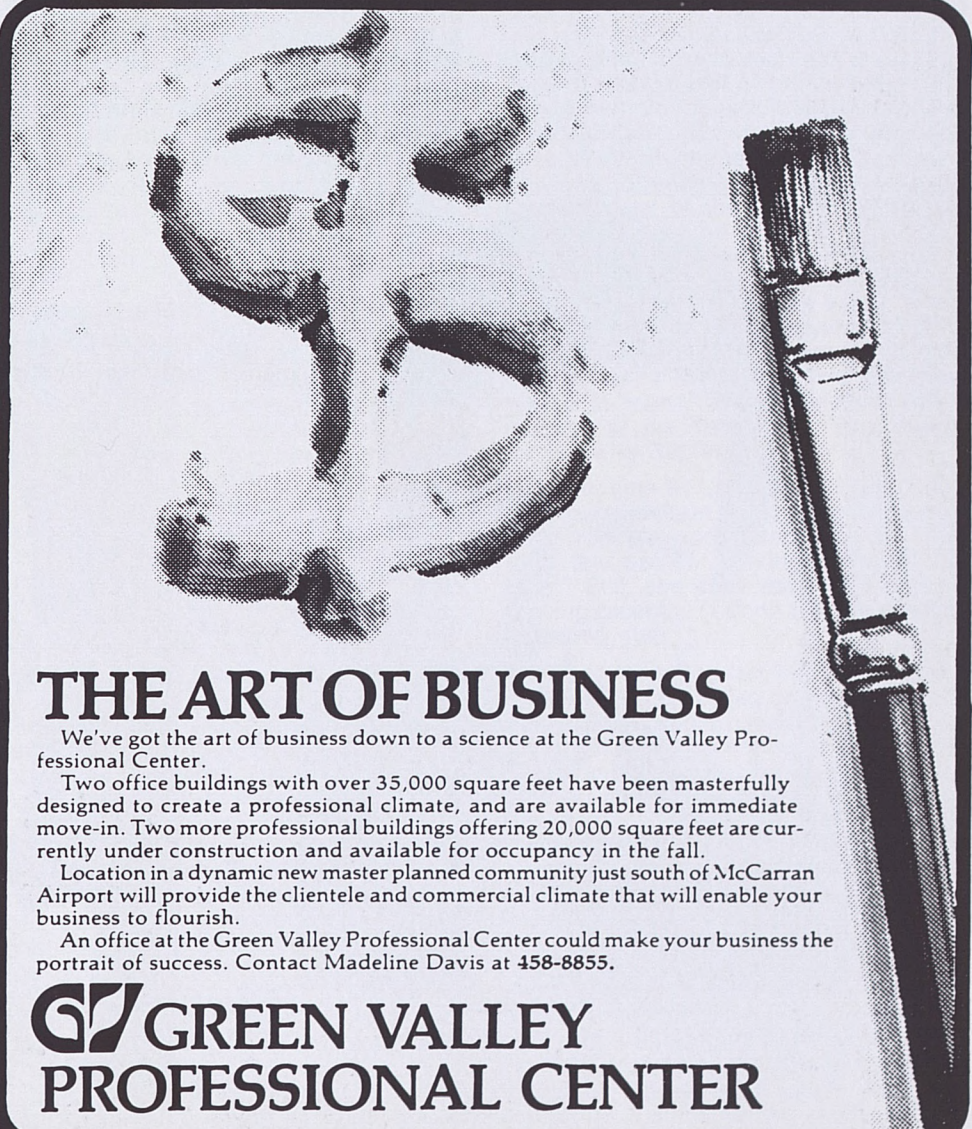
Still, the critic considers it worthwhile to offer his thoughts to the public. He

thinks it important to draw attention to work deserving praise, to act as a kind of middle-man between artist and potential audience, to help bridge the gap that separates "art" from "life." All the better if, in so doing, he can contribute to a better understanding of the work by proposing some innovative means of approach or interpretation.

At the same time he knows that if everything is "art," then art is nothing, and that to overlook substandard work would be an evasion of responsibility showing a lack of respect for the artists he talks about.

Ultimately, however, the critic's opinion is only a singular view; the public enforces its own artistic criteria. The "culture" of a given society reflects its taste. The most a dedicated critic can hope to accomplish is to nudge the level of public awareness ever-so-slightly upward, making society just a little more receptive to art. All things considered, not an unworthy goal.

—Daniel Skea



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# Nevada Opera Theater

New company begins season

Opera incorporates all of the performing arts. It is theater, dance, choral and instrumental music. Its performers must be able to sing, act and follow choreography. Its scenic designers must have the talent of painters and sculptors. It is illusion and magic.

Now a full-time opera company has been formed in Southern Nevada; the newly incorporated Nevada Opera Theater.

The opera theater, formed in October of last year, presents its first offering of the 1986-87 season, Puccini's *La Boheme*, on Sunday, November 23 at 2 p.m. Artemus Ham Concert Hall provides the setting for the fully staged production, and Ellis Pryce-Jones, well known here for his outstanding abilities as a scenic and costume designer and

graphic illustrator, is scenic designer for *La Boheme*. Maestro Henry Holt will conduct artists who have performed at the Metropolitan Opera and San Francisco's Opera, as well as engaging Nevada's talented singers and musicians. *Time* magazine has said that "Holt's conducting has warmth, coherence and authority," and Martin Bernheimer of the *Los Angeles Times* has commended his "extraordinary breadth, power and sensitivity."

An important focus for the fledgling opera company will be its Opera Gala scheduled for Judy Bayley Theater at 8 p.m. on January 17, 1987. Eileen Hayes, executive director and founder of the organization, wants to alert the community now to the special event, though it is seven months away. The gala will

showcase the Nevada Opera Theater Orchestra, guest artists and chorus; and the evening will conclude with a candlelight dinner immediately following the performance. Guest conductor is Maestro Thomas Conlin, Music Director and Conductor of the Charleston Symphony Orchestra of West Virginia. His many-faceted career keeps him active in the related fields of ballet and symphonic music as well as opera. Tickets for the gala are \$100 each.

Strauss' *Die Fledermaus* is the final production of the season, to be presented 2 p.m. April 26, 1987. Maestro Henry Holt conducts again in Artemus Ham Concert Hall.

Tickets for *La Boheme* and *Die Fledermaus* are \$7.50, \$10, \$14.50, and \$25. For information 451-3534 or 451-6331.



Conductor Thomas Conlin.

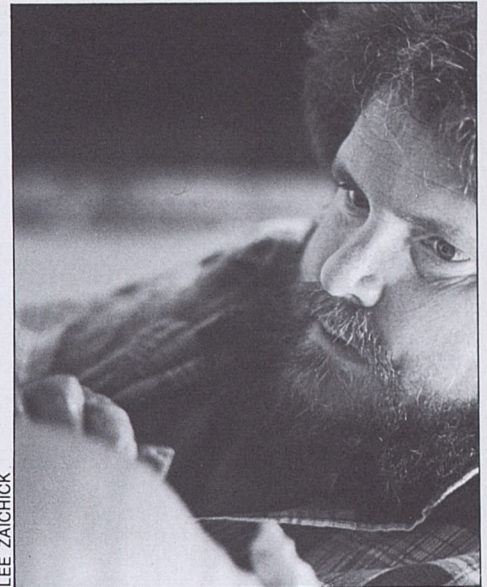


Conductor Henry Holt.





Six artists leaving Southern Nevada for Southern California: Clockwise from right, Greg Kennedy, the Brass Quintet's French horn player Kurt Snyder and trombonist James Firkins, Bill Lowman and Ken Hanlon, Laura Spitzer.



## Exodus of Southern Nevada Artists

### The call of the Idyllwild

**A**n oasis of opportunity has appeared in the West, and some of Southern Nevada's most prominent artists are heading there.

Since **Bill Lowman**, founder of the Nevada School of the Arts, returned as director to the Idyllwild School of Music and the Arts (ISOMATA) in Idyllwild, California, where he had once been assistant director, the school has grown more and more attractive, especially to musicians.

Lowman became ISOMATA director over a year ago, and, as reported in *Arts Alive* in March, he has created the first arts high school west of the Mississippi and hired as instructors UNLV Music Department Chairman **Ken Hanlon**, trombonist with the Las Vegas Symphony Orchestra, and his wife **Laura Spitzer**, Nevada's most prominent touring pianist and recent recipient of the Governor's Arts Award. Hanlon is on a two-year leave of absence from the Music Department, with that much time to decide whether he and Spitzer want to make a long term commitment to the school.

(Nevada's only other concert keyboard player to have toured the state, fortepianist **Susan Duer**, moved to Arizona earlier this year.)

Ceramicist **Greg Kennedy**, who appeared on the cover of the *March Arts Alive*, one of the most widely known and perhaps the best-loved artist in Southern Nevada, has now moved to Idyllwild, where he, too, will be teaching.

**Kurt Snyder** has been French horn player with the New World Brass Quintet and the Sierra Wind Quintet, Southern Nevada's two outstanding chamber groups. He is principal chair with the Las Vegas Symphony Orchestra and has been teaching at UNLV and the Nevada School of the Arts. He is first horn with the Jubilee show orchestra at the Bally

Grand. Snyder is now leaving Las Vegas to teach at Idyllwild, because "this offered more opportunity in the long run, as well as an easier life style."

In the ten years Snyder has lived in Las Vegas, he says, "The progress of noncommercial music has been evident but painfully slow. The University has done what it could within the limits of what it had, to provide work for people like Laura [Spitzer], [oboiist] Andrea [Ridilla], [clarinetist] Bill [Powell] and myself." Still, a simple listing of Snyder's activities make it clear what an excellent classical musician must go through in Las Vegas to patch together a living.

And Snyder is an excellent musician. Trumpeter Walter Blanton of the New World Brass Quintet says, "He's a magnificent player. He's as fine a horn player as I've ever worked with—maybe the best—and I've worked with some extremely fine players. I'm really pleased for Kurt. It's a great opportunity for him."

New World trombonist **Jim Firkins** is also leaving Las Vegas for graduate study at the University of New Mexico in Albuquerque. Both players will be with the Quintet for Las Vegas and Panaca concerts in October, followed by a tour of Alaska, but after that, the Quintet's future seems questionable.

Yoshi Ishikawa, bassoonist and leader of the Sierra Woodwind Quintet, says, "The loss of Kurt Snyder will definitely be felt, to the point that Virko Baley has made arrangements with Kurt to continue to play as the French horn for the Symphony. But I'm confident that we'll [Sierra Wind Quintet] continue to attract quality musicians. We have two candidates already. We'll be auditioning a few more."

Ishikawa is pleased with the apparent future of Sierra Wind. He feels UNLV has begun to support the arts seriously,

and points to the designation of 1986-87 as the Year of the Arts at UNLV. He says, "I would like to commend the university for its efforts. The Quintet is going to North Carolina for a concert appearance, and President Maxson is so aware of the importance of this kind of touring to the image of the University that he has agreed to fund this trip."

Violinist **Kathy Judd** has lived in Las Vegas for 7½ years. She is assistant concertmaster with the Las Vegas Symphony Orchestra and teaches at UNLV. She performs with the Serenata Chamber Orchestra and String Trio. She has played in many hotel orchestras, most recently at the Desert Inn. She leaves for Idyllwild September 1.

In her time in Las Vegas, says Judd, "The general state for string players has gone from everyone working all the time to a few people working most of the time." Still, she sees work here as improving recently. "I don't feel I'm leaving a sinking ship."

She points to the fact that three shows recently left Las Vegas on tours, providing work for whole bands of local musicians, including the shows of Pia Zadora and Frank Sinatra. She also points to greater use of string players at the Desert Inn; Sammy Davis just used ten strings there, followed by country and western singers, using four. Many shows there in recent years, since the surge in packaged shows, had used none.

"Call me an optimist," she says.

But this optimist is leaving town. At ISOMATA, she, Snyder and Spitzer will form a trio which will be able to perform in concerts throughout Southern California. And, she says, "I just love to teach. Idyllwild will be a new situation and they should have some terrific students."

Says Judd, "I can hardly wait." **AA**



## Billboard art

Keep 'em movin'

**A**rt is everywhere, and may appear at any time. In Las Vegas, three art billboards, the winners of the Las Vegas National Billboard Art Competition, continue to be rotated through various locations around the city.

In the jungle of attention-getting signs which forest the roadsides of Nevada, the commercial-free billboards send a different message. With no printing on the boards, a driver or pedestrian is confronted by an unexplained work of art, and one of the pieces now on view is by a Southern Nevada artist.

When last seen, Jeff Millikan's "Las Vegas Submerged #1," a photo composition, was located on Main Street just south of Charleston Boulevard, facing north. Millikan is from Minneapolis.

Beck Whitehead, of San Antonio, Texas, won with the painting "Emotional Ties," last seen on the Boulder Highway, just south of Tropicana, facing north.

Las Vegas Alan Platzer won with a collage, "Outdoor Display Adv.," which was judged too difficult to reproduce, so Juror Billy Al Bengston selected a First Alternate to be displayed in its place: An untitled painting by Susan Bryan, coincidentally Platzer's wife. Bryan's work was last located on Paradise, south of Tropicana, facing north.

The competition was co-sponsored by the Allied Arts Council, Donrey Outdoor Advertising and Dick Blick Art Stores. **AA**

## NAAE

for arts education

**T**he Nevada Alliance for Arts Education (NAAE) elected new board members and outlined directions for the coming year at a July 13 meeting in the offices of the Allied Arts Council in Las Vegas.

Clark County School Board President **Shirley Holst**; school Principal **Wayne Tanaka**; **Herman Van Betten**, director of the Henderson campus of Clark County Community College; and Assemblywoman **Myrna Williams** were Southern Nevadans elected to the board.

**Joan Dyer**, a member of the Nevada State Council on the Arts (NSCA); **Michael Cleveland** of the University of Nevada at Reno (UNR) Music Department; **Kirk Robertson**, director of community development and of the Artist-in-Residence program for the NSCA; and **Patricia Weninger**, director of basic education for the state of Nevada department of education were added from Northern Nevada.

The NAAE is partly funded through the Education Program of the John F. Kennedy Center for the Performing Arts and is part of a national network of state agencies created to promote arts curricula in all levels of education.

The board is moving to create literature to explain the case for arts curricula and to build a membership for the NAAE. Membership levels have been set at \$10 for individuals and \$25 for organizations.

Board members will also work to build a network of sympathetic organizations over the next few months. "There are

a large number of groups working toward the same goals," says Chairman Patrick Gaffey, "from the Professional Music Teachers to the Nevada Alliance for the Arts. Everyone who cares about the arts understands the key role that education plays."

The board will meet next in Carson City February 5, during Culture Week, organized by the NSCA, which will bring together major arts and humanities organizations in the state capital during the legislative session.

Current officers of the NAAE are Patrick Gaffey, executive director of the Allied Arts Council, chair; James McCormick, art professor at UNR, vice chair; Gerda Hemenway of the Washoe County School District, secretary; Sharon Payne of Management Development Associates in Reno, treasurer; and Michon MacKedon, of Western Nevada Community College in Fallon, member at large.

Current board members are Judi Steele, director of special education programs for the Clark County School District; Neldon Mathews, superintendent of the Lincoln County School District; and William Beeson, artist in residence with the Storey County School District.

"Many of us, including myself," says Gaffey, "see an erosion of traditional arts curricula in the public schools in Nevada. We want to make the case for arts education much more publicly and more emphatically and convince the Nevada public that the arts are basic to a real education."

*The legendary Count Basie died April 26, 1984, but his orchestra lives on.*

## One night only

**T**he legendary Count Basie Orchestra, conducted by Frank Foster, will perform Friday, July 11, 8 p.m. to midnight in the Union Plaza Triple Crown Ballroom. Featured performers are Freddie "The Dean" Greene, Carmen Bradford, Eric Dixon, Sonny Cohn, Tee Carson and Kenny Hing. Tickets, at \$15 each, may be purchased in advance at Dave Regal's Spirits and Wines Specialties, Larry Wilburn's Sight and Sound Center or Shifty's Cocktail Lounge; or at the door. **AA**





# Roberto Matta

## Surrealist to Las Vegas: Coals to Newcastle?

**R**oberto Matta, the last living member of the Surrealist Group of painters, will present a show of his work at Galerie de Paris on Maryland Parkway in August, according to owner Bruno Sabatier. Matta will appear in person, and will also work with UNLV art students while he is in Las Vegas.

Matta, born in Santiago, Chile in 1911, began working in Paris in 1934 with the great architect Le Corbusier.

After meeting Federico Garcia Lorca in Madrid, Lorca introduced Matta to Salvador Dali, who would also be a surviving member of the Surrealist Group had he not been expelled in the forties. Dali, in turn, introduced Matta to Andre Breton.

Breton admired Matta's paintings, and they were exhibited at the International Surrealist Exhibit in Paris in 1938, at which time Matta was admitted to membership in the group. Pierre Gaudibert wrote of Matta, "The shock of surrealism came to upset his whole life without completely turning him away from architectural visions."

Matta himself says, "Painting has one foot in architecture and the other foot in dreams."

His architectural visions seemed to change somewhat after his surrealist encounter. In 1938, under the heading, "Sensitive Mathematics—Architecture of Today," he wrote, "We need walls like damp sheets which lose their form and join our psychological fears; arms hanging down among switches that throw a yelling light on the forms..."

When fascism and World War II drove European artists out of Central Europe, many of them came to the United States, including the surrealists Breton, Dali, Tanguy, Ernst, Man Ray and Matta. Their contact with American artists resulted in a reinterpretation of their work and the development of abstract expressionism.

Beginning with the war, Matta's work began to take on political overtones, first in opposition to fascism, and then against oppression in Algeria, Viet Nam, Spain and Chile. He spent much of the sixties visiting Cuba.

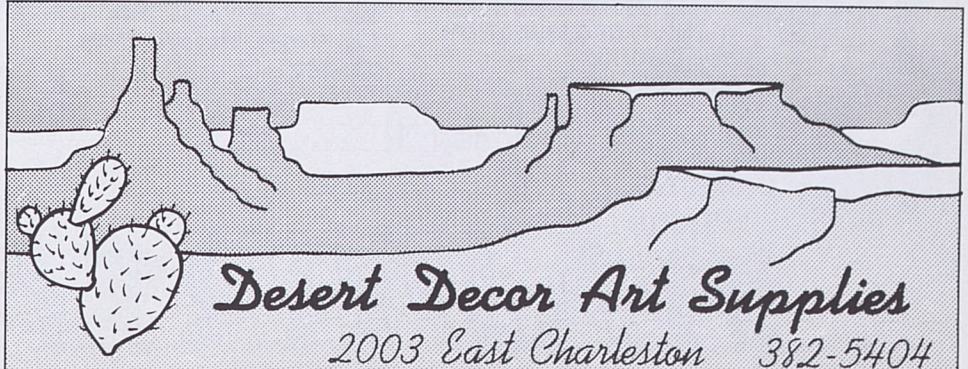
In 1985, Matta had a hugely popular retrospective exhibition at the Georges Pompidou Center in Paris.

The exact date for Matta's Las Vegas appearance has not been set, according to Sabatier, but will be announced as soon as it is known.

For more information call the Galerie at 731-0013. **AA**

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