

# ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

## McGARRY CAVEN

CHOREOGRAPHER & FOUNDER:  
OPUS DANCE ENSEMBLE

## BEVERLEY BYERS-PEVITTS

NEW DIRECTOR, UNLV THEATER

**'SYMPHONY WEEK'**  
SUBSCRIPTION SEASON BEGINS

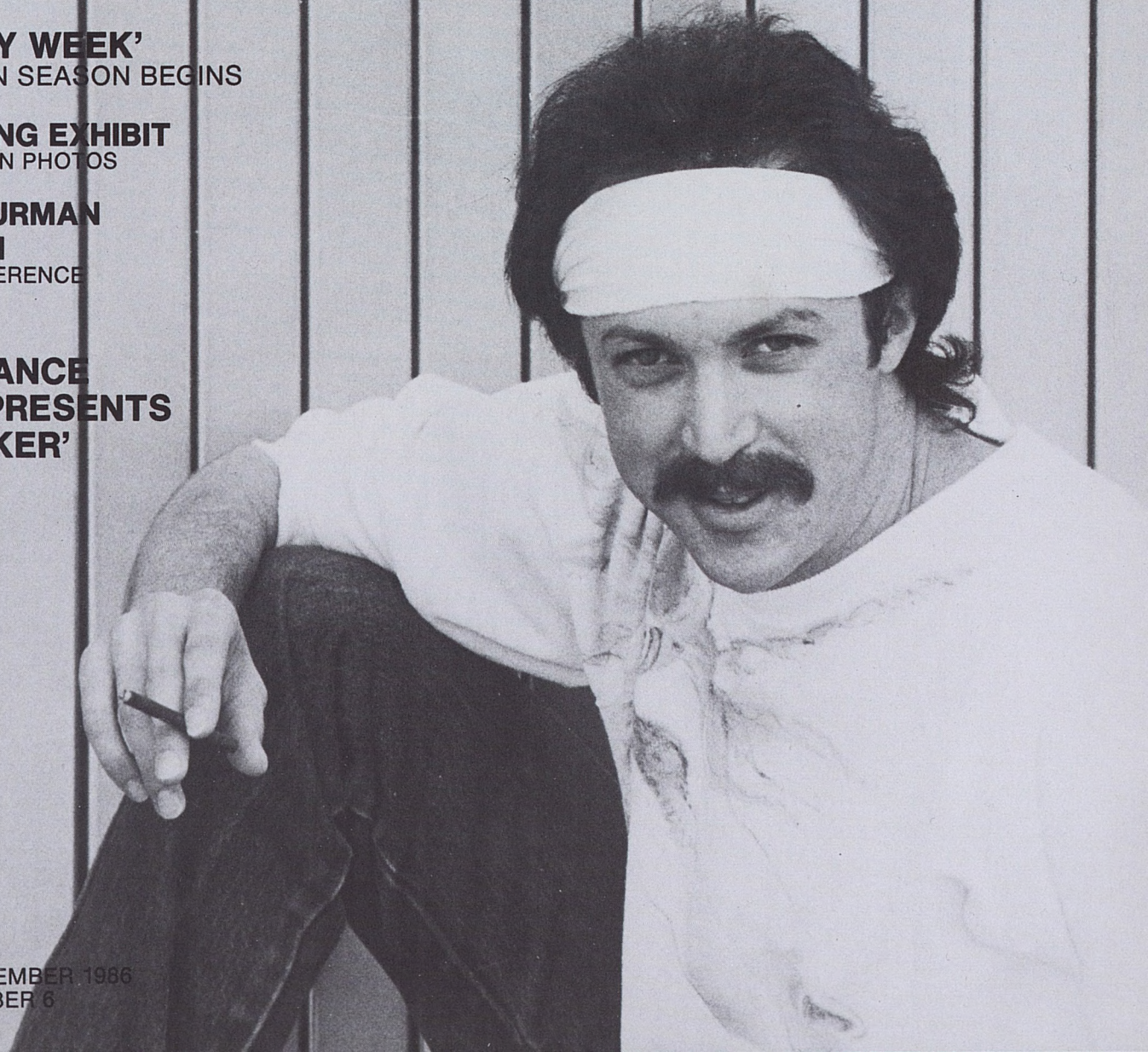
**JOHN RUNNING EXHIBIT**  
NATIVE AMERICAN PHOTOS

**GEORGE STURMAN  
COLLECTION**  
A PRIVATE PREFERENCE  
FOR DRAWINGS

**NEVADA DANCE  
THEATER PRESENTS  
'NUTCRACKER'**

ALLIED  
ARTS  
COUNCIL

NOVEMBER/DECEMBER 1986  
VOLUME 6, NUMBER 6





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



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# MARKUS GALLERIES

CRAFT (kraft) 1. Skill or ability, esp. in handwork or in the arts.  
2. Evasive or deceptive skill. 3.a. An occupation, esp. one requiring manual dexterity.

*The difference between fine art and fine crafts is a very thin line. Crafts may be loosely defined as art objects that serve another function beyond that of decoration or expression. However, many craft items serve no purpose beyond being art, and art can be functional. One universal concept runs through both arts and crafts, and that function is the expression of the human experience.*

*At Markus Galleries, we invite you to enjoy both art and fine crafts in a comfortable environment. We would especially like you to enjoy the talents of a fine group of young artists we represent exclusively in Las Vegas. Among these fine young talents are:*

JON DE CELLES *stone sculpture*  
KATHY DONAHEY *mixed media*  
JAY HIGASHI *jewelry*  
CORY ROTH *pottery*

## UPCOMING EVENTS AT MARKUS GALLERIES:

ARCHITECTURAL ART, OCTOBER THROUGH NOVEMBER 23

WILLIAM MORRISH, principal architect of City West  
ANTOINE PREDOCK, internationally acclaimed architect  
M. WILLIAM SCHLESINGER, painter and silkscreen artist

RODEO COWBOYS, NOVEMBER 27 THROUGH DECEMBER 13

TAD CHEYENNE SCHUTT, Nevada's brightest contemporary western artist - a new series of works

THE ART OF POLAGES, JANUARY 15 THROUGH FEBRUARY 20

AGUSTINE WOOD, painting with light, these new works demonstrate the total command Austine has over the medium she created.



# Art Partners

# Tell a friend

**A**rt Partners, the new volunteer organization created to provide assistance to the Allied Arts Council, elected officers in September.

Karren Smith, who was instrumental in organizing the group, was elected president; Janice Lennartz, vice president; Kelly Glitch, secretary; Sally Rigg, treasurer, and Nancy Gottsmith, membership coordinator. Art Partners will provide opportunities for volunteers to work in a variety of situations in support of the arts, including everything from office work and fundraising to arts presentation.

For more information, call 731-5419.

**"T**he people who know Allied Arts best are our members," says Development Director Patricia Karlock, "and we need them to tell their friends. If every member could find one new member this month, our drive would be the biggest success ever!"

Allied Arts Council has tripled its membership since 1980, this year's goal is to move from over 1500 to 2000. "We want to extend the circulation and influence of *Arts Alive*," says Karlock. "Our members know the wonderful things that are happening in the arts in Southern Nevada, but we want to tell everyone."



**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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**Allied Arts Council**  
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Development Director: Patricia Karlock.  
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Theater, Dorothy Schwartz and Sydnee Elliot.  
Visual Arts, Daniel Skea.

**Cultural Focus**  
Executive Director, Elizabeth Warren.

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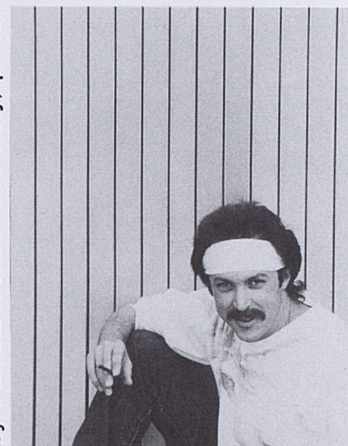
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The DEADLINE for the January/February issue of *ARTS ALIVE* is December 1. Please submit all photos, news releases, stories and artwork by that date.

THANK YOU

**ON THE COVER**  
Choreographer McGarry Caven. Photo by Patricia Mortati. See story, p. 16.







The arts are a vital part of any well rounded community. We enjoy the opportunity to support them. Continued success from the Staff of Boulware Neurological Institute, located at 1900 East Desert Inn Road. (702) 735-1676.

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BOULWARE  
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# NOVEMBER EVENTS

## 01 SATURDAY

**Las Vegas Civic Symphony**, season opening concert featuring "Coriolanus Overture" by Beethoven and "Symphony No. 41 Jupiter" by Mozart with William Gromko, conductor; 2 p.m. at Reed Whipple Cultural Center. Tickets: \$3 adults; \$2 students and senior citizens; \$1 children under 12. 386-6211.

**Fuego Flamenco**, with Roberto Amaral & Company performing classical, traditional and contemporary forms of Spanish dance, 8 p.m. at the Charleston Heights Arts Center. Co-sponsored by the City of Las Vegas Cultural Affairs and Sociedad Cultural Hispana. Tickets: \$5 advance sale; \$6 at the door. 386-6383.

**"Six Characters in Search of An Author,"** by Luigi Pirandello, UNLV Department of Theatre Arts, Black Box Theatre,

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

**Third Annual Green Valley Arts & Crafts Festival**, featuring 75 artists and craftsmen and music by the the Old World Musicians; 10 a.m. to 6 p.m. November 1 and 11 a.m. to 5 p.m. November 2 at the Green Valley Plaza, corner of Sunset and Green Valley Pkwy. 458-2535.

**First Annual Star of Nevada Marching Invitational-** Best Band in the West competition at the Silver Bowl with performances from 8:30 a.m. to 2 p.m. when awards ceremonies begin. Free. 739-3734.

**Clark County Library District Chili Cook-off**, 4th annual fundraiser for the entire family. Reed Whipple Field, 1 to 4 p.m. \$5 donation; children under 12 admitted free. 733-7810.

## 02 SUNDAY

**Meet-the-Artists** afternoon with demonstrations by Mike Miller, William Verrill, Roy Purcell and Annette Chandler, 1 to 5 p.m. at Studio West Custom Framing & Fine Art, Green Valley Plaza. 458-2535.

**Wayne Ford Jazz Quintet**, every Sunday, 2 to 5 p.m., Lake Mead Marina. Free. 293-3484.

**"Six Characters in Search of An Author."** See 11/1.

**Fairy Tale Hour;** poet and storyteller Maramis at Flamingo Library's YPL Auditorium, 2 p.m. November 2 and December 14. Ages 5 and older. 733-7810.

**Green Valley Arts & Crafts Festival.** See 11/1.

## 03 MONDAY

**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. 458-0069.

**"The Heart is a Lonely Hunter,"** by Carson McCullers, presented by The National Theatre of the Deaf, 8:00 p.m., Charleston Heights Arts Center. Re-

# NOVEMBER EXHIBITS

## 01 SATURDAY

**Nevada Camera Club**, showcase from recent print competition, Las Vegas Library through November 9. 382-3493.

**"Everyday Appearances;"** Gary Meader's black and white photographs of European landscapes and still lifes, Upstairs/Downstairs Gallery, Flamingo Library through November 7. 733-7810.

**"The Nevada Connection,"** photography and mixed media by some of Nevada's finest photographers, Flamingo Library Main Gallery through November 21. 733-7810.

**"Bila Kusita: Without Hesitation,"** watercolors by Jacqueline Thompson at West Las Vegas Library through November 22. 647-2117.

**"Hopi Harvest: A Photographic Documentary,"** a traveling exhibition, Nevada State Museum and Historical Society, Lorenzi Park, through November 8. 385-0115.

**Amado Pena**, prints, Brent Thomson Art and Framing, 1672 Nevada Hwy., Boulder City, through November 31. Gallery hours: T—F, 10 to 6 p.m.; Sat., 10 to 4 p.m. 293-4652.

**Alumni Exhibition**, UNLV Grant Hall Gallery, through November 28. 739-3893.

## 02 SUNDAY

**Dinnerware Artists' Cooperative: Members Choice**, a sampling of contemporary artwork from this Tucson artists' cooperative at Reed Whipple Cultural Center Art Gallery through December 19. Hours: M, Th, 2:30 to 8 p.m.; T, W, F, 10 a.m. to 8 p.m.; Sat., 9 a.m. to 5 p.m.; Sun., 12 to 5 p.m. 386-6211.

34th Annual Juried Fall Art Roundup, Las Vegas Art Museum, Lorenzi Park.

Opening reception, noon to 3 p.m. Through November 30. Hours: Tues.—Sat., 10 a.m. to 3 p.m.; Sun., noon to 3 p.m. 647-4300.

## 03 MONDAY

**"Thermonuclear Garden X,"** mixed media exhibit by Southern California artist Sheila Pinkel, Allied Arts Gallery, through November 12. Gallery hours: M—F, 9 a.m. to 5 p.m. 731-5419.

**"Termespheres,"** by Dick A. Termes; six-point perspective paintings on globes at Charleston Heights Arts Center through November 5. Hours: Daily, 1 to 4:30 p.m.; also M—Th, 6 to 8:30 p.m. 386-6383.

**Alumni Exhibition**, UNLV Grant Hall Gallery, through November 28. 739-3893.

## 05 WEDNESDAY

**"Honor Dance: Native American Photographs,"** by John Running, UNLV Museum of Natural History; artist's reception, 4 to 7 p.m. November 7. Through December 1. Gallery hours: M—F, 9 a.m. to 5 p.m., Sat., 10 a.m. to 5 p.m. 739-3381.

## 07 FRIDAY

**"Rebels Without A Cause II,"** cibachrome photographs of UNLV Runnin' Rebels by Susie Hadland, Flamingo Library Main Gallery through November 20.

**Ingrid Evans**, formed paper, Clark County Community College Artspace Gallery; Karen Gustafson, ceramics, Upstairs Gallery; artists' reception, 6 to 8 p.m. Through November 28. Gallery hours: M—F, 8 a.m. to 9 p.m.; Sat., 8 a.m. to noon; closed Sundays. 643-6060, ext. 423.

## 09 SUNDAY

**"Totems,"** acrylic paintings by Charlotte Myers at the Charleston Heights Arts Center through December 3. 386-6383.

**"National Monuments,"** photographs by Keith Grove at Upstairs/Downstairs Gallery, Flamingo Library. Opening reception at 3 p.m.; exhibit continues through December 5. 733-7810.

## 12 WEDNESDAY

**"Nevada '86,"** twelfth annual statewide photography exhibit produced by the Northeastern Nevada Museum in Elko at Las Vegas Library through November 10. 382-3493.

## 14 FRIDAY

**Michele Fricke**, fiber, and Joanne Vuillemot Cooper, metalsmithing, Allied Arts Gallery, through December 10. Opening reception, 5 to 7 p.m. Gallery hours: M—F, 9 a.m. to 5 p.m. 731-5419.

## 21 FRIDAY

**"Neon Skyline,"** a multi-image slide/sound presentation on Las Vegas neon at the Nevada State Museum and Historical Society, 7:00 p.m. Exhibit continues through December 29. 385-0115.

## 23 SUNDAY

**"The Magic of Neon,"** a Smithsonian exhibition highlighted by "Neon Skyline," a multi-image sound and slide presentation. Flamingo Library Main Gallery; opening reception, 3 p.m. Through November 9. 733-7810.

## 29 SATURDAY

**Sharon Heher**, handmade paper, 3 to 7 p.m., Frames by Farrow Art Gallery, 2416 Tam. 383-6373.



served seating; tickets: \$6 adults, \$4 students, senior citizens and handicapped. 386-6383.

**Buddy Childers**, flugelhorn; Diane Vargas, vocals; with the John Litham Trio, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

#### 04 TUESDAY

**Vienna Boys Choir**, a Master Series concert, Artemus W. Ham Concert Hall, UNLV, 8:00 p.m. 739-3535.

**"Grand Illusion,"** Jean Renoir's anti-war classic, in French with English subtitles; 7 p.m. at the Charleston Heights Arts Center. Guest speaker: Dr. Hart Wegner. Admission, \$1. 386-6383.

**"Man of Iron"** (1980, Poland), directed by Andrzej Wajda, International Film Series: The East European Cinema, presented by the Allied Arts Council and the UNLV Film Studies Program, UNLV's Wright Hall Auditorium, room 103, 7 p.m., with discussions by Hart Wegner and Paul Burns. Free. 731-5419.

**Roland Leone**, guitar; Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

**Clark County Gem Collectors**, monthly meeting, Garden Club Bldg., Lorenzi Park, 7:30 p.m. 649-4818.

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

#### 05 WEDNESDAY

**Nevada Musical Theatre Guild Work-**

**shop;** voice, stage direction and set design under the guidance of voice teacher Ben Loewy; Wednesdays, 7:30 p.m., 1671 Sandalwood Lane. 739-8588.

#### 06 THURSDAY

**Japanese floral design classes**, presented by the Nevada Chapter of Ikenobo Ikebana, every Thursday at 6 p.m. 642-1920.

**"Tom Jones,"** by Henry Fielding, adapted by David Rogers, presented by Bonanza High School Theatre Department, 7:30 p.m. November 6, 7, 8 at Bonanza High School. General admission: \$3. 799-4021.

**"The Return of Civilian Rule in Latin America,"** University Forum lecture by Thomas Wright, UNLV's Beam Hall room 241, 7:30 p.m. Free. 739-3349.

**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.

**Spanish Lute Orchestra of Madrid**, presented by the Southern Nevada Community Concert Association at Artemus W. Ham Concert Hall, UNLV, 8 p.m. Golden Anniversary reception to follow this premiere concert. Season tickets are \$25 for adults and \$10 for students through high school. 648-8962.

**"Six Characters in Search of An Author."** See 11/1.

#### 07 FRIDAY

**"Tom Jones."** See 11/6.

**"Six Characters in Search of An Author."** See 11/1.

#### 08 SATURDAY

**"Tom Jones."** See 11/6.

**"Six Characters in Search of An Author."** See 11/1.

#### 09 SUNDAY

**Wayne Ford Jazz Quintet.** See 11/2.

**"Six Characters in Search of An Author."** See 11/1.

#### 10 MONDAY

**Joe Behar's Community Drama Workshop.** See 11/3.

**Las Vegas Symphony Orchestra**, Artemus W. Ham Concert Hall, UNLV, 8:00 p.m. 739-3420.

**Nevada State Ceramic Association**, monthly meeting, 8 p.m., Country Inn, Desert Inn and Eastern. 877-1614.

**Bobby Shew**, trumpet and Teddy Edwards, tenor sax, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

#### 11 TUESDAY

**"The Cranes are Flying"** (1957, U.S.S.R.), directed by Mikhail Kalatozov, International Film Series: The East European Cinema, presented by the Allied Arts Council and the UNLV Film Studies Program, UNLV's Wright Hall Auditorium, room 103, 7 p.m., with discussions by Hart Wegner and Paul Burns. Free. 731-5419.

**Larry Schlect**, saxophone, and Rocky Lombardo, trumpet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

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Eddie Harris - Kenny Burrell



# NOVEMBER EVENTS continued



The University Wind Ensemble, under the direction of Thomas G. Leslie, will perform at Judy Bayley Theater on Tuesday, November 25, at 8 p.m. See story, p. 14.

## 12 WEDNESDAY

**Anne Chase**, soprano, with the Las Vegas Chamber Players, Artemus W. Ham Concert Hall, UNLV, 7:00 p.m. 739-3420.

**Nevada Musical Theatre Guild Workshop.** See 11/5.

**"Money as Ideological Symbolism: The 'Christian' coinage of Byzantium,"** Uni-

versity Forum lecture by John Barker, visiting scholar-in-residence, UNLV's Beam Hall room 241, 7:30 p.m. Free. 739-3349.

## 13 THURSDAY

**Japanese floral design classes.** See 11/6.

**Great Books Discussion Group;** topic: "Desiree's Baby" by Kate Chopin; open to the public; please read selection in advance. Flamingo Library Auditorium, 7 p.m. 733-7810.

**Theatre Arts Group workshop.** See 11/6.

**Pacific Ballet Theatre**, company of 18 from Portland, Oregon, presented by the Southern Nevada Community Concert Association, Artemus W. Ham Concert Hall, 8 p.m. Season tickets are \$25 for adults and \$10 for students through high school. 648-8962.

## 14 FRIDAY

**9th Annual Southwestern Art Show,** The Burk Gallery, Boulder City, 9 a.m. to 5 p.m. 293-3958.

**"Blue Angel,"** directed by Josef von Sternberg, Classic Images Film Series, Flamingo Library Auditorium, 3 and 8 p.m.; German with English subtitles. 733-7810.

**Nevada Camera Club** monthly meeting; program: "Astro Photography," by the Astrological Society, 7 p.m., Winchester Park Community Center, 3130 McLeod Drive. 458-6382.

**"The Importance of Being Earnest"** by Oscar Wilde, directed by Robert Dunckerly for Clark County Community College Theater, 8 p.m. November 14, 15, 20, 21, 22 and 2 p.m. November 16. General admission, \$6; students, seniors, handicapped, \$4. 644-PLAY.

**"Variations in Dance,"** presented by the Las Vegas Civic Ballet Company at Charleston Heights Arts Center, 8 p.m. November 14, 21 and 2 p.m. November 15, 16, 22, 23. Meet-the-choreographers champagne reception following the opening night performance. Tickets for the opening night benefit are \$15. Regular prices, \$4; \$3 for children 12 and under. 386-6383.

**The Craft Festival,** Cashman Field Center, Noon to 10 p.m., November 14, 10 a.m. to 8 p.m., November 15, 10 a.m. to 6 p.m., November 16. Adults \$3; 6-16 \$1. 386-7100.

## 15 SATURDAY

**9th Annual Southwestern Art Show.** See 11/14.

**"Boulder City Musical Pops '86,"** annual fundraiser concert presented by the Boulder City Cultural Arts Board, 8 p.m., Boulder City High School Auditorium. \$5 donation. 456-6695.

**"Variations in Dance."** See 11/14.

**"The Importance of Being Earnest."** See 11/14.

**Clark County Honor Choir/University Chorus,** UNLV's Ham Concert Hall, 8:00 p.m. 739-3332.

**The Craft Festival.** See 11/14.

**Deadline** for grant applications for 1987 Morton Sarett Memorial Production Awards, Allied Arts Council. 731-5419.

## 16 SUNDAY

**"Variations in Dance."** See 11/14.

**"The Importance of Being Earnest."** See 11/14.

**Wayne Ford Jazz Quintet.** See 11/2.

**"Chinese Landscape Painting,"** a slide-illustrated lecture by Sue Fawn Chung, associate professor, department of history, UNLV, Wright Hall Auditorium, room 103, 2 p.m. Free. 739-3349.

**University Musical Society Orchestra,** UNLV's Ham Concert Hall, 2:00 p.m. 739-3332.

**Serenata String Quartet,** with Rebecca Sabin Ramsey, violin; Pamela Davis, violin; Mary Trimble, viola; and Barbara Gurley, cello.

**The Craft Festival.** See 11/14.

## 17 MONDAY

**Joe Behar's Community Drama Workshop.** See 11/3.

**Andrea Ridilla,** oboe, UNLV faculty recital, Ham Fine Arts room 132, 8:00 p.m. 739-3332.

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

## 18 TUESDAY

**Nevada School of the Arts Faculty Recital**, UNLV's Ham Fine Arts room 132, 4:30 p.m. Free. 739-3502.

**"Shadows of Forgotten Ancestors"** (1964, U.S.S.R.), directed by Sergei Paradzhanor, International Film Series: The East European Cinema, presented by the Allied Arts Council and the UNLV Film Studies Program, UNLV's Wright Hall Auditorium, room 103, 7 p.m., with discussions by Hart Wegner and Paul Burns. Free. 731-5419.

**Jazz Ensemble II**, UNLV's Ham Concert Hall, 8:00 p.m. 739-3332.

**Jack Montrose**, saxophone, Jazz at the Hob Nob, 10 p.m. to 2 p.m., 3340 S. Highland Dr. 734-2426.

## 19 WEDNESDAY

**Jazz Vocal Ensemble**, UNLV's Ham Fine Arts, room 132, 4:30 p.m. 739-3332.

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

**Nevada Musical Theatre Guild Workshop**. See 11/5.

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

**Funding Resource Workshop**, a hands-on orientation to the comprehensive funding resources housed at the Clark County Library, Flamingo Library Conference Room, 10 a.m. to 12 noon. Pre-registration is required. 733-7810.

## 20 THURSDAY

**Japanese floral design classes**. See 11/6.

**Professional Photographers of Nevada** monthly meeting; program: "Improving Your Image Through Graphic Art" by Rick Barker of Studio Advertising Art, Sandpiper Restaurant, 3311 E. Flamingo Rd. 873-1673.

**Theatre Arts Group workshop**. See 11/6.

**"Fears and Phobias,"** University Forum lecture by Terry Knapp, UNLV's Hendrix Education Auditorium, 7:30 p.m. Free. 739-3401.

**"The Importance of Being Earnest."** See 11/14.

## 21 FRIDAY

**"The Importance of Being Earnest."** See 11/14.

**"Variations in Dance."** See 11/14.

## 22 SATURDAY

**"Variations in Dance."** See 11/14.

**"The Importance of Being Earnest."** See 11/14.

## 23 SUNDAY

**"Variations in Dance."** See 11/14.

**"La Boheme,"** by Puccini, Nevada Opera Theatre's premiere production with

guest conductor Henry Holt, Artemus W. Ham Concert Hall, UNLV, 2:00 p.m. 451-6331.

**Wayne Ford Jazz Quintet**. See 11/2.  
**Professional Audio-Visual Communications Association** second annual awards ceremony, Imperial Palace Hotel, 8 p.m. \$10.85 in advance, \$12.85 at the door. 731-3311.

## 24 MONDAY

**Miles Anderson**, trombone, and Erica Sharp, violin, a Las Vegas Symphony recital, Artemus W. Ham Concert Hall, UNLV, 7:00 p.m. 739-3420.

**Joe Behar's Community Drama Workshop**. See 11/3.

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

## 25 TUESDAY

**"The Thirty-Nine Steps,"** by Alfred Hitchcock; adult captioned film for the deaf (with sound) at Flamingo Library Auditorium, 6:30 p.m. 733-7810.

**"The Mirror"** (1974, U.S.S.R.), directed by Andrei Tarkovsky, International Film Series: The East European Cinema, presented by the Allied Arts Council and the UNLV Film Studies Program, UNLV's Wright Hall Auditorium, room 103, 7 p.m., with discussions by Hart Wegner and Paul Burns. Free. 731-5419.

**University Wind Ensemble**, with Thomas

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DAVID BROWN

*Nevada Dance Theatre ballet company presents the holiday classic 'The Nutcracker,' choreographed by Vassili Sullch, in the Judy Baley Theater, on December 11 through December 23. For ticket information, call 739-3838.*

G. Leslie, conducting, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3332.

**Rick Torcaso**, saxophone, Jazz at the Hob Nob, 10 p.m. to 2 p.m., 3340 S. Highland Dr. 734-2426.

## 26 WEDNESDAY

**Nevada Musical Theatre Guild Workshop.** See 11/5.

## 27 THURSDAY

**Japanese floral design classes.** See 11/6.

**Theatre Arts Group Workshop.** See 11/6.

## 28 FRIDAY

**"Rashomon,"** directed by Akira Kurosawa, Classic Images Film Series at Flamingo Library Auditorium, 3 and 8 p.m. Japanese with English subtitles. 733-7810.

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

**"A Christmas Carol,"** a holiday classic presented by UNLV Department of Theatre Arts, Judy Bayley Theatre, 8 p.m. November 28, 29, 30 and December 2, 3, 4, 5, and 6; 2 p.m. November 29, 30 and December 6, 7. 739-3801.

## 29 SATURDAY

**"A Christmas Carol."** See 11/28.

## 30 SUNDAY

**"Elijah,"** by Mendelssohn, presented by the Southern Nevada Musical Arts Society under the direction of Dr. Doug Peterson, 3 p.m., at Charleston Heights Arts Center. 451-6672.

**Wayne Ford Jazz Quintet.** See 11/2.

**"A Christmas Carol."** See 11/28.

# DECEMBER EXHIBITS

## 01 MONDAY

**Brent Thomson**, prints, Brent Thomson Art and Framing, 1672 Nevada Hwy., Boulder City, through December 31. Gallery hours: T—F, 10 to 6 p.m.; Sat., 10 to 4 p.m. 293-4652.

## 05 FRIDAY

**Madalene Luca**, paintings, Clark County Community College Artspace Gallery; John Rogers, paintings, Upstairs Gallery; artists' reception, 6 to 8 p.m. Through January 30. Gallery hours: M—F, 8 a.m. to 9 p.m.; Sat., 8 a.m. to noon; closed Sundays. 643--6060 ext. 423.

## 07 SUNDAY

**"A View Side by Side,"** photographs by Lou and Dorothy Duncan, Upstairs/Downstairs Gallery, Flamingo Library. 733-7810.

**Stephen Wilmoth**, sculpture, on loan from the Arizona Commission on the Arts, at Charleston Heights Arts Center

Gallery through December 30. Hours: Daily 1—4:30 p.m.; also M—Th, 6—8:30p.m. 386-6383.

## 12 FRIDAY

**Las Vegas Ceramic Invitational**, new work by Greg Allred, Mike McCollum, Kathleen Peppard and Cory Roth, Allied Arts Gallery, through January 7. Opening reception, 5 to 7 p.m. Gallery hours: M—F, 9 a.m. to 5 p.m. 731-5419.

## 21 SUNDAY

**John Patterson**, oil paintings, Reed Whipple Cultural Center Art Gallery through January 14. Hours: M, Th, 2:30—8 p.m.; T, W, F, 10 a.m. to 8 p.m.; Sat., 9 a.m. to 5 p.m.; Sun., 12—5 p.m. 386-6211.

**Nevada Watercolor Society**, an annual exhibition at the Flamingo Library Main Gallery. Opening reception, 3 p.m. Through January 16. 733-7810.



# DECEMBER EVENTS

## 01 MONDAY

**Richie Cole**, alto sax, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

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

**Joe Behar's Community Drama Workshop**. See 11/3.

## 02 TUESDAY

**"Slave of Love"** (1976, U.S.S.R.), directed by Nikita Mikhalkov, International Film Series: The East European Cinema, presented by the Allied Arts Council and the UNLV Film Studies Program, UNLV's Wright Hall Auditorium, room 103, 7 p.m., with discussions by Hart Wegner and Paul Burns. Free. 731-5419.

**"Meaning in Music,"** a University Forum lecture by Michael Mulder, illustrated with recorded music, UNLV's Beam Hall, room 241, 7:30 p.m. Free. 739-3332.

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

**"A Christmas Carol."** See 11/28.

**Bob Pierson**, saxophone, Jazz at the Nob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 03 WEDNESDAY

**Lecture/slide presentation**, by Michael Webb, author of "The Magic of Neon" and curator of current Main Gallery "Neon" exhibit, Flamingo Library Auditorium, 7 p.m. 733-7810.

**Nevada Musical Theatre Guild Workshop**. See 11/5.

**UNLV Chamber Ensemble**, Black Box Theatre, 8:00 p.m. 739-3332.

**"A Christmas Carol."** See 11/28.

## 04 THURSDAY

**Japanese floral design classes**. See 11/6.

**Theatre Arts Group workshop**. See 11/6.

**"A Christmas Carol."** See 11/28.

## 05 FRIDAY

**"The Testimony of Elsie Beckman in the Case Against Hans Beckert, the Child-Murderer,"** presented by Rainbow Company children's theater at Reed Whipple Auditorium, 7 p.m. December 5, 6, 7, 11, 12, 13, and 14. 386-6553.

**University Chamber Chorale**, UNLV's Black Box Theatre, 7:30 p.m. 739-3332.

**"A Christmas Carol."** See 11/28.

## 06 SATURDAY

**"The Testimony of Elsie Beckmann...."** See 12/5.

**"A Christmas Carol."** See 11/28.

## 07 SUNDAY

**"A Christmas Carol."** See 11/28.

**Oratorio Chorus**, UNLV's Ham Concert Hall, 2:00 p.m. 739-3332.

**Wayne Ford Jazz Quintet**. See 11/2.

**Serenata Chamber Orchestra**, holiday concert featuring works by Vivaldi, Holst and local composer Bill Rogers with soprano soloist Regina Doty; Flamingo Library Auditorium, 3 p.m. 733-7810.

**"The Testimony of Elsie Beckmann...."** See 12/5.

**Boulder City Art Guild**, 7th Anniversary Show and Sale, 1495 Nevada Highway, Boulder City, 12 noon to 4 p.m. 294-9982.

## 08 MONDAY

**Nevada State Ceramic Association**. See 11/10.

**Joe Behar's Community Drama Workshop**. See 11/3.

## 09 TUESDAY

**"Siberiade"** (1980, U.S.S.R.), directed by Andrei Mikhalkov-Konchalovsky, International Film Series: The East European Cinema, presented by the Allied Arts Council and the UNLV Film Studies Program, UNLV's Wright Hall Auditorium, room 103, 7 p.m., with discussions by Hart Wegner and Paul Burns. Free. 731-5419.

**Collegium Wassail Concert**, UNLV's Black Box Theatre, 8:00 p.m. 739-3332.

**"Eagle-I" Shields**, drums, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 10 WEDNESDAY

**Nevada Musical Theatre Guild Workshop**. See 11/5.

**UNLV Clarinet Choir/Saxophone Quartet**, UNLV's Ham Fine Arts, room 132,

8:00 p.m. 739-3332.

## 11 THURSDAY

**Japanese floral design classes**. See 11/6.

**"The Testimony of Elsie Beckmann...."** See 12/5.

**Great Books Discussion Group**; topic: "My Negro Problem—And Ours" by Norman Podhoretz, Flamingo Library Conference Room, 7 p.m. 733-7810.

**Theatre Arts Group workshop**. See 11/6.

**University Chorus/Chamber Chorale**, UNLV's Ham Concert Hall, 8:00 p.m. 739-3332.

**"The Nutcracker,"** Nevada Dance Theatre's Christmas Concert, choreographed by Vassili Sulich; Judy Bayley Theatre, UNLV, 8:00 p.m. December 11, 12, 13, 15, 16, 17, 18, 19, 20, 22, 23; 7:00 p.m. December 14 and 21 and 2:00 p.m. December 13, 14, 20, 21. 739-3838.

## 12 FRIDAY

**"Intermezzo,"** starring Leslie Howard and Ingrid Bergman, Classic Images Film Series, Flamingo Library Auditorium, 3 and 8 p.m. 733-7810.

**"The Testimony of Elsie Beckmann...."** See 12/5.

**"The Nutcracker."** See 12/11.

**UNLV Art Club** Annual Christmas Art Sale, Grant Hall Ceramics Lab, 10 a.m. to 4 p.m. 739-3237.

## 13 SATURDAY

**UNLV Art Club** Annual Christmas Art Sale, Grant Hall Ceramics Lab, 9 a.m. to 1 p.m. 739-3237.

**"The Testimony of Elsie Beckmann...."** See 12/5.

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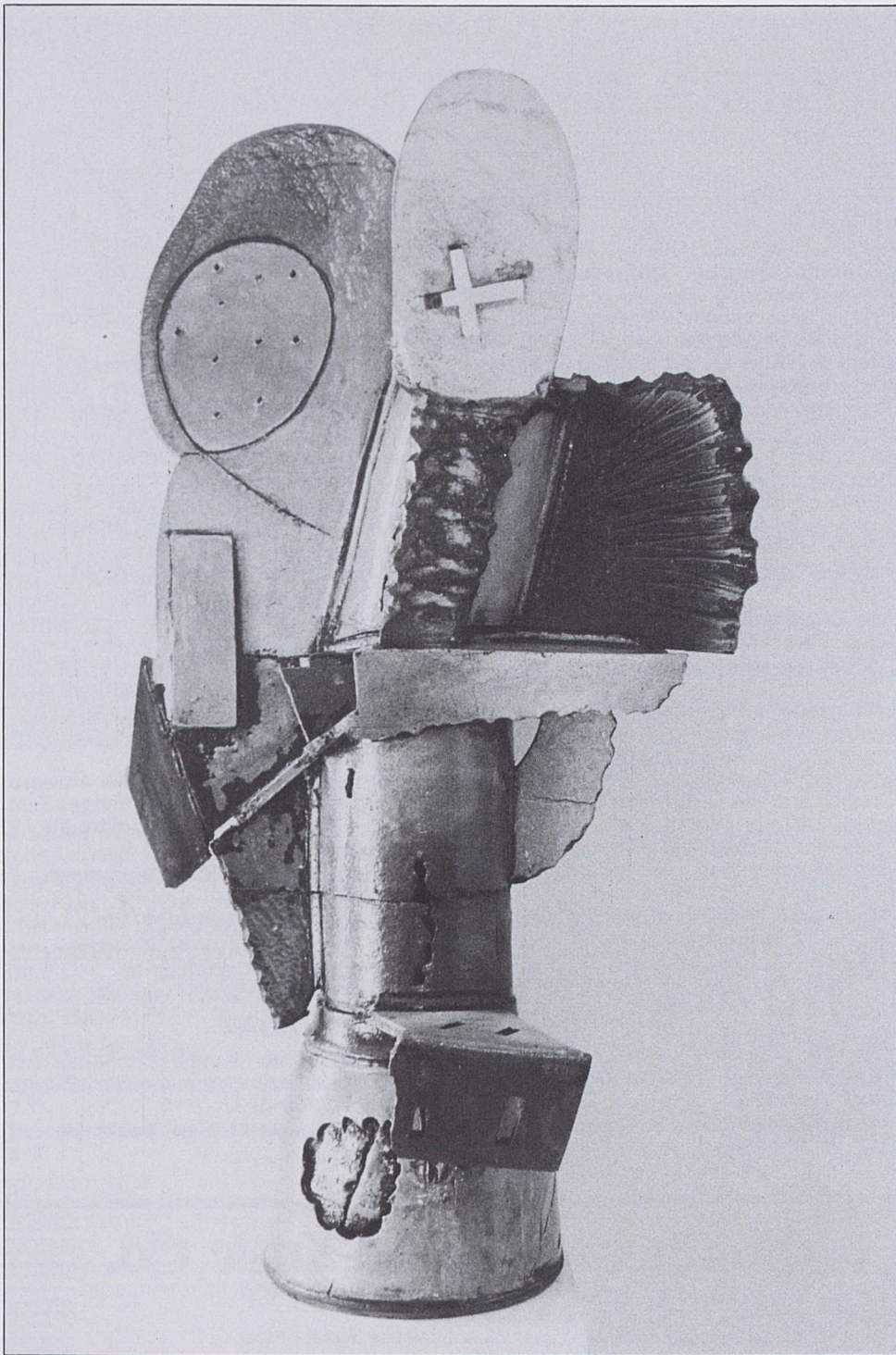
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"Passages," by Mike McCollum, raku, 45"x24"x17" (1986). McCollum is one of four artists in AAC Gallery's December exhibit. See story, p. 27.

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

**"Winds of Variation,"** a University Forum concert/lecture featuring works from the 16th through the 20th centuries, by the Sierra Wind Quintet, Black Box Theater, UNLV, 7:30 p.m. Free. 739-3332.

**Nevada Musical Theatre Guild Workshop.** See 11/5.

**"The Nutcracker."** See 12/11.

## 18 THURSDAY

**Japanese floral design classes.** See 11/6.

**Professional Photographers of Nevada** monthly meeting, 6:30 p.m., Sandpiper Restaurant, 3311 E. Flamingo Rd. 873-1673.

**Theatre Arts Group workshop.** See 11/6.

**"The Nutcracker."** See 12/11.

## 19 FRIDAY

**"The Nutcracker."** See 12/11.

## 20 SATURDAY

**"The Nutcracker."** See 12/11.

## 21 SUNDAY

**Las Vegas Civic Symphony,** holiday concert featuring traditional Christmas music, 2 p.m. at Reed Whipple Cultural Center. Tickets: \$3 adults, \$2 students and senior citizens, \$1 children under 12. 386-6211.

**"Christmas Pops,"** concert presented by the Southern Nevada Musical Arts Society at Charleston Heights Arts Center. Time TBA. 451-6672.

**Wayne Ford Jazz Quintet.** See 11/2.

**"The Nutcracker."** See 12/11.

## 22 MONDAY

**"The Nutcracker."** See 12/11.

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

**Joe Behar's Community Drama Workshop.** See 11/3.

## 23 TUESDAY

**"Separate Tables,"** with David Niven, Deborah Kerr, Rita Hayworth and Burt Lancaster, adult captioned film for the deaf (with sound), Flamingo Library Auditorium, 7 p.m. 733-7810.

**"The Nutcracker."** See 12/11.

**Holiday Jam Session** with Jay Cameron, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 28 SUNDAY

**Wayne Ford Jazz Quintet.** See 11/2.

## 29 MONDAY

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

**Joe Behar's Community Drama Workshop.** See 11/3.

## 30 TUESDAY

**Holiday Jam Session** with Jay Cameron, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

**"The Nutcracker."** See 12/11.

## 14 SUNDAY

**Fairy Tale Hour.** See 11/2.

**Las Vegas Symphony Orchestra** presents Handel's *Messiah*, Artemus W. Ham Concert Hall, UNLV, 2:00 p.m. 739-3420.

**Wayne Ford Jazz Quintet.** See 11/2.

**"The Testimony of Elsie Beckmann...."** See 12/5.

**"The Nutcracker."** See 12/11.

## 15 MONDAY

**"The Nutcracker."** See 12/11.

**Maxine Sullivan,** vocals, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1:30 a.m. Recorded for

later broadcast over KNPR 89.5 FM 385-4011.

**Joe Behar's Community Drama Workshop.** See 11/3.

## 16 TUESDAY

**"The Nutcracker."** See 12/11.

**Greg Marciel,** trumpet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 17 WEDNESDAY

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

**Las Vegas Writers' Club,** Las Vegas



# NEON

## A Vegas-style celebration

**N**eon. Whether art, technology, folk craft—or a little of each, today's neon differs in concept from that of fifty years ago, while still alluding to its origins. Neon, past and present, is being celebrated in a series of events in November and December. And what better place than Las Vegas to celebrate neon, where it enjoys a unique dominance? The Brobdingnagian proportions of Las Vegas signs are legendary throughout the world.

Neon's myriad aspects will be examined in three upcoming programs jointly sponsored by the Las Vegas-Clark County Library District and the Nevada State Museum and Historical Society:

Two exhibits will run concurrently at the Flamingo Branch library and the Nevada State Museum and Historical Society in Lorenzi Park:

First an exhibit on Las Vegas neon will open with a brief program and reception, Friday, November 21 at 7 p.m. at the Nevada State Museum. The evening will feature the premiere of "Neon Skyline," a multi-image slide/sound presentation produced by the Museum. It is a collection of images of Las Vegas neon and includes a neon sign donated by Young Electric Sign Company. This ex-

hibit will be available for loan through the Museum beginning January, 1987. A short documentary on the making of the Mint Hotel sign will also be shown. That evening, the Museum will also be opening its permanent exhibit on neon in its History Gallery, which will include a neon sculpture donated by Ad-Art of Las Vegas.

Then, "The Magic of Neon," a touring

*"If this keeps up,  
The Strip will  
look no different  
than downtown  
Kansas City."*

photographic exhibition produced by the Smithsonian Institution, opens on Sunday, November 23 at the Flamingo Library, 1401 E. Flamingo Road, at 3 p.m. The slide show and documentary will be repeated at that time.

The final event takes place on December 3 at 7 p.m. at Flamingo Library. Michael Webb, curator of the Smithsonian's "The Magic of Neon" and author

of a book of the same name, will give a slide-illustrated lecture on neon as an art form. Webb, who recently completed work on the Smithsonian's massive touring exhibition on Hollywood, is a writer and photographer of architecture and design.

Ironically, the recent proliferation of neon as part of the post-modern architectural onslaught comes at a time when Las Vegas casinos are, by and large, abandoning its use. Architect Steven Izenour, who, with Robert Venturi, authored the landmark *Learning from Las Vegas*, recently bemoaned the trend toward "good taste" in Las Vegas architecture; smoked glass replacing neon, fountains replacing flashing light bulbs.

"If this keeps up," he warned, "the Las Vegas Strip will soon look no different from the redeveloped downtowns of Kansas City and Philadelphia."

Some of the events in the series have been partially funded by the Nevada Humanities Committee, and all are open to the public. For more information, call the programming department at the Las Vegas-Clark County Library District at 733-7810, or the Nevada State Museum and Historical Society at 385-0115.

—Dorothy Wright AA

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# University Wind Ensemble

The University Wind Ensemble will present its first concert of the season at UNLV's Judy Bayley Theater on Tuesday, November 25 at 8 p.m. Director of Bands Thomas G. Leslie will conduct the Ensemble in an evening of modern music.

The Wind Ensemble will feature four original selections written by Lamont Downs, who earned his composition degree from the Eastman School of Music.

Last May, Downs attended the University Wind Ensemble's concert and was impressed enough to approach Leslie and offer his compositions.

The Ensemble will also perform a number of recent works by other composers.

In the last concert, Leslie presented "special effects" to the surprise and delight of the audience, and the Ensemble received a standing ovation.

Admission is only \$1. For more information, please call 739-3734. AA

## Boosters are not critics

Editor:

Critics Dan Skea and Charles Supin didn't exactly invite replies to their statements on criticism in the last two issues of *Arts Alive*. Yet I can't remain silent in the face of even inadvertent provocation.

I review classical concerts. I get paid to react and to describe as accurately as I can what prompted my reaction. Skea and I seem to be in exact agreement about that function of a critic. But my ego suffers a bit at Skea's claim that my voice has no more weight or authority than anyone else's.

For better or worse, my opinion automatically has more weight because I have a forum—my reviews appear in print. I don't presume to speak for anyone but myself. But I'd like to think that an extensive background and purposeful concentration, to say nothing of preparatory research, give my words more authority than the gentleman in the pricey seat nodding off between the first and last movements.

Should my opinion have more clout than anyone else's? That's definitely open to debate. But there's no denying that it's going to as long as my reviews appear in the paper and someone else's do not.

I don't see myself as a middleman between the artist and potential audience as Skea does. The artist's job is to communicate directly to the audience, among whom I sit. If I must act as interpreter, then the artist isn't doing his or her job. If I can educate, if, as Skea phrases it, "I can nudge awareness upward," so much the better. The roles of critic and educator are hardly incompati-

ble. But I think it more important that I report what happened, warts and all, and that I extend the experience of music in time and that I take a stand specific enough to stimulate either concurrence or disagreement.

Supin questioned, "Do you sort of feel more in control when you blast something you read or someone you see?" Heavens no! I live for the programs that lift me to the stratosphere, like last year's Philadelphia Orchestra concert, when I can come home to write a sincere gusher. I look forward to concerts by "big names" because I expect to have a wonderful time. If I don't, then I believe my disappointment or anger should make its way into print, along with the reasons for it.

Frankly, I'm embarrassed by poor showings. I agonize over how I can discreetly and politely suggest that the product wasn't worth whatever effort it took. I'm sad when a prominent performer or group doesn't give its best or has an off night. But that doesn't mean I should falsify my report.

Finding fault serves a definite purpose. It points a finger at mediocrity, or worse, and fosters excellence. Why shouldn't the critic direct anyone towards a good event or away from a poor one, as Supin maintains he shouldn't? To do otherwise strikes me as a betrayal of mission.

Yes, it's noble to encourage the exploration and presentation of art in our community, at no matter what level, as Supin suggests. And yes, there certainly are worse avocations in life. But, as I see it, the person who praises everything is a booster, not a critic at all.

—Esther H. Weinstein

# Serenata Chamber Orchestra

Six performances of the Serenata Chamber Orchestra, now in its second season, and additional performances by its smaller units, the Serenata String Quartet and the Serenata Lower Strings Ensemble, make up the season program for the musical group in residence at the Flamingo branch Library.

Musical Director and Conductor Rodolfo Fernandez has selected a diverse program of musical styles and techniques featuring various soloists. All performances are free, Sundays at 3 p.m., in the Flamingo Library Auditorium.

On November 16, the Serenata String Quartet performs, featuring players Rebecca Sabin Ramsey, violin; Pamela Davis, violin; Mary Trimble, viola; and Barbara Gurley, cello, in the season's second concert (the premiere was October 12).

Then on December 7, the full orchestra performs Vivaldi's *Concerto Grosso in D minor*, "L'estro armonico," featuring soloists Rebecca Sabin Ramsey, violin; Pamela Davis, violin; and Barbara Gurley, cello; Schubert's "Salve Regina," for soprano orchestra with guest soloist Regina Doty; and Holst's "St. Paul's Suite."

Soloists scheduled to appear with the Orchestra include Walter J. Blanton, trumpet; Andrea Ridilla, oboe; Rebecca Sabin, Concertmistress; Barbara Gurley, cello; Mary Trimble, viola; and Regina Doty, soprano.

Departing from the standard repertoire, the music for this season includes many works never before performed in Las Vegas. A new feature this year will be program notes prepared by Mark Stackpole of the library's reference department.

The fourth concert highlights the Serenata Lower Strings Ensemble on January 18. Then, the full orchestra performs through the rest of the season: February 22, performing work by Purcell-Britten, Holzbauer and Wren; March 29, works by Gray, Telemann, Tchaikovsky and Roussel; April 12, works by Volkmann, Bach, Walton and Respighi; and in the season finale May 31, works by Purcell, Sibelius, Puccini and Foote.

Instrumental music is made possible by funds from the Recording Companies of America through the Music Performance Trust Funds and the cooperation of Local 369 AF of M with matching funds provided by the library district as co-sponsor.

For more information contact the Flamingo Library at 733-7810. AA

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# Civic Ballet's guest choreographers



Luisa Triana (second from right) with four of her students.



Luisa Triana.

PHOTOS: PATRICIA MORTATI

**“W**e use the knees to make the body dance,” says Luisa Triana when describing how her native Spanish dance differs from other dance forms. Triana, a Spanish dancer of international reputation, is one of five choreographers currently rehearsing the Las Vegas Civic Ballet Company for the upcoming production of *Variations in Dance*, opening at Charleston Heights Arts Center on November 14.

*Variations in Dance* will be presented on November 14, and 21 at 8 p.m. and November 15, 16, 22, 23 at 2 p.m. Opening night benefit performance tickets for *Variations* are \$15, which includes a meet-the-choreographers champagne reception immediately following the concert.

Other choreographers participating in this diverse sixth season opener are Linda de Becker, “Pigtails and Pantaloon,” Jamey Gallagher, “Star Spangled Ballet,” Alexander Nigidoff, the *Sleeping Beauty* “Grand Pas de Deux,” and Michel Zaplatilek, “Suite en Jazz.”

Sixteen members of the Civic Ballet will perform “Capriccio Espagnol,” by Rimsky Korsakov—music which is the perfect vehicle to introduce Spanish dance, according to Triana. “Mr. Korsakov was inspired by Spain and incorporated the folk music of the North, as well as the strong, rhythmical gypsy and the sensuous Moorish music of the South,” she explains. “The title means ‘everything that is Spanish,’ and this piece, I feel, is a tribute to Spain and a tribute to Mr. Korsakov.”

Triana, a professional dancer since the age of six, has appeared in major dance halls around the world. While still a teenager, she started her own dance com-

pany and began winning acclaim for her original choreography and impeccable technique. Her Carnegie Hall debut concert started a series of successful tours throughout the United States.

When she first arrived in Las Vegas, she was the opening act for performers like Andy Williams and Danny Kaye. Most recently she choreographed and performed with the Las Vegas Symphony. She also teaches at Backstage Studios and looks forward to forming a Las Vegas-based Spanish dance company.

Triana praises the Civic Ballet for providing upcoming dancers with exposure to a professional experience—both in terms of training and performance—and for the opportunity for local choreographers to work. Although the dancers have varied backgrounds, she feels that “their earnest desire and enthusiasm make up for any lack of experience.”

Choreographer Linda deBecker, ballet mistress for the Civic Ballet, was classically trained in ballet on the West Coast and in New York, where she received a full scholarship to the Julliard School of Music and Dance. She was a soloist with the Los Angeles Ballet Company and guest performer with the Los Angeles Opera Company. As part of the adagio team of Belinda and deBecker she toured Europe for 4 years, performing in major casinos and theaters in Italy and France.

Jamey Gallagher, choreographer, instructor and performer, studied classical ballet in New York, Los Angeles, and Mississippi. Gallagher’s classical dance experience includes the Jackson Ballet and Nevada Dance Theater. He was a soloist with both companies. Other ballet credits include Dance Arts Theater in

California. He has choreographed two original ballets for the Civic Ballet and will restage his *Star Spangled Ballet* for this concert.

Alexander Nigidoff, now residing in San Francisco, received his formal training with Eugenia Cornelli of the Bolshoi Ballet Company and at Teheran’s Fine Arts School with American choreographer William Dollar. He has toured Europe and Asia dancing major roles in *Swan Lake*, *Nutcracker*, *Sleeping Beauty*, and *Raymonda*, among others. He has appeared with the Bolshoi, the New York City Ballet and the Ballet of Los Angeles. He is the former artistic director of the Albuquerque Civic Ballet and guest choreographer for the Pacific Ballet Theatre in Santa Monica.

Michel Zaplatilek, born in Belgium, received only six months of ballet training before starring in a Paris music hall revue at age 19. In 1963 he auditioned in Paris for a Frederick Apcar production which led to featured parts in Las Vegas in *Casino de Paris*, *Vive Les Girls* and *Minsky’s Burlesque*. He also appeared in the Broadway production of *Golden Rainbow*. He has taught jazz for the Nevada School of the Arts and UNLV and can currently be seen in Nevada Dance Theatre’s *Coppelia*.

The Civic Ballet has plans to continue its policy of bringing outside choreographers to work with the company. According to Hal DeBecker, production coordinator for the company, negotiations are currently being made to obtain a new ballet from Heinz Spoerli, director of the Basel Ballet in Switzerland.

General admission for the regular performances is \$4, children 12 and under \$3. For more information or tickets call 386-6383. **AA**



# McGARRY CAVEN

and

## Opus Dance Company

by MORAG VELJKOVIC



**Mc**Garry Caven at age ten made his professional debut as a mouse in the *Nutcracker Suite*, thanks to his sister, who was appearing with a regional ballet company in his home town of Spokane, Washington. From then on he was off to studios and ballet classes. He is now, among other things, the artistic director of the Opus Dance Ensemble in Las Vegas, which recently incorporated as a non-profit company with a board of directors comprised of local business people. The company consists of thirteen professional dancers and two apprentices.

McGarry founded Opus four years ago as an outlet for dancers who work in Strip shows.

"I've been a dancer in those shows," says McGarry, "And even if you're in the best show in town, dancing the same steps twice a night for years can become artistically tiring. I noticed that many good dancers came to my class to work and better themselves, but there was no place for them to show what they could do. Opus was created so that dancers could express themselves in another light. It also provides me and other choreographers with an outlet for our ideas."

Although he teaches and choreographs, McGarry's original career plan focussed on ballet. "Summers I would get scholarships and take off to study at famous schools around the country." He studied with Joffrey, the royal Winnipeg and the Banff School of Fine Arts on scholarships; danced with the Minnesota Dance Theatre, Joffrey II, San Francisco Ballet and Le Ballets Jazz de Montreal; and in the process had the chance to work with choreographers such as Jerome Robbins, Glen Tetley, Eva von Gency and Jean Paul Comelin.

Then a back injury laid him up for eight months, forcing a switch in career goals. Nerve damage made execution of the rigorous ballet technique too painful, so he accepted a position as Associate Director of the Sacramento Ballet and taught there for three years.

"I found out how much I enjoy teaching and doing choreography. I still teach ballet at Backstage Dance Studio and jazz at UNLV."

McGarry is a well-known principal dancer on the Strip, having worked closely with choreographer Cary La Spina, both as assistant and lead dancer in two long-running successes, "Bravo Vegas" and "Branded." In addition to directing Opus and teaching, he also choreographs shows in Aruba and Tahoe, and is now involved in four projects.

The problem with hiring Strip dancers for Opus is that all of them work shows, seven nights a week. Since none of the dancers are available for evening performances, the company has danced at 2:30 a.m. at the Gypsy, a local cabaret, for the past few years. That means the dancers and McGarry rehearse nights, after their respective shows.

"I'm grateful that the Gypsy gave us an area where we could perform for so long," says McGarry, "But I've also realized that to reach the general public we must give day performances. Eve-

PATRICIA MORTATI



nings are out, so we're giving weekend matinees."

Opus just presented its first big public concert in November at the Tropicana Hotel. A January 24 performance at Boulder City High School will be for the benefit of the planned Boulder City Cultural Center.

Having seen so many companies come and go, where is Opus going to find its staying power?

"It already has," says McGarry, "and it will exist as long as there are good dancers here in town who work on the Strip. What we have going for us is the fact that none of us are doing it for money. I make my living teaching and choreographing commercial shows. I don't draw a salary and our dancers are paid a mere token. You have to love what you are doing to do it for free in the middle of the night, and we all do. I don't see this company changing to evening performances because it is for these dancers. I'd like to see the weekend matinees become a regular event."

Opus is a jazz-ballet company, according to McGarry. To work with him and the other choreographers, dancers must have strong ballet technique. But he also looks for other things in his dancers. What is the thread that binds this group together?

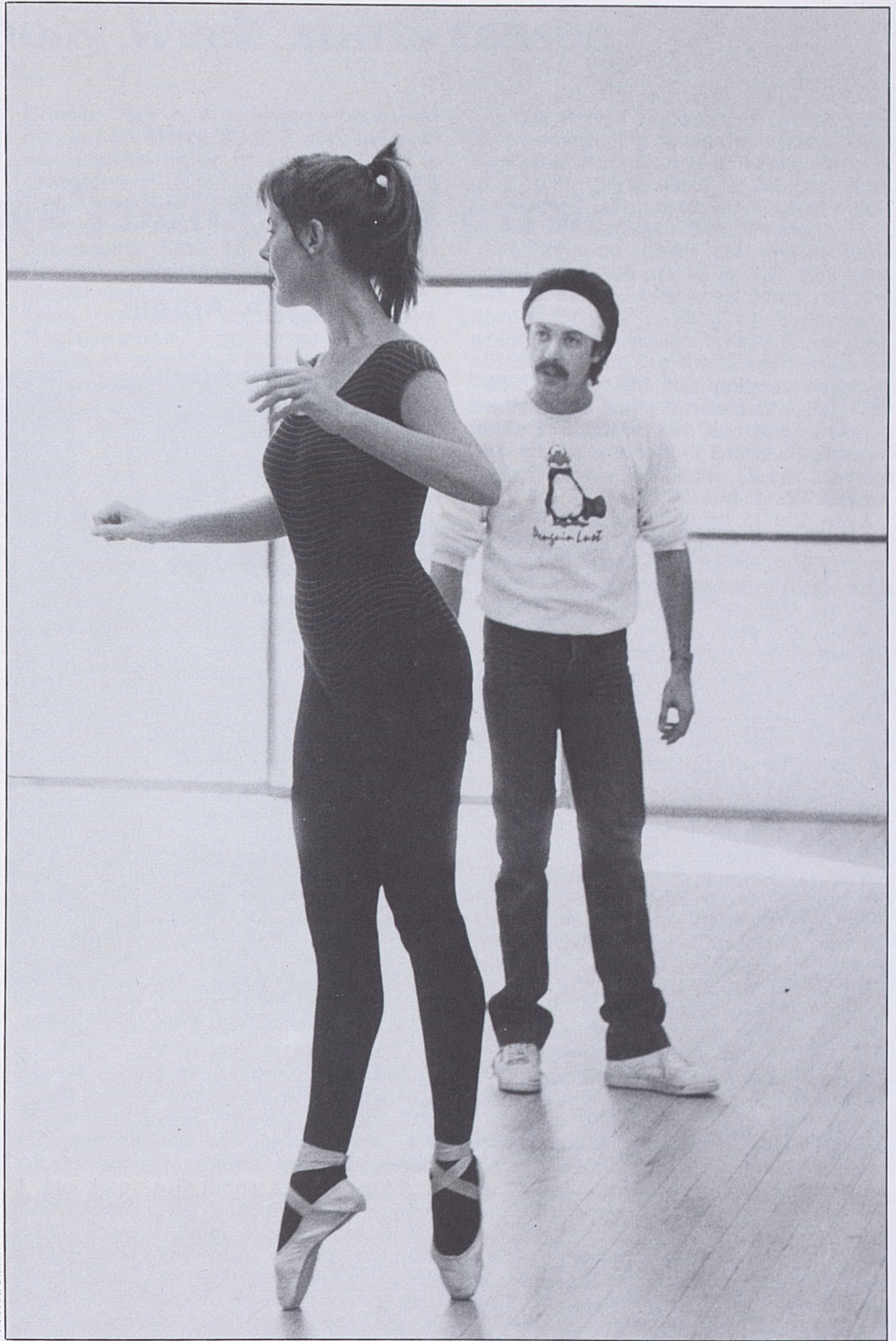
"Strong personalities and hard workers," is the brief answer. "I'm not interested in the dancers who party till 5 a.m., get up at three in the afternoon, shower and go to work. I want the dancer who is in class three or four times a week. I'm sick and tired of flakes who say one thing then do another. All our dancers are volunteers and they have to be self-motivated and disciplined to do what they are doing, but that's what makes this company so exciting."

By dance standards, Las Vegas dancers are spoiled. Where else can an eighteen-year-old come to town, get in a show and take it as par for the course that the condominium and car will follow—which they do.

"Ah yes, that's true," says McGarry, "and Las Vegas is the worst place for a young dancer to come to first. You want to be a real dancer—get out there and learn what a dancer's life is all about. Here it all comes too easily. I've done the touring and the living out of a suitcase bit. I did the New York trip, which meant eating peanut butter and tortilla sandwiches, living four to a studio apartment, just to make the rent. I've stood on a corner and had to decide whether I was going to take the bus or eat that night. I'll tell you why I think it's good to do all that. It makes you really appreciate what you can earn in Las Vegas and it teaches you how to survive. That in turn gives you real dedication and staying power."

What is an average Opus program like?

"It could be a jazz ballet of mine called 'Opus,' or a more classical piece like 'Windborne,' and in the same program there could be 'Pas de Quatre' (a period piece created for four famous ballerinas). Jayme Marshall's ballet is jazz set to Mel Torme's songs. He did it for a concert given by the Las Vegas Dance The-



McGarry Caven observes an Opus ballerina.

ater studios and I asked him to recreate it for us. We're not limited in what we do."

Will the general public turn out for his matinees?

"I think we have to thank the pioneers in the arts here. I went to *Carmen*, the opera, at UNLV. It was packed—and opera appeals to a specialized group of concertgoers. Companies like Nevada Dance Theater have helped to train the public to come to a concert. There is a much healthier attitude to the arts in this town than there was ten years ago. Also I'll tell you what is critical to any company: The board of directors. And mine has been wonderful. I've received so much support and not once has anybody tried to interfere with my artistic

choices."

Why are ambitious dancers signing themselves on in Las Vegas shows instead of starving and looking for a break in New York? Some tried it, paid their dues and now enjoy the comfort and steady pay which Las Vegas offers. Some were excellent ballet dancers who grew too tall to be in ballet companies and some are married with children. Whatever the reason, the fact remains that there is a small corps of really dedicated dancers who still want to be challenged and still want to grow. These dancers are what Opus is all about and, to quote McGarry, "Opus exists for the Strip dancers and choreographers who are saying to Las Vegas, 'Hey, look what else we can do.'" **AA**

PATRICIA MORTATI



# Sierra Wind Quintet's new horn

Lynn Arnold

“I was in Italy with the Spoleto Festival Orchestra when my mother telegraphed me: ‘POSSIBLE JOB IN LAS VEGAS.’ I thought, what are you talking about, Mom? A job in Las Vegas?”

Lynn Arnold brought her french horn here in July and successfully auditioned for the performance and teaching position with the Sierra Wind Quintet, UNLV and the Nevada School of the Arts.

When she first arrived in Las Vegas, “It was 106°. I could not believe how hot it was. I was really relieved when I found out that it gets cool.” Her relief over Las Vegas has been general. Now she says, “I love it here. I’ve found the people here are really, really nice.”

Arnold is the second woman and youngest member of the Sierra Wind Quintet, the young and highly promising chamber group led by bassoonist Yoshi Ishikawa, with Richard Soule, flute; William Powell, clarinet; and Andrea Ridilla, oboe.

Arnold will appear with the Sierra Wind Quintet on Wednesday, December 17, at 7:30 p.m., in a free concert of works from the 16th through the 20th centuries, in UNLV’s Black Box Theater.

“They’re fantastic,” she says. “I feel very lucky to be playing with such fine musicians. We have a strong leader; I’ve been very impressed with Yoshi’s dedication and organization, and that can be almost as important as the music itself.”

Arnold stands at the beginning of her professional career. She earned her Master of Music in horn performance from the University of Southern California this year and then won the audition for the prestigious Spoleto Festival professional summer orchestra. She has a Bachelor of Music in horn performance and music education from the Eastman School of Music.

That “Mom” who sent her to Las Vegas is a bassoonist who plays in a



Lynn Arnold, new member of Sierra Wind Quintet.

number of groups around New Jersey. Arnold, raised in Upper Saddle River, New Jersey, says, “I realize how lucky I am to have had my family’s love and support” in her choice of a career.

“When I was about five years old, I begged my parents to let me take piano lessons. We had a beautiful piano.” She studied piano from the first grade through her first year at Eastman. “I used to practice all the time, more than I practice horn.” But, “One of the greatest joys for me is playing in an orchestra, and I couldn’t do that with piano.”

She started horn in the fourth grade. “I wanted to play the horn because I

heard it was the hardest instrument. It comes from being the middle child: I wanted to be different, to stand out. I had no idea what the french horn was, except that it looked shiny.”

Arnold fails utterly to live up to the stuffy image of the classical musician. Asked by a photographer to fill her horn with water for a gag shot illustrating the horn player’s spit problem, she pulls the aging Conn, which is developing a nice patina, out of its case and plunges it repeatedly into the University’s new Reflecting Pool.

She has a similarly unstuffy approach to New Music and other genres. “I try to have as open a mind as I can. I get really frustrated when musicians just read through a piece of music and say, ‘This is a piece of trash.’” Any composer who creates a new piece deserves a fair hearing.

Arnold played with the Las Vegas Symphony at the “Picnic Pops” concert in September and looks forward to further work under Maestro Virko Baley. “I like playing in a symphony best—I like the feeling of being in an orchestra with good musicians who care about what they’re doing.”

At USC, at Eastman, and in various summer sessions, Arnold has performed in a variety of chamber groups and is used to being a group’s only woman. “I feel very comfortable in that situation; I usually don’t think of musicians as male or female.” She acknowledges that the music world is still male-dominated, especially in the brass world, but she says, “It doesn’t occur to me that someone wouldn’t respect me because I’m a female brass player. That’s not to say there haven’t been situations where I suspected that some kind of preference was operating.”

Arnold says she felt an immediate kinship with oboist Ridilla, beside the comradeship of two women. She finds them much alike, two women who chose to play somewhat peculiar instruments out of the instinctive rebellion of the strong individual.

Not that she looks that part, any more than she looks the somber professional. “Everyone thinks I’m a college student here and looks at me like, ‘You’re the teacher?’”

“I think this is a really good opportunity for me right now; a lot of performance opportunities and a variety of teaching opportunities. In a month and a half I’ve worked so hard and learned so much. I’m very happy here.”

—P. Gaffey AA

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# 'Symphony Week' starts season

The celebrated pianist Phillippe Entremont is guest soloist in the opening concert of the Las Vegas Symphony's 1986-87 Subscription Season. The seventh anniversary season opens on **Monday, November 10** at 8 p.m. in Artemus W. Ham Concert Hall.

Entremont's style and prodigious talent, both at the piano and on the podium have won him critical acclaim on five continents. He entered the Paris Conservatoire at the age of 12 and made his American debut at the age of 19. He has been piano soloist with most of the major orchestras of the world. Maestro Virko Baley begins his seventh year as music director and conducts a program which includes the "Flying Dutchman Overture" by Wagner; *La Mer* for chorus, orchestra and narrator in a U.S. premiere by Hrabovsky; and the *Piano Concerto No. 1 in D minor* by Brahms. Baley, the Ukraine-born composer/pianist/conductor, is co-founder of the Las Vegas Symphony.

The week of **November 2 through November 9** is "Symphony Week" in Las Vegas, officially proclaimed by Mayor Briare, as part of the seventh anniversary season. A free pre-concert lecture will be held one hour before the performance and a post-concert reception will be hosted by the Junior League for the entire audience. Other festivities include a kick-off party **Sunday, November 2**, for the Symphony Board of Trustees and their guests; a free performance by the Sierra Wind Quintet; a free performance of a string ensemble at the opening of Fletcher Jones Hyundai **November 6**; and a free chamber orchestra performance at Whiting's Lights Up on **November 8**, 4 p.m. with a special appearance by Lou Rawls.

The symphony's chamber music series includes performances by the Las Vegas Chamber Players, **Monday, November 12** at 7 p.m., with Anne Chase, soprano and Laura Spitzer, piano; and on **November 24** at 7 p.m., with Miles Anderson, trombone and Erica Sharp, violin. Both concerts are held at Artemus W. Ham Concert Hall.

The entire season is rich with concerts from renowned soloists who often premiere innovative work, including performances by the full symphony, the Chamber Players and the Las Vegas Opera Company. **January 18**, 1987, at 2 p.m., Kalman Banyaik, violin, and Virko Baley, piano, will perform in the Chamber Series in Judy Baley Theater; **February 4** at 7 p.m., Paul Sperry, tenor, and Irma Vallecillo, piano, perform at Artemus Ham Concert Hall; **February 16** at 7 p.m., "La Musica" with Carol Plantamura, soprano, Juergen Huebscher, lute and Achim Weigel, viola de gamba, presents works written for and about women in 17th century England and Italy; **February 25** at 7 p.m., the Las Vegas Chamber Players present Eugene Gratovich, violin, and Sylvia Golman, piano; **March 22** at 2 p.m., Bertram Turetzky, contrabass and Walter Blanton, trumpet, perform at Artemus Ham

Concert Hall; in a non-subscription free concert on **March 29** at 7 p.m. the solo instrumental music of Luciano Berio is presented in Artemus Ham Hall; **April 8** at 7 p.m., Virko Baley and Elissa Stutz perform a piano duo of 20th century composers; **April 10** at 7 p.m., Boris Berman, a Moscow Conservatory-trained pianist performs; and **May 11** at 7 p.m. Mark Drobinsky, violincello, the "new Rostropovich," performs work of American composer Charles Wuorinen.

The Opera Company presents Richard Strauss' *Salome* **January 8** at 8 p.m. with Virko Baley, conductor, Nancy Shade, soprano and Bodo Igezs, director at Artemus Ham Hall; **January 23** at 8 p.m. and **January 25** at 2 p.m., Engelbert

Humperdinck's *Hansel and Gretel*, with Baley conducting in the Judy Baley Theater; and **June 5** at 8 p.m. and **June 7** at 2 p.m., Virko Baley's *Hunger*, with Baley conducting and Nancy Shade, soprano, in the Black Box Theater.

Subscription tickets can still be purchased and are priced at \$75, \$60 and \$45 for the seven-concert series. Single tickets for the opening week concert, which go on sale November 3, can be obtained by calling the ticket hotline at 736-6656, or 739-3420. Tickets will also be available at Bullock's at the Fashion Show Mall (731-5111) and the performing Arts Center Box Office Thursday, November 6 (739-3801). Single tickets are \$15, \$13, \$10.50 and \$7.50. **AA**

## Musical Arts Chorus and Orchestra

One hundred voices will be raised in a performance of Felix Mendelssohn's oratorio, "Elijah," when the Musical Arts Chorus and Orchestra are presented by the Southern Nevada Musical Arts Society under the direction of Dr. Douglas R. Peterson.

The Mendelssohn concert is set for Sunday, November 30 at 3 p.m. in the Charleston Heights Arts Center (CHAC); and a "Christmas Pops" concert will be given by the Chorus and Orchestra at CHAC on Sunday, December 21.

In the November concert, renowned bass George Skipworth will sing the role of Elijah. Other soloists will include Pat Dawson, soprano; Helen Maynard, contralto; and Matthew Scully, tenor.

The Chorus and Orchestra have performed a large body of the major choral-orchestral literature, and the Chorus has performed under the batons of world renowned conductors Robert Shaw, Helmuth Rilling, Jerold Ottley, and Jester Hairston. Bill Willard of the *Review-Journal* said about the Chorus'

performance of the Schubert *Mass in Eb* last Spring: "The 78 voices were a superb blend with instant attacks and glowing legato harmonies. No less assured was the 33-member orchestra, very forceful as well as blissful in the execution of Schubert's choral magic."

The Society, now in its 24th season, received the announcement late in July that it had been awarded a grant from the Choral Program of the National Endowment for the Arts for the 86-87 season. The funds will support improved salaries for the artistic staff and technical assistance in fund raising and promotion. Grants were also received from the Nevada State Council on the Arts for organizational support (\$7,380); the Musicians Union, Local 369 of the American Federation of Musicians; and the State of Nevada Grant (SONG). In addition, private donations from business and individuals are made to the Society.

Both concerts are free to the public. For further information, call 451-6672.

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PATRICIA MORTATI

# Brass Quintet

Au revoir to all that

“There is a tremendous sense of sadness, balanced with a tremendous sense of accomplishment,” says Walter Blanton, trumpet player for the New World Brass Quintet. The ensemble is calling it quits, at least for a while, though several members liken their leave-taking to a sabbatical. Blanton echoes the feelings of the entire chamber group.

Blanton; Jim Firkins, trombone; Tom Gause, trumpet; Garry Russell, tuba; and Kurt Snyder, french horn; played their last Nevada concert in Panaca in October, which leaves a final tour of Alaska.

The Quintet’s accomplishments since its creation in 1977 are impressive: Countless concerts, three albums, five years of touring nationwide including two Nevada tours, and the longest run of any group (and the only one from Nevada) on the Western States Performing Arts Tour (WSPAT).

“We achieved a high degree of chamber music performance that is unequaled by any other brass quintet,” says Blanton. We never tried to present ourselves other than as a serious chamber group. I feel great about it.”

Low attendance at concerts was a strong factor in the disbanding. “It boils down to audience development,” says Firkins.

“People keep expressing their dismay at the breakup, but you wonder why they never attended a concert,” says Blanton.

“We played to more people in Panaca (population 400) than we did at Ham Hall recently, where the attendance was fifty,” says Firkins. The group agrees that it’s hard to sell chamber music anywhere, but especially in Las Vegas. And not just because there is so much competition for the entertainment dollar. “People here like to attend concerts that are social events—a place to be seen,” says Gause.

“It’s hard to make chamber music an event,” adds Blanton. “It’s too unadulterated.”

Ironically, the Quintet’s third album, “Images,” will be released this month, just as the group plays its swan song.

The Quintet foresees possibly getting together ‘to blow’—if their new album does well, for instance. “We’ve found out that we can be apart from each other for awhile and then get together and really play well. Another reason we’ve gotten along so well is that we have a good time rehearsing. We’re still finding new ways to play stuff we’ve been playing for years,” says Blanton.

There’s also a chance that they’ll tour again. Although they have enjoyed touring and have high praise for publicly-supported programs provided by Western States and the Nevada State Council on the Arts, touring has proven to be too expensive. Firkins says that, “Payroll is only 20% of our overhead on the road.” And Blanton agrees, saying, “We’d have to have someone ‘big’ pick us up for it to be feasible.”

New World Brass Quintet; from left, Tom Gause, Jim Firkins, Garry Russell, Kurt Snyder and Walter Blanton.

## ‘La Boheme’ opens season

Nevada Opera Theatre premiere

Puccini’s *La Boheme* will open the premiere season of Nevada Opera Theatre in Artemus Ham Concert Hall, Sunday, November 23 at 2 p.m.

Patricia Schuman will perform the role of Mimi, and Hans Ashbaker, Rodolfo. Madelene Capelle, of Southern Nevada, has been cast as Musetta, and well-known Southern Nevada baritone George Skipworth is cast as Marcello.

Schuman has performed at La Scala and will perform at the Vienna Staatsoper and Netherlands Opera during the 1986-87 season. She made her European debut in the title role of Peter Brook’s *La Tragedie de Carmen* in Paris and performed the same role in the premiere performance at Lincoln Center.

Hans Ashbaker performed in Nevada Opera Theatre’s *Midsummer Opera* in the last few months in Boulder City. He has performed in Paris, Barcelona, Graz, and in May, he replaced Placido Domingo at the Metropolitan Opera. He is considered one of the finest tenors in the United States.

Capelle has recently performed with the Oakland Symphony and the Charleston Symphony. In December,

Capelle will be guest soloist with the Sacramento Symphony and has been invited to sing with the California Coast Opera Company. She will perform the role of Rosalinda in *Die Fledermaus* in Zurich and Berlin in 1987.

Skipworth has performed in *Madama Butterfly* and *Carmen* at UNLV. He has worked with the Hartford, Indianapolis and Seattle opera companies. Skipworth has also performed across the country as a pianist and composer.

Nevada Opera Theatre’s first season will continue with “Opera Gala” on January 17, in a performance including the Southern Nevada Musical Arts Chorus.

*Die Fledermaus*, the most famous Strauss operetta, will conclude the season April 26. Henry Holt, who was musical director and conductor of the Seattle Opera for 14 years and was conductor of the Pacific Northwest Wagner Festival, will conduct *Die Fledermaus*. Holt has conducted at the New York City Opera, the San Francisco Opera, the Opera Company of Philadelphia and the Portland Opera, among others.

For more information, call Nevada Opera Theatre at 458-0803 or 454-5078. AA



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Blanton will now have more time to concentrate on solo recitals, using more electronics in live performance. "And writing. I'm now working on a piece for the Las Vegas Chamber Players," says Blanton. He is currently teaching for UNLV and the Nevada School of the Arts and performing with the Las Vegas Symphony and Chamber Music Society.

Firkins will be leaving Las Vegas for graduate studies in business administration at the University of New Mexico in Albuquerque. "I just want to be a student again. Besides, I made up my mind two years ago during the strike that I would be leaving the music profession."

Gause, who plays with the Jubilee show orchestra at the Bally Grand, will continue his affiliation with the Las Vegas Symphony. He'll also spend more time writing compositions and expanding his jazz presentation. In addition he plans to continue playing with Blanton and Russell in special chamber music projects.

Russell will continue to play with the showroom orchestra at the Flamingo Hilton and to teach tuba at UNLV. He looks forward to continued musical associations with Blanton and Gause.

Snyder has already left Las Vegas for a teaching position at the Idyllwild School of Music and the Arts (ISOMATA), in California. He will play with other ISOMATA faculty in chamber concerts in Southern California and perform as principal horn with the San Diego Opera.

"We're all the better," says Blanton, "No matter what happens at this point."

## Theater conference

**A** new board and slate of officers were elected at the 1986 annual meeting of the Nevada Community Theatre Association, a statewide theater conference held in Tonopah on August 23 and 24, with representatives of many major Nevada theaters in attendance.

The new officers are Paul Opitz, Carson City, president; Dorothy Schwartz, Las Vegas, vice-president; Roz Works, Carson City, treasurer; and Carolyn Opitz, Carson City, secretary.

Dates were set for the 1987 NCTA Festival, a statewide community theater competition to be held in Tonopah, March 28 and 29, 1987. The deadline for entries is March 4, 1987.

Morton Clark, professor of theater at Westchester College, New York, and board member of the American Association of Community Theaters, spoke

about his experiences in theater, salting his remembrances with hints and insights for actors and directors. William L. Fox, executive director of the Nevada State Council on the Arts, spoke about future funding problems and fielded questions concerning workshops sponsored or funded by the organization.

Luncheon for the conference was provided by the Tonopah Chamber of Commerce. The weekend also included dinner and a musical, written and performed by "The Toast of Tonopah," a local theater group.

For complete rules and regulations for the 1987 NCTA Festival competition, write to NCTA, P.O. Box 13991, Reno, Nevada, 89507. For general information regarding NCTA membership or the festival, contact Dorothy Schwartz at 454-0368, after 6 p.m. **AA**

## 'Let Us Entertain You'

**"B**oulder City Musical Pops '86," sponsored by the Boulder City Cultural Arts Board, will present songs from Broadway shows, past to present.

Showtime is 8 p.m. on Saturday, November 15, in the Boulder City High School Auditorium. A reception at the Historic Boulder Dam Hotel in uptown

Boulder City immediately follows the concert. Tickets are available in Las Vegas at KNPR-FM Public Radio and in Boulder City at the Burk Gal'ry for a \$5 donation to the Cultural Board.

"Let Us Entertain You," the theme for the evening, will showcase the talent of seven area entertainers with music from Broadway shows and movie musicals.

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# UNLV Theater Classics

## Pirandello, Dickens

Two of the classic plays most popular in this country will be presented in November and December by UNLV Theater: Luigi Pirandello's modern classic, *Six Characters in Search of an Author*, has had more American presentations since its New York premiere in 1922 than any European play of the twentieth century, except for possibly the plays of Chekhov. And Charles Dickens' rich description, sturdy allegory and quick wit have made *A Christmas Carol* the most often produced play in America.

*Six Characters* continues its run at the Black Box Theater at 8 p.m. on **November 1, 6, 7, 8** and 2 p.m. **November 2 and 9.**

As the title implies, the play tells of six imaginary characters—four adults and two children—who belong in a play but are doomed to wander in sort of a limbo of unborn souls because their author never finished his work with them.

Featured performers are Jerry Cleary, Jeana Cole, Rebecca Navaiantah, Michael Sokey, Justin Cooper, Aleza K. Goldsmith and Joe Kucan. Others in the cast include Gina Mamusia, Jon Ravenholt, Deneen Senibaldi, Paul Rubin, Druann Hillis, Troy K. Mertz, Kerry Loomis, Scott Black and Michele Jordan.

A musical adaptation of Charles Dickens' perennial favorite, *A Christmas Carol*, will be directed by Fred Olson, with costumes and multi-level sets designed by guest artist Robert Pevitts.

The musical will be presented in the Judy Bayley Theatre, **November 24, 25, 30, 31**, and **December 2, 3, 4, 5, 6**, at 8 p.m. with matinees on **November 29, 20**, and **December 6, 7** at 2 p.m.

Darwin Reid Payne's musical version is true to the spirit of Charles Dickens' beloved short story, written in six weeks during 1843 to raise cash. Though meant to condemn the inequities of British society, it became an instant and sweeping success, for Dickens' themes—Remember the needy; It's Never Too Late To Change; Virtue Brings Companionship; and Memory Cleanses—fit snugly into the mood of the season.

It is a natural on stage, for Dickens meant it to be read aloud. All the dialogue is playable and the action is more in pictures than in words. At one point in the story the narrator actually says to the reader that "Scrooge is as close to one of the spirits as I am now to you."

The Department of Theatre Arts is offering special discounts for groups of twenty or more. Tickets are available at the Performing Arts Box Office in Artemus W. Ham Concert Hall, UNLV, beginning October 20 from 12:30 to 5:30 p.m., Monday through Saturday. Please call 739-3801 or 739-3353. **AA**

# Beverley Byers-Pevitts

## New Director at DTA

"I can remember staging a funeral for a goldfish and getting my grandmother to preach the sermon and my girlfriend to sing the hymn. That was one of my earliest directing assignments."

Beverley Byers-Pevitts was born to direct; certainly to direct rather than act. But she's also a life-long poet, a playwright, a teacher, an administrator, and the new director of the UNLV Department of Theater Arts.

"I didn't come here for the city," she says. "I didn't know enough about it. I was drawn by the University and the people at the University—by the Dean and the President and their commitment to the arts, the fact that it's the Year of the Arts at UNLV."

Byers-Pevitts brings to Southern Nevada a national reputation as an administrator, a playwright and an expert on women in theater. A Kentucky native, her B.A. in English is from Kentucky Wesleyan. She earned her M.A. in theater and an interdisciplinary Ph.D. in English, philosophy, speech communication and theater at Southern Illinois University. Her dissertation title was, "Feminist Thematic Trends in Plays Written by Women for the American Theater, 1970-1979."

Robert Pevitts, her husband and 20-year partner in theater, is already heavily involved in the local theater community. With a Ph.D. in scenic design and a background in children's theater, he is working with design for Rainbow Company and directing Rainbow's "Fool of the World." He will also design and direct "A Christmas Carol" for UNLV in December as a part-time visiting faculty member.

Byers-Pevitts was involved in theater even before her goldfish died. "When I was in the third grade, I was a Tulip in the Mayday Festival. I even had lines and everything!" Both of her parents were involved in community theater, and her father, a superintendent of schools, gave poetry readings of Kipling and Poe and was in demand as a public speaker.

"In the seventh grade I really remember being in a play. I remember being on stage and the power of being on stage. But I'm not really an actor; I'm really a director, which probably says a lot about me as a person."

And she was writing the whole time. "I still have stacks of poetry notebooks and scraps of paper from when I was in grade school. When I was in college I decided I was really a serious poet, but then my father died and I ended up teaching high school for four years." After that, the lure of theater proved too strong to resist.

Byers-Pevitts wrote her first play as the result of an odd set of circumstances. She was attending Southern Illinois Uni-

versity in Carbondale, where the first Memorial Day was celebrated, in the Civil War era. As the centennial of Memorial Day approached, a professor wanted someone to write an historical play on the subject.

*Epilogue to Glory* was the result. Her various talents began to converge. "I suddenly realized I could write poetry within drama."

That success led her to writing a series of historical plays, responding to one request after another. After four in a row, "I wanted to write something that I wanted to write." The result was *Family Haven*. After a production and a rewrite, it was one of three plays selected nationally to be produced during the American Theatre Association Annual Convention in San Diego. After another rewrite, it was published under a new title, *Reflections in a Window*, in *The Best Short Plays of 1982*.

*Reflections* was subsequently given two runs in New York City under two different directors. Seven of her plays have been produced; she is currently working on a musical theater piece.

"I build a play like an architect builds a house. I have all kinds of little pieces of paper that I write lines on and leave all over the house. When you pull all of those together, you have a play."

Byers-Pevitts is not a writer of tidy parlor dramas. "The whole '60's and '70's feminist and civil rights movements influenced my writing," she says. "It's fairly experimental. I use episodic forms; not the traditional linear structure at all."

Her hyphenated family name has an interesting effect; men tend to stop mid-sentence and re-edit for sexist language and terminology, apologising even in a room full of people directly to Byers-Pevitts. And this without any announcement of her feminist views. But the very walls announce her concerns: Her office is lined with almost as many feminist volumes as works on theater.

Part of her orientation resulted, again, from the influence of the previous two decades. "You couldn't be a woman in a college faculty in the '60's without knowing about being in a white male-dominated environment." But her convictions run back to her family.

As school superintendent, her father implemented the desegregation of the schools in one of Kentucky's larger counties in the '50's. "There was a lot of turmoil. I can remember angry people coming to our door—and this was a very small, white community. I was always aware of my father's compassion and of his ability to get people to work together. He did the whole thing without a single incident."

"I remember his funeral. The churches weren't integrated, but there were black people at his funeral. The funeral cortege



passed the corner where the black neighborhood began, and there were all these black people on the corner who bowed their heads and took off their hats as the hearse went by. I realized more than what my father had done. I've always been very much in favor of human rights." For Byers-Pevitts, feminism is only part of the larger issue.

In a male-dominated profession, "My duty is not to knock people over the head with the feminist issue, but to make people aware." One of her most recent publications is the 1985 edition of *The Theatre Annual*, a special issue on women in theater, which she edited and for which she wrote the introduction. "I'm really pleased with that."

Now, she's put even directing on hold to grapple with the UNLV Theater. She arrived in time to help shape this year's season schedule, and sees it as a representative and classic season for the Year of the Arts. "Everything in it is a classic," starting with the modern classic *Six Characters in Search of an Author* and continuing through the Christmas classic *A Christmas Carol* and the classic musical *Westside Story*. The Guthrie Company, which she calls "a great American theater company," will bring in the comedy classic, Shaw's *Candida*.

Byers-Pevitts sees UNLV Theater as important not just as an educational tool, certainly its main purpose, but also as an important outlet for the community. Auditions will continue to be open to students and community actors alike, because, "It's valuable for students to be able to work with seasoned performers." The key difficulty of college theater, she observes, is balancing raw performers in small parts against more experienced players in larger parts without letting the seams show.

As president last year of the University and College Theater Association, and president this year of its organizational successor, the Association of Theater in Higher Learning, Byers-Pevitts knows theater departments across the country, and notes that, when many of them are cutting back, UNLV is expanding and working toward an MFA (Master of Fine Arts) program, which she hopes to have in place in a year or two.

Of UNLV's department, with its Grant Hall, Black Box, and Judy Bayley theaters, she says, "These are some of the best facilities in the country."

In order to work on gaining accreditation for the planned MFA program, she will not direct during the regular season. Once the program is in place, she has dreams of creating a repertory theater, a dream that has come to many in Southern Nevada theater, in many different forms. In this form, it would be interwoven with UNLV Theater.

But the urge to direct can't be forever stifled, and a summer play has now been added to the UNLV Theater season; the "soon to be a modern classic" *Museum* by Tina Howe, one of Byers-Pevitts' many close friends among contemporary women playwrights. *Museum* will be the first opportunity for Southern Nevada to see Byers-Pevitts the director in action.

—P. Gaffey AA

PATRICIA MORTATI



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# National Theater of the Deaf

CHAC shows 'Heart Is A Lonely Hunter'



A. VINCENT SCARANO

Adrian Blue (left) and Elena Blue in the National Theatre of the Deaf's *The Heart is a Lonely Hunter*.

In 1967, six people bought tickets to see the first public performance of the National Theater of the Deaf (NTD), most of them out of curiosity. Twenty years and one Tony Award later, The National Theater of the Deaf has brought audiences to their feet on six continents and has received rave notices from New York to New Delhi.

Continuing this season's salute to theater, the Charleston Heights Arts Center will present the NTD's production of Carson McCuller's *The Heart is a Lonely Hunter* on Monday, November 3 at 8 p.m.

The National Theatre of the Deaf, a professional ensemble of deaf and hearing actors, is one of the most highly regarded theater companies in America. The company is distinguished by a unique theatrical style which combines sign language with the spoken word, enabling audiences to hear and see every word at the same time.

*The Heart is a Lonely Hunter* explores the dynamics of communication—the need to connect. Set in a small Georgia town in 1938, the play investigates the universal language of loneliness, the burden of isolation and the triumph of expression. With the warm ironies and humor of rural Southern life intact, the

author expresses her themes through five finely-sketched central characters. One of these five is a deaf man, John Singer, around whom the play pivots. Each of the other four characters makes Singer the repository for his most personal feelings and ideas.

For many years, NTD has been recognized for its own unique powers of communication, and its exceptional ability to tell a story. *The Heart is a Lonely Hunter* is, both in style and content, their story to tell.

The National Theatre of the Deaf recently became the first professional theater company from the West ever invited to perform in China. The historic, five-city tour took place last Spring. They are also the only professional theater company that has performed in all fifty states, a record achieved with their first appearance at the Charleston Heights Arts Center in 1980.

This program is presented by the Cultural and Community Affairs Division of the City of Las Vegas Department of Parks, Recreation and Senior Citizen Activities.

Tickets are \$6 for adults and \$4 for students, senior citizens and handicapped. For reservations call 386-6383. AA

# Trial for child murderer



From Fritz Lang's 1932 film, *M*. Here, Elsie meets Hans Beckert, the child-murderer.

In Fritz Lang's classic German film *M*, a city mobilizes to capture a child-murderer who has terrorized the community. Before an impromptu jury of underworld criminals, the murderer, played by Peter Lorre, is put on trial and defends his crimes the only way he can: "I can't help what I do!"

On December 5, Rainbow Company will debut a new play called *The Testimony of Elsie Beckmann in the Case Against Hans Beckert, the Child-Murderer*. Inspired by the Fritz Lang film, the play expands on the climactic trial scene to show all aspects of the crimes—and the responsibility the jurors have in deciding the fate of the murderer.

"This play is going to create a lot of questions, I hope," says Las Vegas playwright Brian Kral. "Obviously, the problem of child abduction has grown to become one of the most frightening topics for children and parents, but no less frightening than is the power of a community that becomes mobilized—out of fear and hatred—to avenge a crime like this."

It may seem unusual for a group that has built an outstanding national repu-

CONTINUED, p. 26.



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# Sarrett Grant deadline

Winners announced at '86  
John McHugh Awards

**A**pplications are now available for the 1987 Morton Sarett Memorial Production Awards, which are intended to promote innovative community theater in Southern Nevada. Winners of the award are publicly recognized at the annual John McHugh Awards ceremonies founded by the AAC Theater Division and cosponsored (in 1986) by UNLV's Department of Theater Arts.

**Grant applications are due by November 15**, and awards will be made by December 15. Given by Mrs. Helen Sarett in memory of her husband and his love of theater, the grant is administered by the AAC Theater Division. The first awards were given to Las Vegas Little Theatre and West Coast Experimental Theatre in 1985.

Sarrett award applications for up to \$1,000 may be made by non-profit Southern Nevada theater companies for the support of a new, original or innovative production which will open by July 30, 1987. No applications will be accepted for projects already in rehearsal or production.

A new play is considered one which will open in Southern Nevada within one year of its first availability to amateur groups. An original play is one which has never before been produced. An innovative production takes a meaningful new approach to an old play.

AAC's awards ceremony, named for late Southern Nevada actor John McHugh, honors outstanding efforts for actor, actress, supporting actor, supporting actress, director, choreographer, technical design and overall production. Judges for the 1986-87 awards are Arlen Collier, Pat Emmett, Joshua Kruger, Larry Luna, Dane Madsen, Betty Sabo, Wilber Stevens, Charles and Terry Wilsey.

For complete rules and application forms, or for theater season schedules, call the Allied Arts Council at 731-5419.

**W**inners of the 1986 John McHugh Awards, announced at Allied Arts Council's (AAC) third annual "Evening of Theater" in September, were *Greater Tuna*, by **Jacobs Ladder**, for outstanding production; **Kathryn Sandy O'Brien**, outstanding director, for *Talking With*, by Las Vegas Little Theater; **Mary Van Kirk**, outstanding actress, for *Sister Mary Ignatius Explains It All For You* by UNLV's Department of Theater Arts; **Kelly Masterson**, outstanding actor, for *Greater Tuna*; and **Terry Jackson**, technical excellence, for *Greater Tuna*. **Marguerite Hall** was honored for her continuing service to theater. **AA**

# Lady Bracknell's secret



Actor Garold Gardner.

**A** surprise is in store for audiences who see Oscar Wilde's *The Importance of Being Earnest* at Clark County Community College (CCCC) Theater, when they find the actress taking bows for her performance as Lady Bracknell is in reality talented actor Garold Gardner. "I am very excited about playing Lady Bracknell," he says.

"The play is a classic piece of satire that makes fun of society and of the individual's efforts to exist behind the mask of society," says director Robert Dunkerly. It opens November 14 with evening performances November 14, 15, 20, 21, and 22 at 8 p.m., and a Sunday matinee November 16 at 2 p.m. Following the November 20 performance the audience may participate in the popular Thursday night post-performance discussion.

"A man playing the part of Lady Bracknell is not a first, for it's been done throughout the history of the play," says Dunkerly. "I saw it at the Stratford Festival in Ontario. It's a wonderful inside joke for the audience."

Gardner's theatrical career began in

his home state when he acted with the Oregon Shakespeare Festival. Most recently in Las Vegas, Gardner directed *Hello, Dolly!* for the Las Vegas Community Theater, and directed and choreographed the original musical *Scalkeywags* for UNLV.

He has also studied dance, and toured with various ballet and dance companies before he moved to the Broadway stage. This year he was appointed one of the principal ballet instructors for the national seminars conducted by "Dance Caravan" in 14 American cities, training teachers and advanced students from all over the United States.

Set design for *Earnest* is by Michelle Power of the Reno Little Theater and lighting is by Douglas Talley.

General admission is \$6 for Friday and Saturday night performances, and \$5 for Thursday night and Sunday matinees. Admission for students, seniors and handicapped is \$4 for all performances.

For further information or reservations, call 644-PLAY (7529). CCCC Theater is located at 3200 East Cheyenne Avenue. **AA**

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## Burk Gal'ry

Two events in the new expanded gallery

The Burk Gal'ry has moved to a new location which can encompass an expanded art collection, and two events are scheduled for the bigger space. The Ninth Annual Southwestern Art Show will be held November 14 and 15; and the Fifth Annual Christmas Show "Miniatures" will open on December 6 and continue through December 24.

Darlene and Vern Burk, owners of the Burk Gal'ry in Boulder City for the last fifteen years, have purchased the Austine Wood Gallery at 1229 Arizona Street. The two galleries have been combined at the new uptown Boulder City location and will maintain the tradition for fine displays and meet-the-artist receptions. "This new location provides us with the space for more extensive shows," says Darlene.

The Burks hasten to assure the public that Austine Wood's Polages (TM), kinetic paintings in polarized light, will be on permanent display in the new gallery.

Spike Ress, watercolorist, is another of the well-known artists shown at the Burk Gal'ry. His paintings, which have been winning awards and receiving national acclaim since 1977, are found in private and corporate collections in Mexico, Europe and the United States.

Collectors will recognize work by the following artists: Jeff Craven, Marge Anderson, Cliff Segerblom and Anne Bridge offer work in watercolor and oil. Work in other media includes Lynne Jordan, woodburnings; Biette Fell, copper flowers; Don Ely, woodcarvings; Jasper D'ambrose, bronzes. Etchings by Roy Purcell and Rebekeh Richmond are also available.

For more information and/or an invitation to these shows, call the gallery at 293-3958 or 293-4514. Gallery hours are Monday through Saturday, 9 a.m. to 5 p.m. and Sundays, 11 a.m. to 4 p.m. Hours on Thursdays have been extended to 8 p.m. **AA**

CONTINUED from p. 24.

tation as a children's theater to be producing such a play—but Kral is also quick to point out that this sort of risk-taking was precisely responsible for that reputation. In 1978, the company produced *Special Class*, an unusual play that depicted realistically the lives of handicapped children. This led to appearances on "Good Morning, America" and "P.M. Magazine" for the City of Las Vegas' resident youth theater.

*The Testimony of Elsie Beckmann* is unique in another respect. The challenge posed for set designer Robert Pevitts and technical director Tom Dyer is to transform the auditorium of the Whipple Cultural Center into an abandoned warehouse in 1920's Berlin.

Dyer has previously worked on several of Rainbow's experiments; he appeared in *Wiley and the Hairy Man*, which utilized the Whipple as a bayou swamp, built an Everglades pond for *Troubled Waters*, and adapted the space-jumping *Wrinkle in Time*. "But we've never attempted anything this complete. The audience will literally enter the warehouse, and be-

come part of that jury."

With this environmental approach comes a heavy responsibility for each audience member, who will have to decide the fate of the abductor and murderer. And to further expand on the theme, author Kral has decided to include the testimony of one of the murdered victims—the child, Elsie Beckmann.

"This is a macabre element," says Kral, "but although Lang's film is relatively realistic, I think the presence and testimony of the ghost of this girl will work well within the German Expressionist roots that the film grew out of.

"It's going to be a frightening show—both because of its subject and because of the level of realism achieved in creating that total environment. As Tom said, it won't be like anything seen here before."

For this production only, Rainbow Company will have no matinees and no admissions for children 12 and under, due to the subject matter. Performance dates are December 5 through 14, with all shows scheduled for 7 p.m. For reservations, call 386-6553. **AA**

## Architecture as art

### Markus Galleries

The world premiere exhibit of the architectural art of three internationally recognized figures, Antoine Predock, William Morrish and M. William Schlesinger, opens in Markus Galleries on the upper level of the Fashion Show Mall Thursday, October 30. The show will bring together the talent of two acclaimed architects and a well known artist.

Antoine Predock, a renowned architect of the desert Southwest, created a set of artistic renderings while on a year's teaching fellowship at the American University in Rome. Copies of his publication, *The Roman Sketch Book*, have been specially retouched for sale during the show. Predock is destined to be a household name to Las Vegas in the near future, as he was selected as the winner of the national architectural competition held by the Las Vegas Clark County Library District and the children's museum Discovery. That building is scheduled for construction in 1987-88 on Las Vegas Boulevard, directly across from Cashman Field, and will become one of the most recognized architectural landmarks in Las Vegas.

William Morrish is the principal architect and chief designer for the nationally recognized urban design firm, City West. His artistic images have appeared in many prominent architectural journals. As a professor of architecture at the University of California and a full-time architect and designer with City West, Morrish has been recognized as one of the most prolific and influential writers in architectural theory and urban design. His images for the Markus Galleries' show will preview new materials for an upcoming publication in another leading architectural journal.

M. William Schlesinger, one of Markus Galleries' regularly featured artists over the past six months, is the third participant in the show. Schlesinger is the founder of and retired professor emeritus from the New York State University Systems School of Graphic Design and Advertising Art. Schlesinger's media of oil and serigraphy provide a wide range of art with broad appeal, all of which focuses on architectural images. His new works include striking new images from the Spanish Trail Country Club, and the Mountain City image which is the architectural show's poster.

The opening at 7 p.m. Thursday, October 7 will be preceded at 5 p.m. by a lecture on the use of art in architecture by Antoine Predock and Bill Morrish. The exhibit will continue through November 20. For more information, call 737-7307. **AA**

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## Six artists exhibit

November and  
December shows  
in AAC Gallery

**S**ix local artists will be showing new work in the Allied Arts Gallery during the months of November and December:

**M**ichele Fricke, fiber, and Joanne Vuillemot Cooper, metalsmithing, open on **November 14** with a meet-the artists reception from 5-7 p.m.

Fricke, exhibitions curator at UNLV, will exhibit small tapestries made of linen and embroidery floss. Her designs are influenced by Native American fiber works, such as Navajo blankets, and African textiles. "Actually, my designs are intuitive," says Fricke. Her new work is primarily in black, white and silver, which produces the "stark image I'm after."

Cooper, chairman of the Art Department at Clark County Community College, will exhibit jewelry and vessels made of silver and gold. In describing her work, she says, "The look is soft, although they're really hard. They are made to be touched although, unfortunately, that is not possible in a gallery setting where they will be under plexiglass."

**T**he Las Vegas Ceramic Invitational, featuring Greg Allred, Mike McCollum, Kathleen Peppard and Cory Roth, will open on **December 12** with an artists' reception from 5 to 7 p.m.

Allred, McCollum, Peppard and Roth will display ceramic sculptures from the figurative to the abstract.

Greg Allred's work involves relief pieces that are mostly concerned with "shape without content. My current imagery is becoming more hidden—more abstract." Allred is currently teaching ceramics and design at Clark County Community College. Mike McCollum, professor of art at UNLV, uses slabs and thrown cylinders to construct his large (four to five foot) raku-fired sculptures that start from a totem-like base and then expand upward in different planes. The sculptures are colorfully painted with bright glazes that McCollum



Metalsmith Joanne Vuillemot Cooper, foreground, and fiber artist Michele Fricke. They exhibit in November in the AAC Gallery.

originated. McCollum is currently represented in New York by Area X Gallery and locally by Markus Galleries.

Kathleen Peppard, who recently received her BFA from UNLV, will exhibit large single female torsos made of stoneware that is "blackened, but not overglazed." The figures are distorted and abstract and according to Peppard, "every woman's nightmare." Peppard, currently teaching ceramics at Clark County Community College, plans to pursue an MFA degree at San Jose State.

Cory Roth will exhibit raku and stoneware clay pieces that are classically shaped and then embellished with female reliefs. "The pieces began to take the shape they have when I realized how sensuous and flesh-like the clay was," says Roth. These three-foot sculptures are low-fired and then smoked. Roth is a BFA candidate at UNLV whose work can be seen at the Markus Galleries.

Gallery hours for both exhibits are Monday through Friday, 9 a.m. to 12 noon, and 1 to 5 p.m. at the Allied Arts Gallery, 3207½ Las Vegas Blvd. So. **AA**



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# The Sturman Collection

BY DANIEL SKEA

A cozy penthouse gallery atop the Convention Center Drive Valley Bank Building houses the Sturman Collection of 20th Century Drawings. The unique setting affords an appealing aerial view of Las Vegas (although a large mural on a nearby casino impairs the aesthetic effect) while pointing up the proliferation of modern-day imagery.

The imagery on the gallery walls is literally something else, both physically and metaphorically above the mural. Here are drawings by many of the 20th Century's greatest artists. Picasso, Matisse, Miro, Gorky, de Kooning, Kline, Oldenburg—the collection traces modern developments from cubism to Pop Art and beyond, with examples consistently good and sometimes excellent.

George Sturman, a pleasant man with an infectious enthusiasm, has been an avid collector of drawings since the 1940's. A long-time resident of Chicago whose business dealings frequently took him to New York, he haunted galleries in both cities, and later in Europe and the Orient as well, seeking the finest drawings he could afford. During the fifties he purchased works by a number of emerging artists who went on to establish important reputations.

Sturman has always felt a special affinity for works on paper—that is, for drawings or sketches as opposed to full-blown paintings. Not that he does not also appreciate the completeness of a "finished" work (many of his drawings are, in fact, fully-realized in themselves), but merely that he finds particular appeal in the kind of expressive directness which a creative artist can employ in a masterful drawing. For Sturman, there is something essential in "the artist's immediate, first touch.... If the artist can express himself with that simple line," he says, "then the resulting picture will be successful and important."

Fittingly, Sturman prefaces his collection with a work by J.A.D. Ingres, that well-known 19th century champion of draftsmanship. Throughout history, debate has raged among artists and aficionados concerning the supremacy of line over color, or vice-versa. Perhaps the most celebrated confrontation occurred in the mid-1800's, when the French academy found itself violently torn between opposing tendencies; the classical line of Ingres versus the romantic color of Delacroix.

"Drawing," Ingres adamantly insisted, "is the probity of art," a sentiment Sturman heartily endorses. Sturman's predisposition toward the well-executed line was nurtured by extensive travels to the Orient for business purposes. Through these he gained a deep understanding of basic Eastern aesthetics, with its emphasis on the qualities of economy and simplicity. The passage of time has made him even more appreciative of expressive restraint. "Say what you want to say and get it over with," he says.



George Sturman amidst the collection.

The Sturman collection is blessed with a number of absolutely first-rate drawings, among them works by Picasso, de Kooning, Balthus, Oldenburg and Rivers, plus an exceptionally fine piece by Robert Bechtle. Picasso's "Le Fauteuil" (1962) features a quasi-cubist chair, its planes curved and animated in ways that lend it a figural presence. In "Collette de Profile" (n.d.), Balthus offers a study of a young girl, her features tentatively emerging out of the shadows.

De Kooning's "Two Women" (1965) is a truly exemplary work—a marvelous illustration of his masterful ability at blending the elements of landscape with those of the figure. Here he achieves his trademark look of a high-speed surface intensity, with infinite variety of tone and line serving to shape and puncture space, moving the eye in and out with tremendous velocity. A few errant specks of color do not detract from the picture's coherence, but rather, seem to add to its overall unity.

"Two Women," one of several de Koonings owned by Sturman, is related to the artist's famous series of "Women" paintings, one of which sold at auction in 1984 for \$1.98 million—a new world record for a work by a living artist. (Which is not, of course, to equate financial success with artistic merit, but merely to note that they sometimes can coexist.)

The untitled piece (1984), is a virtuoso effort by Robert Bechtle, a brilliant treatment of sunlight and shadow as they play over several parked cars. Bechtle works wonderful nuances with value in achieving his overall effect; a compositional structure of remarkable solidity.

A large part of Sturman's collection

will travel to Arizona this month for exhibition at the Tucson Museum of Art. The works will remain until January, then return to their home in Las Vegas. Meanwhile, Sturman has many other pieces of interest to serious collectors. He stresses the fact that his beloved collection is "a living, growing thing," and that pieces are frequently sold in order to make room for new acquisitions. Almost every work he currently owns is available for purchase.

Sturman has been a Las Vegas resident since 1975, and has long dreamed of helping to organize a first-class museum of art. Now he will get the chance, having been recently appointed to the board of the newly-formed Nevada Institute of Contemporary Art, one of whose primary goals is just such a museum.

Aware of the vast educational potential of a collection as important as his own, Sturman has offered to provide access, through the auspices of UNLV's Department of Art, to students and others seriously interested in art. Those who take advantage will find him an enthusiastic guide, anxious to share his knowledge and expertise.

Sturman has built his collection on the basis of a strong personal taste, rather than selecting works for investment value. He would like others to share his pleasure, but is not swayed by popular opinion. "If I don't tire of the picture," he says, "then that's the test of time." However the Sturman Collection changes and evolves over the years, it will never, he insists, "be art that I don't believe in."

Interested parties may arrange a viewing (the gallery has not yet established regular hours) by calling 385-5317 or 734-2787. AA



# John Running exhibit

## Native American portraiture

Photographer John Running takes pictures of Indians, recording the Native Americans as they live to day—in the sunglasses and baseball caps of everyday life and in the exquisite finery of dance and ceremony. Running follows Edward Steichen's admonition "to see, to record, and to comment."

On Friday, November 7, the opening reception of an exhibit of Running's work will be held at the Museum of Natural History on the UNLV campus from 4 to 7 p.m. The photographer will be on hand to autograph purchased copies of his highly acclaimed book, *Honor Dance: Native American Photographs*, or free posters. The book is a collection of 90 color and 70 duotone images representing the best of a decade of work. It combines reportage with formal, compelling portraiture in a beautifully designed and printed volume, including sections on the Big Mountain Navajo, the ceremonial life of the Rio Grande pueblos, the Hopis, the Wind River tribes and others. The exhibit will continue through December 1.

Gallery hours are Monday through Friday, 9 a.m. to 5 p.m. and Saturdays, 10 a.m. to 5 p.m.

The evening is presented by the University of Nevada Press, the Museum



John Running's 1985 portrait of a Native American with ceremonial drum.

of Natural History, the Allied Arts Council and the Nevada State Museum and Historical Society, Las Vegas. Generous

sponsors include First Interstate Bank, Summa, Nevada Power Company, R&R Advertising and Mrs. Marjorie Barrick.

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# Busses to those who took the buses

**T**hanks to everyone who took the Allied Arts Champagne Shuttle to Death Valley Junction in September! The visit to the Amargosa Opera House was a marvelous success, with three full buses delivering an audience of 130 people to see the amazing Marta

Becket dance and act in her own plays, amidst the splendor of the Opera House's incredible murals, all painted by Becket.

The overwhelming reaction to the event may well force a return visit; bus trips to Cedar City's summer

Shakespeare Festival are also being considered.

Meanwhile, anyone who was not able to make the trip is encouraged to take the two-and-a-half hour drive to see one of Marta's performances. Seeing the Opera House itself is worth the drive. **AA**

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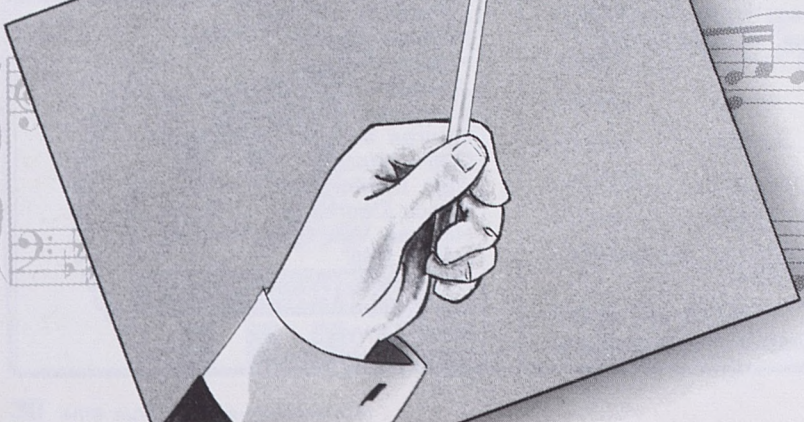
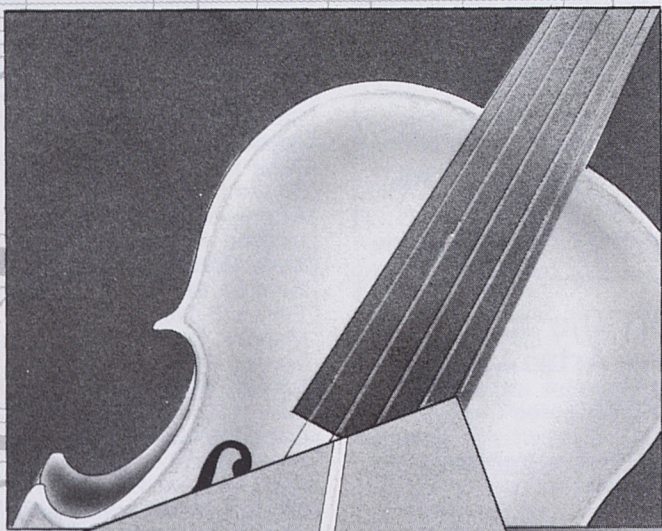
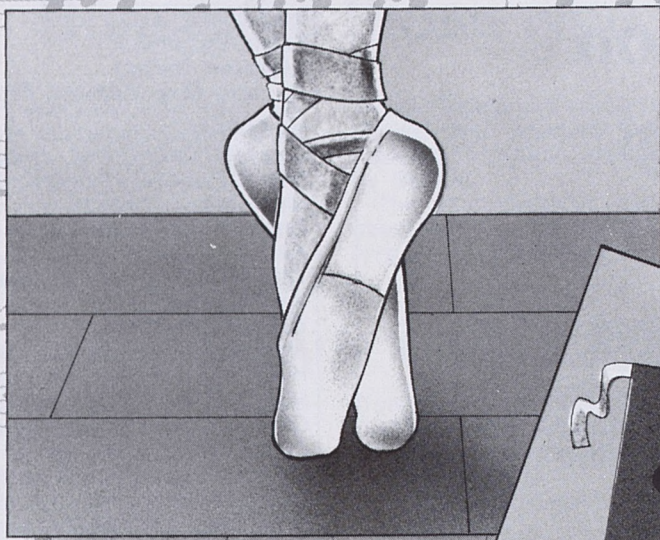
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Asabi Productions, Inc.  
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